

Sarah Lawrence College

**Undergraduate Catalogue  
Courses**

*Fall 2000 - Spring 2012*

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## Course Archives

This document is a BETA archive of titles and course descriptions for undergraduate courses that have been taught at Sarah Lawrence College between Fall 2000 until Spring 2012. Older listings are very likely not complete. If the course you are looking for cannot be found here, please contact the Office of the Registrar at regoff@sarahlawrence.edu or (914) 395-2301

## Africana Studies

### 2003-2004

Full descriptions of the courses may be found under the appropriate disciplines.

**African Americans in the City** (p. 287), Komozi Woodard *History*

**Architectures of Exclusion: Prisons, Homelessness, Refugee Camps, Squatters' Movements** (p. 34), Dominique Malaquais *Art History*

**Divine Doctors and African Ideas: A History of Science, Technology, and Health in Africa** (p. 290), Mary Dillard *History*

**First-Year Studies: Telling Tales of Slavery and Colonialism** (p. 412), Chikwenye Okonjo Ogunyemi *Literature*

**Gender, Education, and Identity in Modern Africa** (p. 291), Mary Dillard *History*

**History and Memory: Race in American Life** (p. 292), Priscilla Murolo *History*

**International Relations: Beyond War** (p. 601), Elke Zuern *Politics*

**Introduction to Global Studies: Ideas of Freedom** (p. 292), Mary Dillard *History*, Kasturi Ray *Global Studies*

**Poetry, Performance, and Identity Part One: African American Poetry** (p. 902), Tracie Morris *Writing*

**Race and Democracy: South Africa in Comparative Perspective** (p. 602), Elke Zuern *Politics*

**The Family in a Black Literary Context** (p. 418), Chikwenye Okonjo Ogunyemi *Literature*

**The Museum in African America** (p. 294), La Shonda Barnett *History*

**U.S. Labor History: Class, Race, Gender, Work** (p. 294), Priscilla Murolo *History*

**Violence and Political Change** (p. 603), Elke Zuern *Politics*

**Voices of Dissent: Politics, Dissidence, and Visual Culture in Twentieth-Century Africa** (p. 36), Dominique Malaquais *Art History*

### 2004-2005

Full descriptions of the courses may be found under the appropriate disciplines.

**African American Women's History and U.S. Social Movements: Demarginalizing Race and Gender** (p. 296), La Shonda Barnett *History*

**Black Liberation: A History of Black Radicalism in the United States** (p. 297), Komozi Woodard *History*

**First-Year Studies: Africa in the International System** (p. 604), Elke Zuern *Politics*

**Global Africa: Theories and Cultures of Diaspora** (p. 299), Mary Dillard *History*

**Morrison, Naylor, and Walker: Charting the Nation** (p. 422), Chikwenye Okonjo Ogunyemi *Literature*

**Peoples, Places, and Papers: Anthropology and History in East Africa** (p. 13), Mary A. Porter *Anthropology*

**Recent Novels by Award-Winning Black Writers** (p. 424), Chikwenye Okonjo Ogunyemi *Literature*

**Royal African Art: Kings and the Representation of Power** (p. 38), Michelle Gilbert *Art History*

**Sickness and Health in Africa** (p. 303), Mary Dillard *History*

**The Art and Architecture of Africa** (p. 38), Michelle Gilbert *Art History*

**The Politics of Race in Music and Culture in the United States** (p. 531), Eric Martin Usner *Music*

**The Psychology of Race and Ethnicity** (p. 641), Linwood J. Lewis *Psychology*

**U.S. Labor History: Class, Race, Gender, Work** (p. 304), Priscilla Murolo *History*

**Urban Poverty and Public Policy in the United States** (p. 304), Komozi Woodard *History*

### 2005-2006

Full descriptions of the courses may be found under the appropriate disciplines.

**African Art: Visualizing Power** (p. 39), Michelle Gilbert *Art History*

**African Dance** (p. 145),

**African Diasporas: Negotiating Dispersion in the Americas and Europe** (p. 305), La Shonda Barnett *History*

**Art, Myth, and Ritual: Mostly in Africa** (p. 40), Michelle Gilbert *Art History*

**Autobiografiction in Black** (p. 428), Chikwenye Okonjo Ogunyemi *Literature*

**Divine Doctors and African Ideas: A History of Science, Technology, and Health in Africa** (p. 306), Mary Dillard *History*

**First-Year Studies: Introduction to African American History** (p. 307), Komozi Woodard *History*

**Gender, Education, and Opportunity in Africa** (p. 308), Mary Dillard *History*

**Liberty, Equality, and the Jurisprudence of Work** (p. 695), K. Dean Hubbard, Jr. *Public Policy*

**Literary Nation-Building: An Introduction to African Literatures** (p. 432), William Shullenberger *Literature*

**Performing Identities: Class, Ethnicity, Gender, and Race in Contemporary Performance** (p. 433), Shanti Pillai *Asian Studies*

**Private Lives: Methods of Life History and Oral History** (p. 309), Mary Dillard *History*

**Senior Seminar: Alterity: The African Griotte** (p. 434), Chikwenye Okonjo Ogunyemi *Literature*

**Slavery: A Literary History** (p. 435), William Shullenberger *Literature*

**Still Calling, Still Responding: Discourses of Violence in Black Literature** (p. 435), Chikwenye Okonjo Ogunyemi *Literature*

**The Origins of the Urban Crisis: Race, Ethnicity, and Class in America** (p. 311), Komozi Woodard *History*

**The Politics of Anthropology** (p. 15), Mary A. Porter *Anthropology*

**The Sixties** (p. 311), Priscilla Murolo *History*

**The World Turned Upside Down: Women, Race, and Struggle in the Civil War Era** (p. 312), Lyde Cullen Sizer *History*

**Traveling Cultures: Postcolonial Diasporas and the Politics of Cultural Translation** (p. 437), Shanti Pillai *Asian Studies*

**“A Complex Fate”: A History of Culture and Ideas in the U.S., 1800 to the Present** (p. 312), Lyde Cullen Sizer *History*

## 2006-2007

Full descriptions of the courses may be found under the appropriate disciplines.

**African Americans in the City: Dynamics of History, Politics, and Public Policy** (p. 313), Komozi Woodard *History*

**African and Middle Eastern Cinema** (p. 224), Rahul Hamid *Film History*

**African Art and Architecture** (p. 42), Michelle Gilbert *Art History*

**African Dance** (p. 149), Michelle Gilbert *Art History*

**Art, Myth, and Ritual: Mostly in Africa** (p. 43), Michelle Gilbert *Art History*

**Black Liberation: A History of Black Freedom Movements in the United States** (p. 314), Komozi Woodard *History*

**Finance, Debt, and Instability** (p. 184), Jamee K. Moudud *Economics*

**First-Year Studies: Science in Africa, African Science** (p. 317), Mary Dillard *History*

**Food for Thought** (p. 15), Mary A. Porter *Anthropology*

**Gender, Education, and Opportunity in Africa** (p. 318), Mary Dillard *History*

**Global Africa: Theories and Cultures of Diaspora** (p. 318), Mary Dillard *History*

**Global Inequalities, Underdevelopment, and the Role of the State** (p. 185), Jamee K. Moudud *Economics*

**Royal African Art: Kings and the Representation of Power** (p. 45), Michelle Gilbert *Art History*

**Sex, Race, Kin: Navigating Boundaries in the Postcolonial World** (p. 16), Mary A. Porter *Anthropology*

**Telling Lives: Life History Through Anthropology** (p. 16), Mary A. Porter *Anthropology*

**The Political Economy of the State: The Welfare State and Prisons** (p. 186), Jamee K. Moudud *Economics*

## 2007-2008

Full descriptions of the courses may be found under the appropriate disciplines.

**African Art: Images of Transformation** (p. 45), Michelle Gilbert *Art History*

**Borders, Boundaries, and Belonging** (p. 739), Patrisia Macías *Sociology*

**Collective Violence and Political Change** (p. 611), Elke Zuern *Politics*

**Concepts of International Law and Human Rights: Their History and Contemporary Practice** (p. 323), Tai-Heng Cheng *History*

**Diagramming Ethnicity: Theories, Methods, and Texts of Ethnic Studies** (p. 449), Una Chung *Literature*

**Divided Nation? The Political and Social Geography of U.S. Cities, Suburbs, and Metroplexes** (p. 612), Raymond Seidelman *Politics*

**First-Year Studies: Africa in the International System** (p. 612), Elke Zuern *Politics*

**First-Year Studies: Islam** (p. 710), Kristin Zahra Sands *Religion*

**From Mammies to Matriarchs: The Image of the African American Woman in Film, from Birth of a Nation to Current Cinema** (p. 854), Demetria Royals *Visual Arts*

**Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies** (p. 257), Kathryn Tanner *Geography*

**Gender and Power in the “Muslim” World** (p. 740), Shahnaz Rouse *Sociology*

**Global Africa: Theories and Cultures of Diaspora** (p. 327), Mary Dillard *History*

**Global Geographies: From Colonization to the World Bank** (p. 257), Kathryn Tanner *Geography*

Global Value Chains: The Geographies of Our Daily Needs (p. 258), Kathryn Tanner *Geography*

Harvest! Land, Labor, and Natural Resources in Latin American History (p. 327), Matilde Zimmermann *History*

Image-Affect-Ethnic: How to Make Bodies Move (p. 452), Una Chung *Literature*

Muslim Literature, Film, and Art (p. 711), Kristin Zahra Sands *Religion*

Poetry Workshop: The New Black Aesthetic (p. 933), Thomas Sayers Ellis *Writing*

Poverty and Public Policy: An Ecological and Psychobiological Approach (p. 661), Kim Ferguson *Psychology*

Public Stories, Private Lives: Methods of Oral History (p. 327), Mary Dillard *History*

Race in a Global Context (p. 741), Patricia Macías *Sociology*

Rainbow Nation: Growing Up South African in the Apartheid and Post-Apartheid Eras (p. 661), Kim Ferguson *Psychology*

Sisters in Struggle: Women and U.S. Social Movements in the Twentieth Century (p. 328), Mary Reynolds *History*

The Caribbean and the Atlantic World (p. 328), Matilde Zimmermann *History*

The Political Economy of Development and Underdevelopment (p. 188), Jamee K. Moudud *Economics*

The Psychology of Race and Ethnicity (p. 663), Linwood J. Lewis *Psychology*

Urban Poverty and Public Policy in United States (p. 329), Komozi Woodard *History*

Visions/Revisions: Issues in U.S. Women's History (p. 330), Lyde Cullen Sizer *History*

Women in the Black Revolt: The Lecture (p. 330), Komozi Woodard *History*

Women in the Black Revolt: The Seminar (p. 330), Komozi Woodard *History*

Workers, Law, and Global Justice (p. 696), K. Dean Hubbard, Jr. *Public Policy*

## 2008-2009

Full descriptions of the courses may be found under the appropriate disciplines.

Across the Atlantic: Arts of the African Diaspora (p. 48), Susan Kart *Art History*

African American Letters: Race Writing and Black Subjectivities (p. 457), Alwin A. D. Jones *Literature*

African Modernities (p. 20),

Art of the Americas: The Continents Before Columbus and Cortés (p. 49), Susan Kart *Art History*

Arts of the African Continent (p. 49), Susan Kart *Art History*

Conscience of the Nations: Classics of African Literature (p. 459), William Shullenberger *Literature*

Contemporary World Literatures: Fictions of the Yard (p. 460), Alwin A. D. Jones *Literature*

Democratization and Inequality (p. 615), Elke Zuern *Politics*

First-Year Studies: "In the Tradition": An Introduction to African American History and Black Cultural Renaissance (p. 333), Komozi Woodard *History*

Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies (p. 259), Kathryn Tanner *Geography*

Global Africa: Theories and Cultures of Diaspora (p. 334), Mary Dillard *History*

Globalization and Migration (p. 743), Patricia Macías *Sociology*

Intermediate French II: "Being Maghrebi: Morocco Through French and Moroccan Eyes" (p. 242), Habiba Boumlik *French*

International Relations: Beyond War (p. 615), Elke Zuern *Politics*

Introduction to Development Studies: The Political Ecology of Development (p. 259), Joshua Muldavin *Geography*

Introduction to Muslim Thought and Cultures (p. 712), Kristin Zahra Sands *Religion*

Public Stories, Private Lives: Methods of Oral History (p. 335), Mary Dillard *History*

Racial Politics and Political Thought in Twentieth-Century United States (p. 616), Jessica Blatt *Politics*

Rethinking the Racial Politics of the New Deal and Cold War Citizenship, Public Policy, and Social Welfare (p. 335), Komozi Woodard *History*

Spirit Possession and Theatre (p. 21),

The Contemporary Practice of International Law (p. 335), Viviane Meunier *History*

The Geography of Water: Global Rivers and "Saving the Homeland" (p. 260), Kathryn Tanner *Geography*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

A History of African American Renaissance in the City: Hidden Transcripts of Kinship, Communities, and Culture (p. 338), Komozi Woodard *History*

Europe and Africa: Colonialism and Modernity in 19th-Century Art (p. 52), Susan Kart *Art History*

First-Year Studies: (W)rapping the Black Arts (p. 469), Alwin A. D. Jones *Literature*

First-Year Studies: Global Africa: Theories and Cultures of Diaspora (p. 341), Mary Dillard *History*

First-Year Studies: Making History of Non-Western Art History: Africa, Oceania, and the Americas (p. 53), Susan Kart *Art History*

Gender, Education and Opportunity in Africa (p. 342), Mary Dillard *History*

Imagining Race and Nation: The Unfinished Democratic Revolution (p. 343), Komozi Woodard *History*

International Inequalities, Economic Development, and the Role of the State (p. 192), Jamee K. Moudud *Economics*

Mother/in Black Lit. Traditions (p. 473), Alwin A. D. Jones *Literature*

Occult Economies in Sub-Saharan Africa (p. 23), Policy in Theory and Practice: Environment and Development (p. 261), Joshua Muldavin *Geography*

Representing Africa (p. 24),

## 2010-2011

Full descriptions of the courses may be found under the appropriate disciplines.

Across the Atlantic: Arts of the African Diaspora (p. 55), Susan Kart *Art History*

Arts of Africa from 1950 to the Present (p. 55), Susan Kart *Art History*

Arts of Africa to 1950 (p. 56), Susan Kart *Art History*

Borderlands: Histories of Race and Gender in the U.S. Southwest (p. 348), Priscilla Murolo *History*

Collective Violence and Political Change (p. 619), Elke Zuern *Politics*

Contemporary African Literatures: Bodies & Questions of Power (p. 478), Alwin A. D. Jones *Literature*

Contemporary African Politics (p. 620), Elke Zuern *Politics*

Food, Agriculture, Environment, and Development (p. 261), Joshua Muldavin *Geography*

Gender, Education and Opportunity in Africa (p. 350), Mary Dillard *History*

Global Feminisms (p. 480), Una Chung *Literature*

Hunger and Excess: Histories, Politics, and Cultures of Food (p. 350), Persis Charles *History*, Charles Zerner *Environmental Studies*

Intermediate French III Francophone Voices: "Un-French" Narratives (p. 247), Angela Moger *Literature, French*

Introduction to Development Studies: The Political Ecology of Development (p. 262), Joshua Muldavin *Geography*

Investigating Culture (p. 25),

New World Studies: Maroons, Rebels & Pirates of the C'bbean (p. 483), Alwin A. D. Jones *Literature*

Public Stories, Private Lives: Methods of Oral History (p. 351), Mary Dillard *History*

Rethinking Malcolm X: Imagination and Power (p. 351), Komozi Woodard *History*

Sickness and Health in Africa (p. 352), Mary Dillard *History*

Standing On My Sisters' Shoulders: Women in the Black Freedom Struggle (p. 352), Komozi Woodard *History*

The Contemporary Practice of International Law (p. 352),

The Literatures of Russian and African-American Soul: Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia (p. 486), Melissa Frazier *Russian, Literature*

Western Discourses: African Conflicts and Crises (p. 621), Elke Zuern *Politics*

"New" World Literatures: Fictions of the Yard (p. 487), Alwin A. D. Jones *Literature*

## 2011-2012

Full descriptions of the courses may be found under the appropriate disciplines.

African American Literature Survey (1789-2011) (p. 487), Alwin A. D. Jones *Literature*

Arts of the African Continent (p. 58), Susan Kart *Art History*

Beyond the Matrix of Race: Psychologies of Race and Ethnicity (p. 685), Linwood J. Lewis *Psychology*

Cinema and Society in the Middle East and North Africa (p. 354), Hamid Rezai *Politics*

Collective Violence and Post-Conflict Reconciliation (p. 622), Elke Zuern *Politics*

Conscience of the Nations: Classics of African Literature (p. 489), William Shullenberger *Literature*

Creating New Blackness: The Expressions of the Harlem Renaissance (p. 489), Alwin A. D. Jones *Literature*

Field Methods in the Study of Language and Culture (p. 27), Aurora Donzelli *Anthropology*

First-Year Studies: "In the Tradition": An Introduction to African American History and Black Cultural Renaissance (p. 355), Komozi Woodard *History*

Food, Agriculture, Environment, and Development (p. 262), Joshua Muldavin *Geography*

Gender, Education, and Opportunity in Africa (p. 356), Mary Dillard *History*

**Hunger and Excess: Histories, Politics, and Cultures of Food** (p. 212), Charles Zerner *Environmental Studies*, Persis Charles *History*

**Ideas of Africa: Africa Writes Back** (p. 357), Mary Dillard *History*

**Introduction to Anthropology: Debates, Controversies, and Re/visions** (p. 27),

**Introduction to Development Studies: The Political Ecology of Development** (p. 263), Joshua Muldavin *Geography*

**Islam and the Muslim World** (p. 718), Kristin Zahra Sands *Religion*

**Language, Culture, and Performance** (p. 28), Aurora Donzelli *Anthropology*

**Language and Race: Constructing the Self and Imagining the Other in the United States and Beyond** (p. 28), Aurora Donzelli *Anthropology*

**Leisure and Danger** (p. 357), Persis Charles *History*

**Making History of Non-Western Art History: Africa, Oceania, and the Americas** (p. 59), Susan Kart *Art History*

**Muslim Literature, Film, and Art** (p. 719), Kristin Zahra Sands *Religion*

**Political Language and Performance** (p. 29), Aurora Donzelli *Anthropology*

**Poverty in America: Integrating Theory, Research, Policy & Practice** (p. 689), Kim Ferguson *Psychology*

**Rainbow Nation: Growing Up South African in the Apartheid and Post-Apartheid Eras** (p. 689), Kim Ferguson *Psychology*

**Reform and Revolution in the Contemporary Middle East and North Africa** (p. 358), Hamid Rezai *Politics*

**Sickness and Health in Africa** (p. 359), Mary Dillard *History*

**Slavery: A Literary History** (p. 495), William Shullenberger *Literature*

**Spoken Wor(l)ds: African American Poetry From Black Arts to Hip Hop (1960-2012)** (p. 495), Alwin A. D. Jones *Literature*

**The Anthropology of Life Itself** (p. 29), Robert R. Desjarlais *Anthropology*

**The Black Arts Renaissance and American Culture: Rethinking Urban and Ethnic History in America** (p. 359), Komozi Woodard *History*

# Anthropology

## 2002-2003

### Challenging Terror: The Cultural Politics of Human Rights and Violence in Latin America

**Maria Elena Garcia**

*Open—Year*

In Latin America, "September 11" has long invoked images of terror, political violence, and the restriction of civil liberties. On September 11, 1973, the United States government supported a bloody coup in Chile against a democratically elected president. The coup led to the kidnapping, torture, and execution of thousands of Chilean "subversives" and "terrorists." This anthropology course examines how notions of "otherness" and the power to label are central to the cultural politics of violence. Examining the forces and discourses of state authoritarianism, the gendered strategies of torture and resistance, and the role of race and ethnicity in political violence, this course engages debates over the construction of political order, human rights, and social struggle. In addition to ethnography and anthropological analysis, we will rely on films, documentaries, historical fiction, plays, and testimonials to interrogate the complexities of human rights and violence in Latin America. Specific topics will include the political deployment of motherhood in Argentina and El Salvador, ethnic and racial conflict in Guatemala and Nicaragua, sexual politics in Cuba, the role of paramilitary and militia forces in Colombia and Peru, and the role of United States foreign policy in the region.

### Desire Across Boundaries: Race and Sexuality in the Postcolonial World

**Mary A. Porter**

*Open—Year*

A common feature of colonial encounters is the enforcement of rules, both cultural and legal, determining with whom one may be sexual and whom one may marry. Intimate interactions among people of different races have been the most heavily regulated. This course uses an anthropological framework to explore race and sexuality in the postcolonial world (i.e., from the European scramble for colonies to the present post-independence era). For this exploration we will mine the works of nineteenth-century sexologists; Freud and Foucault and their feminist critics; the writings of colonizers and anticolonial activists; and ethnographic and historical accounts of race and sex in particular colonial and postindependence settings. We

will examine the concepts of desire and boundary, and we will ask, for example, why subaltern white men were encouraged to form households with colonized women in the nineteenth century and strongly prohibited from doing so in the twentieth. We will consider, too, why public discourse among Indians in colonial Fiji turned from anticolonial politics to debates about the sexuality and marriage of gods; and why the emerging lesbian and gay liberation movements in newly independent states are depicted by their governments as reproducing colonial ideologies. We will study the writings and images of anthropologists, historians, novelists, and activists from many parts of the globe. The class Web site is at [www.slc.edu/~mporter/desire02](http://www.slc.edu/~mporter/desire02).

### Ethnographic Research and Writing

**Robert R. Desjarlais**

*Advanced—Year*

Javanese shadow theatre, Bedouin love poems, and American street-corner societies are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding, and portraying through writing, the concerns, activities, and logic of lives other than one's own. Students in this course will similarly try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world — such as a homeless shelter, a religious festival, or dorm life at a liberal arts college. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are exceptional or experimental in nature, we will collectively think through some of the most important questions inherent in ethnographic projects, such as the use of fieldnotes, the interlacing of theory and data, the role of dialogue and the author's voice in ethnographic prose, and the ethnical and political responsibilities that come with any attempt to understand and portray the lives of others.

### First-Year Studies: Culture, Mind, Experience

**Robert R. Desjarlais**

*FYS*

How do the cultures in which we live shape how we feel, think, know, or act? How do social relations between people or pervasive economic or political forces contribute to our sense of selfhood or bodiliness? How might we best understand the relation between cultural dynamics and such psychological processes as dreaming, getting angry, or feeling anxious or depressed? In this



yearlong course, we will try to develop answers to these questions by considering a range of anthropological writings on the links between cultural processes and personal experience in such places as Nepal, Brazil, and Northern Ireland. In the first semester, we will read into several life histories and ethnographies of persons living in non-Western settings, as well as think through the history and conceptual underpinnings of the field of psychological anthropology. In the second semester, we will focus on how emotions, cognition, dreaming, bodies, and constructions of selfhood take distinct forms in different societies. By reading, talking, and writing about how, say, women and men suffer grief in Indonesia, grow old in Tibet, or live through political violence in South Africa, we will learn to think critically about how bodies, selves, and minds tie into complex webs of cultural, historical, social, and political forces.

## **Indigenous Politics in Postcolonial Latin America: Global Identities, Alternative Development, and Grassroots Struggles**

**Maria Elena Garcia**

*Intermediate—Year*

Today, an indigenous leader usually speaks Spanish and English in addition to his/her indigenous language, navigates the Web, uses cell phones, and travels frequently to international conferences. What does this say about indigenous identity? How do indigenous leaders' actions challenge our ideas about culture, representation, and authenticity? When, why, and how have the recent changes in indigenous mobilization come about? This anthropology course explores these and other questions about indigenous activism. After a general introduction to the political and social history of the region, students will be asked to think critically about concepts like race, ethnicity, culture, and gender. Primarily, we will focus on the contemporary cultural and political transformations advanced by indigenous groups and their advocates. We will examine the impact that ethnic-based politics have had on development and democracy through such examples as indigenous-military alliances in Ecuador, indigenous struggles against World Bank policies in Brazil, language politics and education policy in Peru, neoliberal multiculturalism in Bolivia, anti-globalization protests in Mexico, and cultural politics in Guatemala. More generally, we will discuss the effects of international aid and alternative development policies on indigenous communities. By focusing on the links between local community activism and transnational networks, this course invites students to critically engage the challenges, opportunities, and risks of globalization.

## **Medicine, Bodies, and Power**

**David Valentine**

*Intermediate—Year*

When Haitian villagers claim that HIV is "sent" through sorcery or by the U.S. government, are they wrong? If a Fijian woman experiences the illness symptoms of a kinswoman miles away, is she faking it? Is it merely standard medical practice when Western doctors discount patients' illness narratives? *Medicine, Bodies, and Power* seeks to explore the complex relationships among politics, culture, globalization, illness, health, healing systems, and the human body; and the implications for human health and well-being given these complexities. The basic premise of the course is that an understanding of disease, health, and embodied experience requires an understanding of the political, economic, and cultural contexts within which they are experienced. The course aims to build from an understanding of how cultural ideas about health and the body shape people's experience, to an understanding that even physical experiences such as pain and suffering are also culturally mediated and located in specific contexts of political and economic power. Though Western biomedical practices focus on the biological processes of illness and disease (both physical and mental), this course aims to show how all systems of healing and embodied experiences are culturally located and politically situated. At the same time, the globalization of Western ideas (both medical and nonmedical) also requires us to think about the ways that different cultural systems come up against one another in terms of approaches to disease, reproduction, sexuality, and bodily processes, issues that engage contemporary anthropological questions about power and meaning. In particular, we will look at how reproduction, sexuality, and the body become sites for medical intervention and the ways that the internationalization of biomedicine produces complex results at the local level.

## **Urban Anthropology**

**David Valentine**

*Open—Year*

We all think we know what a city is — but what, exactly, are the defining features of a city? Many criteria have been proposed — from the presence of a cathedral or governmental institutions, to the anonymous nature of urban life, and the lack of a community ethos. But is urban life always anonymous? How does "village" life differ significantly from "city" life? While anthropologists are traditionally thought of as working in remote and rural places, many anthropologists both past and present have been concerned with urban life, and trying to understand human experience in urban settings, from the Yoruba towns of Nigeria, to the self-proclaimed "capital of the world," New York City. Urban Anthropology looks at a range of questions that have

animated anthropological investigations of urban life in the past hundred years. Through looking at ethnographic studies of cities globally, we will explore questions about the nature of urban experience, the differences and similarities between different urban settings, and the vexing question of what is a city, anyway? And, in an increasingly globalizing world, does it even make sense to talk about cities anymore? In the spring semester, we will switch our attention specifically to New York City. Classes will be supplemented by field trips to the city.

## 2003-2004

### First-Year Studies: Power and Difference: Colonialism, Imperialism, and Development in Anthropological Perspective

**Maria Elena Garcia**

FYS

Anthropology, it has been said, is the offspring of colonialism and imperialism. This first-year studies course explores the troubled histories of anthropology and contemporary efforts to question and challenge imperial imaginings. It explores current controversies about the aims and practices of “development” and of the role of anthropology and anthropologists in the making and unmaking of the “first” and “third” worlds. This course also introduces students to the debates over representation, advocacy, and ethnographic responsibility. Readings will include classic and contemporary studies set in Africa, Asia, and the Americas.

### Himalayan Cultures

**Robert R. Desjarlais**

*Open—Year*

In this course we will develop an understanding of some of the key features of life among a number of societies in the Himalayan region, as found primarily in the nations of Nepal, Tibet, and India. Particular attention will be paid to Tibetan Buddhist societies and to societies that draw their heritage from Tibetan culture. By reading and discussing a range of important scholarly and ethnographic writings, we will consider such issues as the origins and cultural force of Tibetan Buddhism; the politics of ethnic identity; gender dynamics; folk and shamanic healing practices; constructs of time, selfhood, bodiliness, embodiment, suffering, and personal agency; local linkages between language, meaning, form, and experience; and cultural perspectives on life and death. This intensive yearlong course should prove especially valuable to students who are thinking of undertaking studies in the Himalayan region or have already done so.

### Latinos: Politics and Culture in the U.S.

**Maria Elena Garcia**

*Intermediate—Fall*

As the most recent U.S. census declares, Latinos are the largest “minority” group in the country. Rather than considering these growing numbers as a set of objective facts, this course encourages students to explore the cultural and political dynamics that lie behind census categories and the constructions of multicultural visions of the United States. Specifically, students will explore questions of immigration, the construction of citizenship, racial and cultural identities, language politics, and social movements. Latino border crossings and hybridity will also be explored in seminar discussions about liminality, transnational communities, and long-distance nationalisms. The course also invites students to view these cultural politics within the broader frame of the Americas and historical patterns of inequality and marginalization throughout the continent.

### Linguistic Anthropology

**David Valentine**

*Open—Fall*

The “English Only” movement in the United States has been attempting for years to have English recognized as the nation’s official language . . . On a daily basis, people with nonstandard accents are asked where they come from . . . In New Guinea, languages that have thrived for centuries are dying out . . . People claim that they can “tell” if someone is gay or straight by the way they speak. While language is a universal feature of human culture, and a vital resource for humans’ ability to describe and relate to the world around them, language is also deeply political in nature. This course aims to consider, from an anthropological perspective, how language as a social phenomenon is enmeshed in relations of social power. The complex relationship between language and culture raises important questions: How does language shape our view of the world? What relations of power are encoded in language use and beliefs about language? How is language used creatively to produce social worlds? What are the politics of using one variety of language over another? This course seeks to explore these and other questions from a variety of perspectives, including language and worldview, the use of metaphors in everyday speech, language socialization, language shift, and language and identity. Above all, we will be concerned with the relationships of power that are deeply enmeshed in everyday language use, and consequently, the major themes of this class revolve around the politics of language and language ideologies.

## Subject to Culture: The Anthropology of Human Subjectivities

**Robert R. Desjarlais**

*Advanced—Year*

In the past few years subjectivity has emerged as an increasingly important concept among anthropologists, informing a wide range of anthropological projects, from accounts of selfhood and emotional processes to writings on the subjective force of political economies. Most often the word is used when speaking of the forms and features of subjective experience: thoughts and perceptions, modes of consciousness, ways of knowing, and ways of acting in the world. There is, in fact, a multiplicity of analytic perspectives—psychodynamic, phenomenological, practice-oriented, political-economic, linguistic, and interpretive—presently at work in anthropological approaches to human subjectivities. Each of these perspectives attempts to further our understanding of human subjectivities through comprehensive anthropological methods. The purpose of this yearlong course is to explore and think through many of these perspectives and methods by attending to key theoretical statements and exemplary ethnographic writings. In examining some of the most pressing issues related to this field of inquiry, from accounts of human agency and bodiliness to considerations of narrative and intersubjectivity, we will further our abilities to reflect on what it means to be human.

## Telling Lives: Life History Through Anthropology

**Mary A. Porter**

*Open—Fall*

Through studying life history narratives (one person's life as narrated to another), autobiographical memoir, and more experimental forms in print and on screen, we will explore the diverse ways that life courses are experienced and represented. Throughout our readings, we will carefully examine the narratives themselves, paying attention to the techniques of life history construction and familiarizing ourselves with ethical, methodological, and theoretical challenges. We will consider a number of questions about telling lives: What is the relationship between the narrator and his or her interlocutor(s)? How does a life history approach inform debates about representation? What can the account of one person's life tell us about the wider culture of which he or she is a part? How can individual life narratives shed light on such issues as poverty, sexuality, colonialism, disability, racism, and aging? The books and films selected attend to lives in various parts of the world, including Australia, Great Britain, the Caribbean, Kenya, and the United States. Students will analyze primary sources and construct a life history as

part of their work for the course. Further details about this course can be found at <http://pages.slc.edu/~mporter>.

## The Anthropology of Animal Rights: Politics, Advocacy, and Cultural Representation

**Maria Elena Garcia**

*Open—Spring*

This course explores some ethical and cultural questions regarding animals, or as philosopher Peter Singer calls them, nonhuman species. Specifically, it looks at the cultural production of difference between humans and nonhumans, as well as the tactics, strategies, and ideologies behind animal rights movements. Drawing on debates in philosophy, anthropology, and politics, this course invites students to problematize the discourses and practices that reduce animals to "inferior beings." The class also asks students to critically examine their own relationships with animals.

## The Anthropology of the Future

**David Valentine**

*Advanced—Year*

What is the future? Or, perhaps, we should rather ask, when is the future? The twenty-first century has been imagined throughout the twentieth in popular culture and in academic discourses as the time of both dystopic and utopic futures, of both possibility and apocalypse. Now we are here, and the question remains: When is the future? Many of the things that twentieth-century commentators have been concerned over or hoped for—artificial life, radical gender and sexual difference, the spread of liberal democracies, radical individualism, technological incursions into the body, the formation of superstates in the form of the European Union, space travel, environment disasters—have come to pass. Some of them—socialism in Eastern Europe and Asia, holocausts, the "satanic mills" of Europe and America's industrial revolutions—have come and gone or have been transformed. Yet at the same time, we live in a present that seems to be characterized by what we are told belongs to the past—religious fundamentalism; racism; massive worldwide poverty; sectarian, colonial, and separatist wars; and the reassertion of "tradition." The Anthropology of the Future is a course that deals with a range of different futures (both past and present), the ways that anthropologists and others have thought about the future, and the intellectual currents that have enabled us to think about futures in different ways. Anthropology, with its roots in a socially conscious anti-racism, directed at a better world, is a rich location from which to consider how Western intellectuals have thought about the future. While we will be spending much time considering anthropological texts, we will also be focusing on popular media and texts generated in

other disciplines, bringing an anthropological perspective to bear on such diverse objects as cyborgs, the World Trade Center, fundamentalism, *Star Trek*, primate studies, prosthetic limbs, democracy, the colonization of Egypt, abortion, urbanization in Samoa, the World Wide Web, and torture. Our concern is to look at how people have imagined the future, what those futures look like, and how we are still imagining futures.

## Transgender Histories, Identities, and Politics

*David Valentine*

*Open—Spring*

In the past decade, the term “transgender” has rapidly come to be used to describe a range of social identities, a political movement, and a community that had no name until the early 1990’s. Although transsexual, transvestite, drag queen, and many other identities (now grouped under transgender) have a long history in the West, and while non-normative genders have been recorded in many societies, “transgender” is a term with a very short history. Despite this, it has come to be ubiquitous in the early twenty-first century in a wide range of contexts: from grassroots activism and social service provision, to academic settings (such as courses like this one), the U.S. Congress, and even in psychiatry and the medical community more broadly. This course will critically investigate the category transgender—not to cast doubt on the identities, movements, and communities that have arisen around this term, but rather, to investigate the historical, political, social, and cultural conditions and contexts that have enabled it. At the heart of this course is a series of critical questions: Where did “transgender” come from? What does it enable as a category? What does it obscure? How can it be seen as a term located in the terms of U.S. American understandings of personhood? What are the problems and possibilities of using “transgender” to describe non-normative genders cross-culturally? What are the contexts within which “transgender” can be used to make claims of the state in a representative democracy? What possibilities and problems are presented by using the term to describe people who refuse it as descriptive of their experiences? What issues arise when nontransgender-identified people investigate, and ask questions about, those who take this category to be meaningful about their lives? And what does “transgender” tell us about the organization of gender and sexuality in the contemporary United States? We will take a wide view of “transgender,” starting with medical and sexological texts of the early- to mid-twentieth century, early feminist critiques of transsexual identities and technologies, anthropological, historical, and sociological studies, as well as other literature—academic, activist, and autobiographical—which is increasingly grouped into

the category of “transgender studies.” Consequently, a further and important question that will animate this class will be how is it that all these texts have been grouped together in a class about “transgender”? What does this syllabus itself tell us about the category and about emerging notions of gender and sexuality in the United States in the early twenty-first century?

## 2004-2005

### Anthropology of Latin America

*Maria Elena Garcia*

*Open—Year*

Anthropological work in Latin America, by both Latin Americans and foreign scholars, has, in the past decade, challenged the field of anthropology. It has questioned the colonialist legacies of the discipline and explored the links between advocacy and social science in such areas as indigenous struggles, gender dynamics, violence and human rights, development, and migration. Through a close examination of ethnographic texts (including books, articles, and films) and primary documents (like music and testimonials), this course introduces students to central issues and debates in anthropology and in Latin America. Specific cases we will explore in depth include the construction of childhood and violence in Brazilian favelas, the meanings of “macho” in Mexico, peasant struggles against globalization in Costa Rica, and the various ways that “Indianness” and “Blackness” have been defined in the Andes. Additionally, we will explore ethnographically the politics of economic development, borders, democracy, revolution, and multiculturalism. This course will also consider the politics of anthropology itself and the ways that Latin America has been imagined and interpreted by both “insiders” and “outsiders.” In short, in this course we will wrestle with Gabriel García Márquez’s lamentation: “The interpretation of our reality through patterns not our own serves only to make us ever more un-known, ever less free, ever more solitary.”

### Culture, Mind, Experience

*Robert R. Desjarlais*

*Open—Year*

How do the cultures in which we live shape how we feel, think, know, or act? How do social relations between people or pervasive economic or political forces contribute to our sense of selfhood or bodiliness? How might we best understand the relation between cultural dynamics and such psychological processes as dreaming, getting angry, or feeling anxious or depressed? In this yearlong course, we will try to develop answers to these questions by considering a range of anthropological writings on the links between cultural dynamics and personal experience in such places as Nepal, Egypt, and

Brazil. In the first semester, we will read several ethnographies of persons living in non-Western settings, as well as think through the history and conceptual underpinnings of the field of psychological anthropology. In the second semester, we will focus on how emotions, cognition, dreaming, bodies, and constructions of selfhood take distinct forms in different societies. By reading, talking, and writing about how, say, women and men suffer grief in Indonesia, grow old in Tibet, or live through political violence in South Africa, we will learn to think critically about how bodies, selves, and minds tie into complex webs of cultural, historical, social, and political forces.

## **Ethnographic Research and Writing**

**Robert R. Desjarlais**

*Advanced—Year*

Javanese shadow theatre, Bedouin love poems, and American street-corner societies are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding, and portraying through writing, the concerns, activities, and logic of lives other than one's own. Students in this course will similarly try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world—such as a homeless shelter, a religious festival, or dorm life at a liberal arts college. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important questions inherent in ethnographic projects, such as the use of fieldnotes, the interlacing of theory and data, the role of dialogue and the author's voice in ethnographic prose, and the ethnical and political responsibilities that come with any attempt to understand and portray the lives of others.

*Previous course work in anthropology required.*

## **First-Year Studies: Making Connections: Gender, Sexuality, and Kinship from an Anthropological Perspective**

**Marya A. Porter**

*FYS*

Like Goldilocks in her selections of porridge and resting places, human beings are supposed to choose marriage partners who are "just right." To marry a close relative, or someone of the same gender, may be deemed unnaturally close, but marriages across great difference

such as age, race, culture, or class can also be perceived as problematic due to social distance. This question of closeness and distance in marriage prescriptions is particularly timely in light of the current debates about gay marriage; it will be one topic of exploration in this yearlong seminar on gender, sexuality, and kinship from an anthropological perspective. Anthropology is a discipline that explores the ways people make sense of the world, and the social relations in which we engage. In this class we will explore two parallel themes: the extraordinary diversity in the ways that people understand and enact kinship, sexuality, and gender cross-culturally and changes in the ways that anthropologists have understood and documented (or failed to document) these themes. We will read ethnography, oral history, and anthropological theory, as well as literature beyond the discipline; we will also view some films. Topics under our consideration will include female husbands in southern Africa, hermaphroditism in nineteenth-century France, institutionalized homosexuality in New Guinea, transnational and interracial adoption, childhood, and sexual rights. Along the way we will learn to be better writers, readers, speakers, and listeners. The class Web site is at <http://pages.slc.edu/~mporter/FYS04>.

## **Indigenous Representations: Ethnography, Politics, Culture**

**Maria Elena Garcia**

*Intermediate—Fall*

The images of, ideologies about, and insecurities over "Indians" have had a powerful impact on the Americas. Since the first encounters between European and native peoples in the territory now known as "America" (North, Central, and South), the "imagined" Indian has played a critical role in shaping ideas of civilization, nationhood, and progress. This course interrogates these early discourses as well as more recent ones regarding the "return" of indigenous people to public life from Alaska to Argentina. We will consider the politics and poetics of ethnographic explorations of such indigenous "cultures" as the Maya, Pequot, Cherokee, Quechua, and Aymara. Additionally, we will explore indigenous resistance that has included the "postmodern" rebellion of the Zapatistas in Chiapas, the emergence of transnational indigenous intellectuals in universities and cyberspace, and the controversial tactics of gaming among Native Americans in the U.S. In these cases and others, we will also critically examine central concepts like "culture" and "race" that are part of the discourses of authenticity and survival that shape the ways in which scholars, state officials, and indigenous leaders engage each other.

## Peoples, Places, and Papers: Anthropology and History in East Africa

**Mary A. Porter**  
*Spring*

In this course we will explore the ways in which the disciplines of anthropology and history have been inextricably connected for a very long time, particularly in colonial and postcolonial settings. We will draw on East Africa, primarily Kenya, as the site of our empirical explorations; and we will read more globally for further conceptual insights in India, Latin America, and Southeast Asia. We will examine the conventional work sites of anthropologists and historians (the field and the archive) and their classical methods (interpretations of observed behavior and interpretations of texts). We shall then examine the work of a fairly new set of scholars, calling themselves "historical anthropologists," who approach anthropology historically and history anthropologically. Some of the empirical questions that we will examine include: Why has history thrived as a subject in African universities while anthropology has not? Why did Jomo Kenyatta, an anticolonial African nationalist leader, study with one of the founders of modern anthropology? Why did women members of the British parliament unsuccessfully attempt to prevent female circumcision in East Africa in 1929? How did dock workers in Mombasa organize their labor so successfully in the first few decades of the twentieth century? The work in this course will allow us to learn about East African history and ethnography, concepts of culture, time and place, colonial processes, nation formation, and the nature of interdisciplinarity. For conference work, students may focus on whatever relevant topics and geographical regions they chose. The class Web site can be found at <http://pages.slc.edu/~mporter/anthhist05>.  
*Open to sophomores and above.*

## 2005-2006

### Animals: Articulating Human and Nonhuman Struggles

**Maria Elena Garcia**  
*Open—Year*

How are animal rights and feminist movements connected? Does eating meat perpetuate notions of patriarchy? Can we successfully challenge the exploitation of human beings without also fighting for the rights of nonhuman animals? Can we morally distinguish between human and nonhuman exhibitionism? How do notions of class structure our choices about eating habits? This course explores some ethical, political, and cultural questions regarding animals, or as philosopher Peter Singer calls them, nonhuman species. Specifically, it looks at the cultural

production of difference between humans and nonhumans, as well as the tactics, strategies, and ideologies behind animal rights movements. Drawing on debates in anthropology, philosophy, and politics, this course invites students to interrogate the discourses and practices that reduce animals to "inferior beings." The class also asks students to critically examine their own relationships with animals, the privilege of choosing to not eat animals, and to think about the discourse of "rights" more concretely. Finally, this seminar will emphasize the significance of the animal rights movement and its connections to other global movements for cultural, social, and environmental justice.

### Desire Across Boundaries: Race and Sexuality in the Postcolonial World

**Mary A. Porter**  
*Open—Year*

A common feature of colonial encounters is the enforcement of rules, both cultural and legal, determining with whom one may be sexual and whom one may marry. Intimate interactions among people of different races have been the most heavily regulated. This course uses an anthropological framework to explore race and sexuality in the postcolonial world (i.e., from the European scramble for colonies to the present post-independence era). For this exploration, we will mine the works of nineteenth-century sexologists; Freud and Foucault and their feminist critics; the writings of colonizers and anticolonial activists; and ethnographic and historical accounts of race and sex in particular colonial and post-independence settings. We will examine the concepts of desire and boundary, and we will ask, for example, why subaltern white men were encouraged to form households with colonized women in the nineteenth century and strongly prohibited from doing so in the twentieth. We will consider, too, why the emerging lesbian and gay liberation movements in newly independent states are depicted by their governments as reproducing colonial ideologies. We will study the writings and images of anthropologists, historians, novelists, and activists in many parts of the globe.

### First-Year Studies in Anthropology: Culture, Mind, Body

**Robert R. Desjarlais**  
*FYS*

How do the cultures in which we live shape how we feel, think, know, or act? How do social relations between people or pervasive economic or political forces contribute to our sense of selfhood or bodiliness? How might we best understand the relation between cultural

dynamics and such psychological processes as dreaming, getting angry, or feeling anxious or depressed? In this seminar in

cultural anthropology, we will try to develop answers to these questions by considering a range of anthropological writings on the links between cultural dynamics and personal experience in such places as Nepal, Greece, and Brazil. In the first semester, we will read several ethnographies of persons living in non-Western settings, as well as think through the history and conceptual underpinnings of the field of psychological anthropology. In the second semester, we will focus on how emotions, cognition, dreaming, bodies, and constructions of selfhood take distinct forms in different societies. By reading, talking, and writing about how, say, women and men suffer grief in Indonesia, grow old in Tibet, or live through political violence in South Africa, we will learn to think critically about how bodies, selves, and minds tie into complex webs of cultural, historical, social, and political forces.

## **Indigenous Anthropologies: Indigenous Struggles and Social Science in the Americas**

**Maria Elena Garcia**

*Intermediate—Year*

The images of, ideologies about, and insecurities over “Indians” have had a powerful impact all over the globe. In particular, since the first encounters between European and native peoples in the territory now known as “America” (North, Central, and South), the “imagined” Indian has played a critical role in shaping ideas of civilization, nationhood, and progress. This course explores these early discourses as well as more recent ones regarding the “return” of indigenous people to public life. Moreover, this seminar interrogates important debates over representation, advocacy, and ethnographic responsibility, by focusing on the relationship between social science (anthropology in particular) and indigenous struggles. How have anthropologists shaped debates about the place of American Indians? Have anthropologists perpetuated the colonization of indigenous peoples? What are the challenges posed to anthropology by indigenous scholars? What are some of the ethical and political questions raised by fieldwork in indigenous communities? This course will ask students to think critically about questions such as these. Through readings, guest lectures, films, and field trips, we will also delve into ethnographic explorations of indigenous struggles and interrogate the implications of indigenous resistance that has included the “postmodern” rebellion of the Zapatistas in Chiapas, the emergence of transnational indigenous intellectuals in universities and cyberspace, and the controversial tactics of gaming

among Native Americans in the United States. While our focus will be on the Americas, we will also consider the politics and poetics of indigenous representations in other parts of the world. Finally in this course we will critically examine central concepts like “culture” and “race” that are part of the discourses of authenticity and survival that shape the ways in which scholars, state officials, and indigenous leaders engage each other.

*Intermediate. Open to sophomores, juniors, and seniors.*

## **Lifeworlds: Phenomenological Approaches in Anthropology**

**Robert R. Desjarlais**

*Advanced—Fall*

How does a chronic illness affect a person’s orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular lived realities in order to understand, and convey to others, the nuances and underpinnings of such realities in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. The phenomena most often in question for anthropologists include the workings of time, perception, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of her or his own of a specific social or subjective reality through a combination of interviewing, participant-observation, and ethnographic writing.

*Advanced. Previous course work in anthropology required.*

## **Senior Seminar in Cultural Studies: Mourning, Text, Memory**

**Bella Brodzki, Robert R. Desjarlais**

Every society has developed responses to death and the grief that ensues. Many of these responses involve acts of mourning, remembrance, and memorialization of some kind. In this advanced seminar we will examine such acts through the double lens of literature and anthropology. What role, for instance, does a dead body play in moments of mourning and remembrance? How do acts of textual representation and other forms of inscription play into processes of grief and the

remembrance of the dead? How do cultural forms and psychological dynamics intersect in the wake of a loss? Other matters to be discussed include psychoanalytic considerations of mourning and memory; cross-cultural comparisons of funeral rites; the symbolic and forensic value of corpses; and ghosts and other hauntings. In conference students will be asked to work with either Ms. Brodzki or Mr. Desjarlais.

*Advanced. Open to seniors and graduate students only. Previous course work in either anthropology or literature is required.*

## **The Politics of Anthropology**

**Mary A. Porter**

**Intermediate—Year**

When Jomo Kenyatta's ethnography of Kikuyu (Kenya) society was published in the 1930's, the foreword to this nationalist, anticolonial text was provided by Bronislaw Malinowski, a "founding father" of British social anthropology. This apparently unlikely alliance is just one example of the many paradoxes and contradictions to be found in the political history of anthropology. Over the past two centuries, anthropology has been both the site of liberation and antiracist activism and of studies that justified colonialism and slavery. This course will be an exploration of the ways in which this intellectual discipline has arisen in various social and political contexts both within and beyond the academy. Our questions will include the following: Why have particular theoretical approaches arisen in specific geographical locations? How have the subject positions of anthropologists in terms of their nationality, class, race, gender, and sexual orientation informed their anthropological research and writings? What have anthropologists done in wartime? What have been the relations between anthropologists and their funders (both large foundations and individual patrons)? We will study the writings and images of anthropologists, historians, novelists, and activists in many parts of the globe.

*Intermediate. Open to sophomores, juniors, seniors, and graduate students.*

## **2006-2007**

### **Drugs, Society, Culture**

**Luther Elliott**

**Open—Fall**

This seminar offers an anthropological introduction to substance use as social and cultural practice and process. We will investigate licit and illicit substances in a number of distinct cultural contexts, putting ethnographic case studies into conversation with historical, legal, archaeological, psychological,

sociological, and neuroscientific contributions to our contemporary Western discourse on "drugs." Ethnography will serve as a means of foregrounding the cultural and historical construction of drugs and addiction. Gender, race, and the international politics of drug prevention and control will be important seminar foci, as will indigenous and religious contexts for substance use and the global pharmaceutical industry. Moving across a number social issues and cultural locales (ranging from Yemen, to Spanish Harlem, to college dorm rooms), students will be encouraged to formulate their own cultural analyses, asking how regimes of drug use and prohibition serve both to challenge and to reproduce dominant structures in culture and society.

*Open to any interested student.*

### **Engagements with Death and Dying**

**Robert R. Desjarlais**

**Open—Spring**

"My mind turns to thoughts of death," drones the Seventh Dalai Lama in an eighteenth-century poem of his. In this course, our minds will similarly turn to thoughts of death: to understandings of death and the afterlife, and to experiences of aging, dying, and grief, among diverse peoples in the world today. By looking closely at burial practices in rural Greece, bereavement in Indonesia, funeral rites in Hindu India, orientations to the afterlife among Tibetan Buddhists, mortuary cannibalism in the Amazonian rainforest, and new technologies of death in Japan and North America, we will develop a critical awareness of the interrelated social, cultural, psychological, and political underpinnings of human engagements with death. Through this inquiry into one of the most fundamental and important aspects of the human condition, students will also give serious thought to how one might best go about understanding and portraying the makings of life in societies other than their own.

*Open to any interested student.*

### **Food for Thought**

**Mary A. Porter**

**Fall**

In *Sweetness and Power*, Sidney Mintz's classic study of sugar, he describes how this sweet substance became essential to the diet of the English working class during the Industrial Revolution. Cups of hot, sweet tea substituted for more substantial hot meals and sustained workers through long and grueling factory shifts. The tea break and the "cup of tea" have subsequently become integral to English culture and social relations. This open seminar uses an anthropological lens to examine some aspects of people's relationships to food and eating, focusing primarily on the cultural meanings of food



consumption and the social relations in which they are entailed. We will consider the symbolism of food and its taboos and prescriptions; we will be aided in this endeavor by anthropological classics such as Mary Douglas's *Purity and Danger* and Claude Lévi-Strauss's *Raw and the Cooked*. We will look ethnographically and historically at feasts and famines, and we will mine the vast food memoir and criticism literature that has burgeoned in the past few years. We will consider connections among gender, food, and eating in a variety of contexts and the ways in which identities form around particular foods. Our examples will come from literature, history, ethnography, and film, including *Like Water for Chocolate*; *Eat, Drink, Man, Woman*; and *Ongka's Big Moka*. Our materials will include work from the United States, Europe, Mexico, China, Melanesia, and Africa.

*Open to any interested student.*

## **Sacrifice Now: The Ethics of Death, Immortality, and Contemporary Politics**

**Christopher Garces**

*Intermediate—Spring*

The decision to sacrifice is an omnipresent theme in contemporary societies. This survey course will review the configurations and problems of sacrifice in the United States, Middle Eastern, and Latin American contexts. In class readings and discussions, we analyze the logic of sacrifice from its classical expression(s) in collective religious beliefs and ritual procedures, to its up-to-date governmental practice(s) of marshalling civil society toward the goals of the state, to its many spectral and/or unwanted social by-products, such as the Holocaust, collateral damage, suicide bombings, seldom-considered types of social abandonment, and the persecution of pariah populations. In the course as a whole, we reflect not only on the decision to sacrifice, in ordinary and exceptional circumstances, but we also pause to consider the rhetoric and symbolic operations of the imperative to sacrifice: its portrayal as the only course of fruitful action, its claims to singular beneficence, and its marriage of temporal context and transcendental form. Topics to be addressed will include the ethics of death and immortality, the intimate relationship between the victim and perpetrator of sacred violence, and the new types of subjectivities produced in the aftermath of a sacrificial event. Course readings will include philosophical tracts, ethnographic, and historical works; student's own life-history narratives; and up-close textual analyses of newspaper reports and public media.

*Intermediate. Open to sophomores, juniors, and seniors.*

## **Sex, Race, Kin: Navigating Boundaries in the Postcolonial World**

**Mary A. Porter**

*Year*

A common feature of human societies is the enforcement of rules that determine social relations, particularly regarding kinship: With whom may one be sexual? Who can a person marry? Which children are "legitimate"? To marry a close relative, or someone of the same gender, may be deemed unnaturally close in some societies, but marriages across great difference such as age, race, culture or class can also be problematic due to social distance or unequal power relations. Social rules also govern the acceptance of children into particular social groups depending on factors such as the marital status of their parents or the enactment of appropriate rituals. At the height of nineteenth-century colonial expansion, "civilized" discourses, popular and anthropological, were obsessed with the social relations of subordinated peoples—both the poor at home and the colonized overseas. Many observers imagined that "primitive" societies had sparse social regulation as they reported cases of "marriage by capture," "primitive promiscuity," and "paternity uncertainty." The urban poor were similarly imagined as much less rule bound and, therefore, less moral. These hegemonic discourses about kinship, sex, and race continue into the twenty-first century with debates about queer families, gay marriage, unmarried mothers, transcultural adoption, and new reproductive technologies. We will read a broad variety of texts in this intermediate seminar, including nineteenth-century accounts of the display of Saartje Bartman (vulgarly referred to as "The Hottentot Venus") and the diaries of Hannah Cullwick and Arthur Munby who engaged in a complex, decades-long, mistress/servant marriage across class lines. We will read memoir and ethnography about adoption and the ways in which it has changed in the context of postcolonial world politics and domestic family formations. We will read about global gay rights movements and their uneasy relationships with their governments. Our interpretations will be aided by reading Freud, Foucault, and Rubin, among others. Students will develop yearlong conference projects on any aspect of this topic that interests them.

*Intermediate. Sophomores and above.*

## **Telling Lives: Life History Through Anthropology**

**Mary A. Porter**

*Open—Spring*

Through studying life history narratives (one person's life as narrated to another), autobiographical memoir, and more experimental forms in print and on screen, we

will explore the diverse ways that life courses are experienced and represented. Throughout our readings, we will carefully examine the narratives themselves, paying attention to the techniques of life history construction and familiarizing ourselves with ethical, methodological, and theoretical challenges. We will consider a number of questions about telling lives: What is the relationship between the narrator and his or her interlocutor(s)? How does a life history approach inform debates about representation? What can the account of one person's life tell us about the wider culture of which he or she is a part? How can individual life narratives shed light on such issues as poverty, sexuality, colonialism, disability, racism, and aging? The selected texts attend to lives in various parts of the world, including Australia, Great Britain, the Caribbean, East Africa, and the United States. We will take a field trip to one of the Story Corps booth in New York City. Students will also analyze primary sources and construct a life history as part of their work for the course.

*Open to any interested student.*

## **The Anthropology of Contemporary Religion**

**Christopher Garces**

*Intermediate—Fall*

From the unflagging rise of global evangelism (Islamic and Christian) to the worldwide resurgence of so-called "superstitious beliefs" (e.g. magic, witchcraft, and sorcery), contemporary religion is transforming day-to-day work and life nearly everywhere. In the university, too, where predictions of the "death of God" have been commonplace, scholars also recognize a marked "religious turn:" a renewal of interest in the worldly importance of messianic beliefs, political theologies, and the ethics of life & death. In this seminar we investigate these and other worldly provocations of "religious belief," and evaluate three critical anthropological approaches to the study of religion: specifically, (a) how the "religious body" may be viewed as a complex spiritual instrument of self-recognition and self-control, (b) how "religious experience" may be understood as a cultural response to states of perpetual insecurity, and (c) how the very definition of "the religious" turns into a key point of governmental debate between secular-liberal, fundamentalist, and popular religious supporters. Topics to be analyzed include US evangelical Christianity, global fundamentalisms, post-colonial religiosity, spiritual exercise & dietetic health programs, extra-terrestrial and alien encounters, the phantasmagorias of urban and suburban life, the pieties and spiritual effects of secular ethics, and the complex interplay of religion & media technologies.

*Intermediate. Open to sophomores, juniors, and seniors.*

## **The Anthropology of Latin America: Sub-Versions of Politics, Culture, & History**

**Christopher Garces**

*Year*

In this course, we will survey a number of influential ethnographic projects, and contextualize their findings, by comparing the anthropologist's methods, assumptions, and narrative strategies with other scholarly, governmental, and media representations of parallel or related phenomena. Investigating ethnographic approaches to major geopolitical issues (e.g., militarization, border control, crime, terror, security, HIV/AIDS, and civil war) as well as less privileged subjects (e.g., authoritarianism, populism, indigenous rights movements, social abandonment, everyday violence, prostitution, and local identity politics), this seminar course will offer a panoramic overview of current anthropological research interests and how they provide meaningful sub-versions of Latin American politics, culture, & history. Specific topics to be analyzed include: the trans-national drug market, dual polity systems, marginalized forms of citizenship, the informal labor economy, religious struggles, gendered violence, poverty and systematic forms of social exclusion, urban regeneration, economic enclaves, eco-tourism, and the cross-cutting relevance of health, class, race, and gender.

*Open to any interested student.*

## **The Anthropology of Sound**

**Luther Elliott**

*Intermediate—Spring*

Drawing on literature in anthropology, ethnomusicology, philosophy, popular music and material culture studies, this course will challenge students to step back from the cultural assumptions attendant in "music" as a cultural category and to consider more broadly the social life of sound. Weekly readings survey a number of ethnographic sites (ranging from the highlands of Papua New Guinea to the rock and roll studio to the urban soundscape) at which the aesthetic organization of sound as musical commodity—or disorganization as "noise"—bears significant sociopolitical consequence. With reference to particular technologies and practices of sound recording, reproduction, and distribution, the course will ask how contemporary, sonic forms of cultural property and expressive culture have come to constitute such powerful forms of sociality and contention.

*Intermediate.*

## Understanding Experience: Phenomenological Approaches in Anthropology

**Robert R. Desjarlais**

*Advanced—Spring*

How does a chronic illness affect a person's orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular lived realities in order to understand, and convey to others, the nuances and underpinnings of such realities in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. The phenomena most often in question for anthropologists include the workings of time, perception, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of her or his own of a specific social or subjective reality through a combination of interviewing, participant-observation, and ethnographic writing.

*Advanced. Previous course work in anthropology required or permission of the instructor.*

## 2007-2008

### Ethnographic Research and Writing

**Robert R. Desjarlais**

*Advanced—Year*

Javanese shadow theatre, Bedouin love poems, and American street-corner societies are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding and portraying the concerns, activities, and logic of lives other than one's own. Despite these challenges, ethnographic research is generally considered one of the best ways to form a nuanced and contextually rich understanding of a particular social reality. To gain an informed sense of the methods, challenges, and benefits of just such an approach, students in this course will try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the

features of a specific social world—such as a homeless shelter, a religious festival, or a neighborhood in Brooklyn. In the spring, each student will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important features of ethnographic projects, such as interviewing others, the use of field notes, the interlacing of theory and data, the role of dialogue and the author's voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others.

*Previous course work in anthropology required or permission of the instructor.*

### Explosive Latin America: Guns, Terror, and Everyday Violence

**Christopher Garces**

*Intermediate—Fall*

This course will examine how three “explosive” phenomena—the culture of firearms, the culture of terror, and the culture of everyday violence—encapsulate and outwardly express Latin America's diverse economic and political instabilities for Latin Americans themselves. Course materials in ethnography, history, journalism, and film will help us to analyze why, from one state to another, firearms, terror, and everyday violence coalesce to form a volatile public sphere, but also help people to organize their existence and make sense of a hostile politico-economic environment. This exploration will raise a number of questions. If the state has a monopoly on legitimate violence, then how does the massive armament of nonstate actors change the nature of statecraft? Do legal classifications of armed and dangerous people within the state produce the very things they classify (gangs, guerillas, drug lords, paramilitaries, private security forces, militias, vigilantes, outlaws, human rights violators, and would-be assassins), or vice versa? Instead of concentrating on the capacities of everyday violence and terror to destroy or foreclose one's life, might we also problematize and critique how, when already present, violence and terror may shape or facilitate possible futures? Does possessing firearms involve being possessed by them? Against a backdrop of these and other difficult questions, our seminar will interrogate the interrelationship between guns, violence, and terror in the broadest possible sense.

### Representing Africa

*Open—Fall*

This course will introduce students to major themes in African history and culture, as well as help us build a

critical framework for understanding some of the challenges that face the continent today. It will also lead us to question the Western production of knowledge about Africa and rethink what we know about such categories as history, culture, and gender. Throughout the semester we will read modern fiction, ethnography, historical narratives, human rights documents, primary sources, and theoretical texts touching upon on a broad range of topics, including griots and oral history, slavery, colonialism and resistance, independence struggles, health and healing, diamonds, imperialism, witchcraft, and democracy. Central to our class discussions will be the question of how Africa is framed and represented, not only in our readings but in Western discourses past and present.

## **Spectral Engagements: The Anthropology of Time, Memory, and History**

### *Advanced—Year*

This course will consider time, memory, and history as spectral endeavors, and ask what it might mean for anthropology (and anthropologists) to engage seriously with the concept of haunting. We will begin the course with an exploration of time. Insisting that the way we perceive and understand time is both culturally constructed and historically specific, we will consider the importance of time concepts in western ideas of modernity, the central role of clocks and regularized time practices in European imperialism and the industrial revolution, diverse time systems in pre-industrial Europe and nonwestern societies, the contradictions that arise between linear progressive time and cyclical or ritual time, theories of the social construction and relative experience of time, and representations of time in narrative and rhetoric. We will also explore such topics as repetition, *durée*, Nietzsche's eternal return, and Mbembe's "time of entanglement." Turning then to the question of memory, we will consider individual, collective, and national remembering and forgetting, and explore such topics as nostalgia, memorialization, false memory syndrome, and the relationship between memory and history. Throughout the course of the semester, we will think about the implications these spectral endeavors might have on the discipline of anthropology. As a mode of storytelling that has come from a particular way of apprehending the world, anthropology might give credence to specters as social figures and assign ethnography the task of chasing after ghosts and other traces of the past, not simply for the poetic spaces they may open up but out of a concern for justice and responsibility in the past, present, and future. Advanced. Previous coursework in anthropology required or permission of the instructor.

## **Stateless Peoples in Latin America**

### **Christopher Garces**

#### *Advanced—Spring*

Do stateless people exist? Can we imagine society without the state? How might "statelessness" be represented as such? If states legitimize violence, should anthropologists join forces with those (such as the advocates of political anarchism) who work to challenge state authority and disrupt its mechanisms of control and surveillance? These questions, and others like them, are neither idealistic nor essentially utopian in character; they are basic points of inquiry that cultural anthropologists, time and again, have returned to in the process of ethnographic research at the limits and/or margins of state power. In this course, we review anthropologists' disciplinary legacy of close engagement with stateless peoples, and we systematically analyze the most predominant theories and experiences of "statelessness" from the nineteenth century to the present. The course will focus primarily on Latin American peoples and practices, but also compare Latin American experiences with other world regions, as we survey the "statelessness" of political refugees, socially abandoned individuals, informal labor markets, the Church, NGOs, secret societies, paramilitaries, anti-state activists, and indigenous peoples.

## **The Anthropology of Bodies**

### **Robert R. Desjarlais**

#### *Open—Year*

How do the cultures in which we live shape how we use and think of our bodies? How do social relations between people or pervasive economic or political forces contribute to ideas of bodily normality or deviance? How might we best understand the relation between cultural dynamics and such diverse phenomena as tattooing, anorexia, the genome project, and panoptic forms of visual observation? In this seminar in cultural anthropology, we will try to develop answers to these questions by considering a range of anthropological writings on the links between sociocultural forces and bodily experience in such places as Nepal, Bali, and the United States. In the first semester, we will explore research on cultural representations of bodies, body modifications, and ideas of sexual and bodily deviance. In the second semester, we will focus on the politics of embodied action, medical engagements with bodies, and the cultural patterning of sensory perception. By reading, talking, and writing about, say, the politics of hunger in Brazil, bodily adornment in Nigeria, the sale of body organs in India, political prisoners in Northern Ireland, or an apprentice boxer in Chicago, we will learn to think critically about how the bodies and lives of humans tie into complex webs of cultural, social, and political forces.

## What Is Religion? Anthropological Perspectives

**Christopher Garces**

*Open—Year*

The concept of “religion” is a source of endless debate in most societies. But religion as lived is indisputably vital to the politics of survival in a complex and rapidly changing world. Interrogating both faith and skepticism toward religious practices, our course will survey the history of anthropological research on religious peoples, processes, and provocations. We analyze and critique the stigmatization of cultural practices labeled “religious” and contextualize the socio- historical development of so-called “nonreligious” activities. The course as a whole will survey classic topics in this field of research, such as shamanism, ritual, magic, witchcraft, and sorcery. We also analyze a variety of contemporary ethnographic projects to develop a more complex and elaborate understanding of public debates about religious practices (pious observance, mysticism, asceticism, charisma, sacrifice); religious movements (evangelism, cultic experience, new age spiritualities); world religions (Islam, Judaism, Christianity, Hinduism, Buddhism, Confucianism, animism); belief systems that define themselves in opposition to religiosity (secularism, science, empiricism, existentialism); and historically complex and deep-seated religious concepts (sinfulness, nirvana, wakefulness, goodness, evil, charity, immortality, and the soul).

## 2008-2009

### African Modernities

*Advanced, Intermediate—Fall*

“Is an asphalt road modern? If a traditional peddler is walking on a modern road, does the road become more traditional or the peddler more modern? Both, either, neither?”

– Renato Rosaldo

Popular representations of modern Africa in the West often depict a continent that clings to—and is weighed down by—tradition. Such representations generally portray “tradition” not just as the opposite of modernity, but as that which is opposed to and defiant of modernity. But what exactly is modernity, anyway? Does the concept of “modernity” necessarily go hand in hand with Western cultural hubris, imperialistic endeavors, and globalization? Does it imply a state or status that is singular and universal, or conversely, is it possible to speak of competing and contested modernities? Drawing on contemporary ethnographies from various regions of sub-Saharan Africa, this course will introduce you to the complexity of ideas, practices, and struggles that exist throughout the large and diverse continent today. Insisting on (and also problematizing) the existence on

African modernities, we will complicate and deconstruct the often taken-for-granted dichotomy between modernity and tradition. We will also consider the production of nostalgia and authenticity in discourses of belonging and “otherness” in postcolonial Africa.

## Engagements with Death and Mourning

**Robert R. Desjarlais**

*Open—Spring*

“My mind turns to thoughts of death,” drones the Seventh Dalai Lama in an eighteenth-century poem of his. In this course, our minds will similarly turn to thoughts of death: to understandings of death and the afterlife and to experiences of aging, dying, and grief among diverse peoples in the world today. By looking closely at burial practices in rural Greece, bereavement in Indonesia, funeral rites in Hindu India, orientations to the afterlife among Tibetan Buddhists, mortuary cannibalism in the Amazonian rain forest, and new technologies of death in Japan and North America, we will develop a critical awareness of the interrelated social, cultural, psychological, and political underpinnings of human engagements with death. Through this inquiry into one of the most fundamental and important aspects of the human condition, students will also give serious thought to how they might best go about understanding and portraying the makings of life in societies other than their own.

## First-Year Studies: The Question of Culture: Anthropology

*FYS*

What is culture, anyway? Is it something we have, or something we do? Can it be located in the way we think or the way we behave? This first-year studies seminar will introduce students to the field of cultural anthropology. It will also teach students to think like anthropologists. It has often been said that the aim of anthropology is to make the apparently strange and exotic seem comprehensible, while at the same time compelling us to ask questions about behaviors we might consider to be “natural” or “commonsensical.” By approaching this course as an anthropological experience, students will come to understand their own ideas about subjects like time, space, family, food, and personhood to be culturally constructed and historically contingent. We will consider patterns of behavior, systems of meaning, and structures of value in different societies and cultures throughout the world, including our own. Looking to ethnographic studies as well as theoretical writing, we will visit a range of perspectives on such topics as race and ethnicity, globalization and capitalism, gender, nationalism, power, representation, subjectivity and reflexivity, structure and agency, history, memory, and identity. By way of this ongoing

engagement with cultural analysis and reflection, students will improve their ability to read closely, write effectively, and think critically.

## **Latin America Otherwise: The Ethnographer's Craft**

**Christopher Garces**

*Intermediate—Year*

How do anthropologists write ethnographies and produce ethnographic films about Latin America? What is the ethnographer's craft? How might the practice of ethnography help aspiring journalists, cinematographers, activists, politicians, NGO workers, and businesspeople to better understand contemporary Latin American issues? This intermediate-level course reviews major trends and prospects for regional anthropological research—past, present, and future. Focusing on ethnographic methods, theories, and ethics, from the early twentieth century forward, we will examine how anthropologists have provided unique contributions to the study of Latin American politics, culture, history, and religion. We will analyze how anthropologists have lodged powerful and/or contrarian arguments about the politics of indigenous identity; colonialism and neocolonialism; nationalism; urban development; NGOs; neoliberalism; paramilitaries; guerrilla movements; the long- and short-term effects of civil war; race; populism; machismo; motherhood; transgender sexuality and identity; social abandonment; urban survival strategies; violence; terror; shamanism; and religious movements.

## **Love™, Ltd.: Charity, Philanthropy, and Humanitarianism**

**Christopher Garces**

*Open—Fall*

Are we entering a new age of philanthropy? Oprah's Big Give, the Clinton Global Initiative, the Open Society Institute, and other philanthropic institutions provide new models for the redistribution of wealth, political access, and desperately needed social services. The international nongovernmental organization (INGO) has become the most recognizable face of effective humanitarianism across the globe. And church-based charities grow ever more indispensable to poor people of all backgrounds and material conditions. What do these trends have in common? Have democratic processes accentuated the demand for charity, philanthropy, and humanitarianism? Moreover, is the commercialization of kindness impervious to critique? This course will examine what goes without saying when a price is placed on care and vital support for strangers: we will problematize how an ethics of volunteering and contingent mutual aid has come to define questions of international cultural politics. Key problems to be analyzed include attempts to bridge resource limitations;

the pragmatic limits of mutualism or cooperation; the local obstacles to providing international aid; the racialization of goodwill; philanthropy as a public relations mechanism; charity as a form of governance; the sacrificial logic of humanitarianism; and the tacit obligation to return gifts. In particular, the seminar will focus on Christian and Islamic charities, the NGO "third sector," ad hoc mutual aid societies, multinational relief agencies, and church-based welfare programs.

## **Militarization/Demilitarization**

**Christopher Garces**

*Open—Spring*

This seminar will focus on processes by which states, cities, and neighborhoods militarize themselves and attempt to defuse problems that arise from community mobilization. In addition to reviewing diverse literatures on military/civilian relations, we will trace the rapid worldwide growth in paramilitaries and problematize what the privatization of military force implies for local and international political orders. At the same time, we will pause to consider how societies effectively demilitarize themselves. Militaries are a fact of modern life, but people relate to military service, military protection, and military force quite differently from one culture, place, and time, to another. Key anthropological, political, and journalistic studies in this seminar will focus on international military training centers; "low-intensity warfare"; the gendered aspects of militarism; the "blowback" or "boomer-ang" effects of armed aggression; the archipelago of U.S. military bases at home and overseas; the current conflicts in Iraq and Afghanistan; Colombia's internal war; local arms races in Africa and the Near East; the checkpoint as a paradigm for ground-level security; and the processes by which firepower defines police tactics and national sovereignty.

## **Spirit Possession and Theatre**

*Advanced—Spring*

From Greek philosophy to surrealism and contemporary performance studies, from ethnographic descriptions of possession to techniques and theories of acting, the relationship between spirit possession and theatre has been figured in countless different ways. It has been posited, for example, that the figure of "the possessed" stands as a mythical model for the actor and possession itself could be approached as ur-theatre—an archaic image of the theatre. Conversely, it has also been suggested that spirit possession may be read as theatre; the performances given by "the possessed" are congruous with—and nothing more than—performances offered by actors. In this seminar, we will critically engage with ethnographic texts that emphasize the performative and theatrical aspects of spirit possession. We will then turn to look at things from the other side—specifically, we will explore how different performance theories and

acting techniques support or contest the idea that the actor should be possessed by (and actually become) his or her character. Looking to such influential figures as Stanislavsky, Vakhtangov, Brecht, Boal, and Artaud, we will also consider how the theatre itself has been described as—or in contrast to—possession itself.

## **The Anthropology of Sound**

### ***Open—Fall***

From birdsongs in the spring to Beethoven's Fifth Symphony, from the buzzing of a mosquito to a high-frequency ringtone, from the silence of a museum to the silence of a desert, sounds affect how we make sense of everyday experience. Hearing—an extremely powerful mode of perception—is commonly taken for granted, both in everyday life and in academic studies. This course is an explicit interrogation of sound and the many ways that it is implicated in human culture. In order to examine the “invisible sense” of hearing, we will take many of the fundamental premises of linguistic and cultural anthropology as launching points for a diverse set of cross-disciplinary modes of inquiry. These will include (but not be limited to) aesthetics, ethnomusicology, philosophy, media analysis, physics, and psychology. We will examine how classes of sounds come to be used in (and as) meaning-making systems. Grammars of music are a particularly salient form of this kind of sound-symbolism, and different types of musical “languages” will be considered (including Hindustani classical music and Indonesian gamelan traditions). Further, exploration of soundscapes from cultures across the globe (including equatorial forest sound-worlds) will demonstrate the variety of ways that people can generate “acoustemologies” both in ritual contexts and in everyday life. The crucial role of the body in this process will be examined through a biological and psychological examination of the hearing apparatus, as well as through studies of musical improvisation and embodied performance of folk, blues, and jazz music. Further, we will see that cultural patterns of sound are put into play in exciting and anxiety-inducing ways, as technology allows us to record and deploy (or even cancel) sounds at will, thereby giving them new social lives of their own, separated from their locus of origin. Moral and legal quandaries abound, as we ask who owns—or belongs to—a particular set of sounds.

## **Understanding Experience: Phenomenological Approaches in Anthropology**

### ***Robert R. Desjarlais***

#### ***Advanced—Year***

How does a chronic illness affect a person's orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a

refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular lived realities in order to understand, and convey to others, the nuances and underpinnings of such realities in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. The phenomena most often in question for anthropologists include the workings of time, perception, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of her or his own of a specific social or subjective reality through a combination of interviewing, participant-observation, and ethnographic writing.

*Previous course work in anthropology required.*

## **2009-2010**

## **Ethnographic Research and Writing**

### ***Robert R. Desjarlais***

#### ***Advanced—Year***

Javanese shadow theatre, Bedouin love poems, and American street-corner societies are but a few of the cultural realities that anthropologists have effectively studied and written about. This is no easy task, given the substantial difficulties involved in understanding, and portraying through writing, the concerns, activities, and logic of lives other than one's own. Students in this course will similarly try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world—such as a homeless shelter, a religious festival, or dorm life at a liberal arts college. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important questions inherent in ethnographic projects, such as the use of fieldnotes, the interlacing of theory and data, the role of dialogue and the author's voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others.

*Previous course work in anthropology required.*

## **First-Year Studies in Anthropology: Culture, Bodies, Experience**

**Robert R. Desjarlais**  
*FYS*

How do the cultures in which we live shape how we use and think of our bodies? How do social relations between people or pervasive economic or political forces contribute to ideas of bodily normality or deviance? How might we best understand the relation between cultural dynamics and such diverse phenomena as tattooing, anorexia, the genome project, and panoptic forms of visual observation? In this seminar in cultural anthropology, we will try to develop answers to these questions by considering a range of anthropological writings on the links between sociocultural forces and bodily experience in such places as Nepal, Bali, and the United States. In the first semester, we will explore research on cultural representations of bodies, body modifications, and ideas of sexual and bodily deviance. In the second semester, we will focus on the politics of embodied action, medical engagements with bodies, and the cultural patterning of sensory perception. By reading, talking, and writing about, say, the politics of hunger in Brazil, bodily adornment in Nigeria, the sale of body organs in India, political prisoners in Northern Ireland, or an apprentice boxer in Chicago, we will learn to think critically about how the bodies and lives of humans tie into complex webs of cultural, social, and political forces.

## **Language, Culture, and Interaction**

**Aurora Donzelli**  
*Open—Year*

One of the defying properties of humans is their special capacity for social interaction and for the creation of complex systems of meaning and elaborate social relations. In this course, we will explore how language (intended both as the linguistic variety/ies of a group of people and as the human faculty of communication through a set of conventional signs—be they spoken or written words, gestures, signs, or inarticulate sounds) partakes in the making of our socio-cultural worlds. By looking closely at the unfolding of communicative interactions across a number of communities in the world, we will develop an understanding of the multiple intersections between language and culture and discuss the different theoretical and methodological approaches available for the analysis of the language-culture interface. One of the main goals of this enquiry into the universal and culture-specific properties of human communication will be to show how—far from being a mere device for the transmission of information—language plays an important role in mediating emotions, transmitting socio-cultural values,

organizing cognition, structuring experience, reproducing social structures, and enabling intersubjective recognition, as well as reproducing and challenging power relations.

## **Linguistic Anthropology**

**Aurora Donzelli**  
*Intermediate—Year*

Linguistic anthropology represents one of the most original contributions of the North American anthropological tradition to the discipline of anthropology as a whole. Although its practitioners consider it a field of research in its own right, they rarely make explicit the theoretical assumptions and the methodological principles that orient their work. This course aims at overcoming this setback by providing an account of the intellectual genealogy of linguistic anthropology. Through a series of theoretical readings and ethnographic descriptions, we will chart out intersections and disjunctures between linguistic anthropology and other disciplines within both the humanities and the social sciences. We will review some key notions within linguistic anthropological scholarship (such as agency, meaning, intention, culture, context, participation, language, competence, speech community, identity, performance, and ideology) and discuss how their meaning and usage has changed over the years. A special emphasis will be given to practicing and understanding the methodological specificities of linguistic anthropological work, which combines traditional ethnographic methods (such as interviewing and participant observation), with the use of audio-visual recording and transcription of spontaneous interaction. This methodological training will provide students with a deeper appreciation of the potential of these different techniques for grasping the nuances of communicative interaction and will enhance their awareness of the importance of linguistic details for the understanding of broader socio-cultural processes.

*With permission of instructor.*

## **Occult Economies in Sub-Saharan Africa**

**Intermediate—Spring**

Witchcraft, sorcery, and spirit possession have long been subjects of fascination to anthropologists, especially those working in sub-Saharan Africa. Drawing on both classic and contemporary ethnographic texts, this seminar will explore various anthropological approaches to these topics and ask why (and in what sense) this part of the world has seen such a dramatic rise in occult economies during the past several decades. Throughout the semester, we will look closely at how witchcraft, sorcery, and spirit possession relate to local cultures, politics, and social conditions, as well as to the history of colonization and recent trends in globalization.



Insisting that witches, spirits, and their mediums are part of global cultures and economies, we will ask questions about power and political agency that pertain to—but also expand beyond—the local. Paying special attention to the social and historical contexts in which witchcraft, sorcery, and spirit possession take place, we will also examine the ways in which gender, ethnicity, age, and class play into and define both belief and practice in a number of contexts.

## Representing Africa

### *Intermediate—Fall*

This seminar will address a number of important topics in sub-Saharan African history and culture, as well as help students build a critical framework for understanding some of the challenges that face the continent today. The seminar will also lead us to question the Western production of knowledge about Africa and rethink what we know about such categories as tradition, modernity, history, politics, power, and gender. Though the bulk of our reading will consist of ethnographic texts, we will also consult historical narratives, human-rights documents, primary sources, and fictional accounts touching on a broad range of topics, including sex work, mineral extraction, witchcraft and spirit possession, democracy, HIV/AIDS, and migration. Central to our class discussions will be the question of how Africa is framed and represented, not only in our readings but in Western discourses past and present.

## The Anthropology of Time and Memory

### *Open—Year*

The ways we perceive, reckon, and experience both time and memory are far from universal or static. Drawing on philosophical texts, critical social theory, literature, and ethnography, we will begin this yearlong seminar by exploring diverse time systems in pre-industrial Europe and nonwestern societies. We will look at calendars—Mayan, Dogon, Gregorian, French and Soviet Revolutionary, Hindu, and many others—as sociopolitical institutions and consider the gradual regularization and standardization of time that took place during the Industrial Revolution and up to the establishment of GMT. We will explore the contradictions that arise between linear progressive time and cyclical or ritual time, think about representations of time in narrative and rhetoric, and ask questions about the relative experience of time. Finally, we will consider the importance of time concepts in modernity and post-modernity as we engage with topics such as repetition, *durée*, Nietzsche's eternal return, and Mbembe's "time of entanglement." Turning, during the spring semester, to the question of memory, we will consider individual, collective, and national

remembering and forgetting and explore such themes as trauma, nostalgia, memorialization, false memory syndrome, ghosts and haunting, and the relationship between memory and history.

## 2010-2011

## Culture, Power, and Violence in Latin America

### *Deanna Barenboim*

#### *Open—Fall*

How does violence take shape in particular cultural worlds? What is the relationship between political repression and lived experience? How can the study of violence illuminate our understanding of what it means to be human? This course takes up questions of violence through the anthropological study of Latin America, a world region with a long history of civil wars, *coups d'états*, military interventions, guerrilla movements, and political repression. Considering violence as it relates to social and political power, the course explores overt and discreet violence in a variety of forms, including both the corporeal violence of genocide and torture, for instance, and the symbolic violence of ethnic conflict and state neglect. Through a close reading of selected ethnographic texts, we will gain insight into the permutations of violence and its particular formations and meanings in contemporary Central and South America. Our readings will address topics such as the aftermath of ethnic genocide in Guatemala; the legacy of torture and disappearances in Argentina; the politics of vigilance and surveillance in the militarized zone of the U.S.-Mexican border; and the everyday resonances of hunger, poverty, and infant death in Brazilian *favelas*. In addition to these anthropological writings, we will look to films, documentaries, historical accounts, and testimonials to enrich our discussion. Considering the confluences and consequences of violence portrayed in these accounts, we will attend, as well, to how violence is lived and experienced through engaging anthropological conceptualizations of suffering, trauma, subjectivity, and personhood. At the same time, we will explore a range of personal and collective responses to violence—such as social practices of commemoration, political engagements with human-rights struggles, and state-sponsored processes of truth and reconciliation—in order to understand the linkages between violence, suffering, and social justice.

## Engagements with Death and Mourning

### *Robert R. Desjarlais*

#### *Open—Spring*

"My mind turns to thoughts of death," drones the Seventh Dalai Lama in his 18th-century poem. In this course, our minds will similarly turn to thoughts of

death: to understandings of death and the afterlife and to experiences of aging, dying, and grief among diverse peoples in the world today. By looking closely at burial practices in rural Greece, bereavement in Indonesia, funeral rites in Hindu India, orientations to the afterlife among Tibetan Buddhists, mortuary cannibalism in the Amazonian rainforest, and new technologies of death in Japan and North America, we will develop a critical awareness of the interrelated social, cultural, psychological, and political underpinnings of human engagements with death. Through this inquiry into one of the most fundamental and important aspects of the human condition, students will also give serious thought to how they might best go about understanding and portraying the makings of life in societies other than their own. *Open to any interested student.*

## **First-Year Studies: Language, Culture, Performance and Interaction**

**Aurora Donzelli**  
**FYS**

The primary goal of this course is to understand the role of language in our lives. Far from being a mere device for the transmission of information, language plays an important role in mediating emotions, transmitting aesthetic and cultural values, organizing cognition, structuring experience, reproducing social structures, and enabling intersubjective recognition, as well as reproducing and challenging power relations. By looking closely at the unfolding of verbal and nonverbal interactions across a number of communities in the world, we will develop an understanding of the poetic and performative aspects of communication and gain critical insights into multiple intersections between language and culture. In addition to providing a discussion of the different theoretical and methodological approaches available for the analysis of the language-culture interface, the selected readings will cover topics such as bilingualism and code switching, the creativity of verbal art and verbal duels, the performance of identity, the structure of narrative and storytelling, language hegemony, language ideologies, political communication, and the aesthetics of persuasion.

## **Investigating Culture**

**Lecture, Open—Year**

What is culture, anyway? Is it something we have or something that we do? Can it be located in the way we think or the way we behave? This lecture will introduce students to the field of cultural anthropology. It will also teach students to think as anthropologists. It has been said that the aim of anthropology is to make the apparently strange and exotic seem comprehensible while, at the same time, raising questions about

behaviors that we might consider to be “natural” or “commonsensical.” By approaching this course as an anthropological experience, students will come to understand their own ideas about subjects such as time, space, family, food, and personhood to be culturally constructed and historically contingent. Together, we will consider patterns of behavior, systems of meaning, and structures of value in different societies and cultures throughout the world, including our own. Looking to ethnographic studies, as well as theoretical writing, we will visit a range of perspectives on topics such as race and ethnicity, globalization and capitalism, gender, religion, nationalism, power, representation, subjectivity and reflexivity, structure and agency, history, memory, and identity. *Open to any interested student.*

## **Language and Race**

**Aurora Donzelli**  
**Open—Spring**

This course explores the varied and sometimes surprising interconnections between language and race in multiple contexts and from different theoretical perspectives. The aim will be to show how language is a primary locus for the production of stereotypes, the performance of identity, the presentation of the self, and the reproduction (or the challenge) of social inequalities. We will scrutinize the role of linguistic ideologies in the colonial encounter, explore the interplay between language and the construction of hegemonic power, and examine the connection between communicative practices and the reproduction of racial discourse and racial stereotypes. We will also learn how languages operate as an index of distance, solidarity, and power among social groups and how social actors use language to craft representation of individual and collective “selves” in the course of communicative interactions. *Open to any interested student.*

## **Language and the Politics of Everyday Life**

**Aurora Donzelli**  
**Advanced—Fall**

Humans are characterized by their special capacity for social interaction through the use of language, the unique human ability that defines our species. Although the term “politics” often evokes in our minds large-scale processes involving local institutions, national governments, or international agencies, recent developments in the analysis of face-to-face interaction suggest that during our everyday lives we are often involved (although not always completely consciously) in subtle and complex interactional dynamics concerning our own and/or our interlocutors’ “identity” and footing. As many of us have experienced in our daily interactions, the way that we say something is often just as (or even more) important than what we

actually say. Students will be involved in conducting original research about the ethnography of everyday speech in settings of their choice, either individually or in small groups. A major goal will be the acquisition of skills in linguistic anthropology and ethnography, ranging from interviewing to participant observation, from the use of audio-visual recording to transcription of spontaneous interaction. By the end of the course, students will achieve a deeper appreciation of how speakers use language, as well as other semiotic resources (e.g., space, nonverbal behavior, cosmetics, and clothing), to construct meaning. Selected readings on the presentation of the self, face, politeness, stance, misunderstanding, vulnerability and risk, language ideology, indexicality, reported speech, and heteroglossia will enhance our awareness of the importance of linguistic details for the understanding of broader socio-cultural processes. *Advanced. Previous course work in anthropology or permission of the instructor required.*

## On Representing Indigenous Cultures: Latin America and Beyond

**Deanna Barenboim**

*Intermediate—Spring*

How do ideas about indigenous peoples shape cultural and national sensibilities in contemporary Latin America? What role do native identities play in global social movements? How do notions of cultural authenticity and autonomy figure in the discourse of indigenous rights? This course addresses postcolonial representations, performances, and politics of indigeneity—by indigenous people themselves, as well as by others—in such places as Guatemala, Mexico, Ecuador, Bolivia, Brazil, and the United States. Through a close look at ethnographic texts on this topic, we will investigate how perceptions about and participation by indigenous peoples have figured in nationalist campaigns, transnational trade agreements, educational reform, environmental advocacy, and efforts towards pluralism/multiculturalism in Latin America. Employing an anthropological lens, we will attend to notions of personhood, collectivity, community, autonomy, and heritage as these take shape in particular ideologies and discourses—such as pan-Mayanism, secular pluralism, cultural revitalization—and play out in specific sociopolitical and cultural contexts. Our course readings will explore how indigeneity is engaged in struggles such as the Zapatista resistance movement in Chiapas, Mexico; the pan-indigenous mobilization against environmental pollution in Ecuador; and efforts toward social justice in the aftermath of ethnic genocide against Maya peoples during Guatemala's civil war. We will attend to the role of globalization and transnational migration in emergent social movements, as well as new imaginings of indigenous identity. Finally, we will

contemplate the implications of the increasing presence of indigenous intellectuals as key actors in both academic and public debate.

*Intermediate.*

## Understanding Experience: Phenomenological Approaches in Anthropology

**Robert R. Desjarlais**

*Advanced—Spring*

How does a chronic illness affect a person's orientation to the everyday? What are the social and political forces that underpin life in a homeless shelter? What is the experiential world of a deaf person, a musician, a refugee, or a child at play? In an effort to answer these and like-minded questions, anthropologists in recent years have become increasingly interested in developing phenomenological accounts of particular lived realities in order to understand, and convey to others, the nuances and underpinnings of such realities in terms that more orthodox social or symbolic analyses cannot achieve. In this context, phenomenology entails an analytic method that works to understand and describe in words phenomena as they appear to the consciousnesses of certain peoples. The phenomena most often in question for anthropologists include the workings of time, perception, selfhood, language, bodies, suffering, and morality as they take form in particular lives within the context of any number of social, linguistic, and political forces. In this course, we will explore phenomenological approaches in anthropology by reading and discussing some of the most significant efforts along these lines. Each student will also try her or his hand at developing a phenomenological account of a specific social or subjective reality through a combination of interviewing, participant observation, and ethnographic writing. *Advanced. Open to sophomores and above.*

## 2011-2012

### Culture and Mental Illness

*Lecture, Open—Spring*

Does schizophrenia exist all over the world? Does depression look different in India than it does in the United States? Why was hysteria so widely diagnosed in England during the latter part of the 19th century, and why did this diagnosis seem to fade out of fashion? This semester-long lecture will explore the role played by culture in the experience, expression, definition, and treatment of mental illness. Together, we will explore mental illness as both a subjective (and yet culturally informed) experience and a social process. We will also examine the ways in which mental illness in the West has become both an object of knowledge and a site of

intervention. We will consider the strengths and weaknesses of the DSM classification system and critically assess what it refers to as “culture-bound syndromes,” such as koro, zar spirit possession, latah, nervios, and susto. What makes these more “culture-bound” than, say, Borderline Personality Disorder or PTSD? Finally, we will learn about a number of culturally informed modes of therapy and look closely at the doctor/patient (or healer/patient) encounter in a variety of settings.

## **Ethnographic Research and Writing**

**Robert R. Desjarlais**

*Advanced—Year*

Javanese shadow theatre, Bedouin love poems, and American street-corner societies are but a few of the cultural realities about which anthropologists have effectively studied and written. This is no easy task, given the substantial difficulties involved in understanding—and portraying through writing—the concerns, activities, and logic of lives other than one’s own. Students in this course will similarly try their hands at ethnographic research and writing. In the fall semester, each student will be asked to undertake an ethnographic research project in order to investigate the features of a specific social world, such as a homeless shelter, a religious festival, or dorm life at a liberal arts college. In the spring, she or he will craft a fully realized piece of ethnographic writing that conveys something of the features and dynamics of that world in lively, accurate, and comprehensive terms. Along the way, and with the help of anthropological writings that are either exceptional or experimental in nature, we will collectively think through some of the most important questions inherent in ethnographic projects, such as the use of field notes, the interlacing of theory and data, the role of dialogue and the author’s voice in ethnographic prose, and the ethical and political responsibilities that come with any attempt to understand and portray the lives of others.

## **Field Methods in the Study of Language and Culture**

**Aurora Donzelli**

*Intermediate—Fall*

The idea that language and culture are deeply interconnected seems almost commonsensical. But what are the actual mechanics of the interplay between these two key notions in the study of human experience? Linguistic anthropology offers an important contribution to the understanding of language as cultural practice, at the same time enhancing our awareness that language is a culturally loaded semiotic medium. This course will offer an overview of the rich scholarly tradition that examines the language/culture interface. We will discuss how social meanings and

cultural values are constructed and reproduced through prosaic and unsensational conversational practices. We will learn how people’s ideas and beliefs about language(s) can be mapped onto people and have profound implications in the life of a social group. We will scrutinize key issues in the study of endangered languages and learn how field linguists compile grammars of unknown languages spoken by only a few surviving speakers. We will see how the grammar of the specific languages that we speak shapes how we view the world and discover how language mediates perceptions of time, space, form, and matter. We will explore forms of lived experience such as music concerts, story telling, and dance and discover the culturally specific ways through which people engage with the images and sounds of a performance. In so doing, we will explore different practical approaches to ethnographic and linguistic fieldwork. Special emphasis will be given to practicing and understanding the methodological specificities of linguistic anthropological work, which combines traditional ethnographic methods (such as interviewing and participant-observation) with the use of audio-visual recording and transcription of spontaneous interaction. This methodological training will provide students with a deeper appreciation of the potential of these different techniques for grasping the nuances of communicative interaction and will enhance their awareness of the importance of linguistic details for the understanding of broader sociocultural processes.

## **Introduction to Anthropology: Debates, Controversies, and Re/visions**

*Lecture, Open—Fall*

The discipline of anthropology has housed a number of dramatic confrontations over the past several decades. Each of these debates, controversies, and re/visiory moments has made claims about—and has attempted to redefine—the appropriate theoretical and methodological parameters of the discipline. In this semester-long lecture, we will examine several of these more heated confrontations (including the Mead/Freeman debate, the Yanomami controversy, the Captain Cook debate, the Kalahari “San” debate, and responses to Turnbull’s contentious portrayal of the Mountain Ik) and use them as springboards for talking about anthropological practice and theory in more general terms. Through all of this, we will ask questions about the politics of representation, the ethics of fieldwork, and the authority of the anthropologist to speak “for a people.” Further, we will explore the relationship between theory, data, and explanation—and also consider how a single event can be interpreted in radically different ways. We will look to the publication of Malinowski’s diaries and Edward Said’s *Orientalism* as critical junctures in the discipline

and will discuss the profound impact that feminist theory and scholarship has had on both ethnographic research and writing.

## Language, Culture, and Performance

**Aurora Donzelli**

*Lecture, Open—Spring*

Language is such a ubiquitous and unavoidable component of our quotidian experience of the world that we are often inclined to take it for granted and to assume that it is just an external objective system of signs apt at enabling the transmission of information. The aim of this course is to encourage students to suspend what Edmund Husserl would call our “natural attitude” toward the way we engage with language in our everyday lives. By “bracketing” this naively taken for granted “natural standpoint,” we will be able to develop a deeper understanding of the multifaceted nature of human interaction and, hence, discover how humans constitute and, at the same time, are constituted by language. Through a series of readings, we will investigate language as a form of social action and discover the key role it plays in mediating emotions, transmitting aesthetic and cultural values, organizing cognition, structuring experience, reproducing social structures, enabling intersubjective recognition, as well as reproducing and challenging power relations. By looking closely at the unfolding of verbal and nonverbal interactions across a number of communities in the world, we will develop an understanding of the poetic and performative aspects of communication and gain critical insights into multiple intersections between language and culture. In addition to providing a discussion of the different theoretical and methodological approaches available for the analysis of the language-culture interface, the selected readings will cover topics such as bilingualism and codeswitching; the relation between language, sound, and images in performance; the creativity of verbal art and verbal duels; the performance of identity; the structure of narrative and storytelling, language hegemony, language ideologies, political communication; and the aesthetics of persuasion.

## Language and Race: Constructing the Self and Imagining the Other in the United States and Beyond

**Aurora Donzelli**

*Open—Fall*

“No, no, no, no. You gotta listen to the way people talk! You don’t say “affirmative” or some crap like that. You say “no problema.” [...] And if you want to shine them on, it’s “hasta la vista, baby.”

In this famous exchange from the 1991 blockbuster, *Terminator 2*, the young hero of the film was teaching his cyborg friend (Arnold Schwarzenegger) how to speak like a “real person.” These famous lines epitomize what has become the rather common conversational practice of interspersing English with Spanish (or Spanish-sounding words). In a similar fashion, the rising celebrity of hip-hop culture among US urban youth contributed to popularize linguistic practices that were once considered to be a prerogative of the African American speech community. Standard American English has gradually incorporated lexical items and expressions traditionally belonging to linguistic minorities. But what is the semiotic and cultural logic underlying these habits? What are the implications of these conversational practices for the reproduction of certain cultural representations of historically Spanish-speaking populations in the United States? How does the appropriation of African American English into vernacular English by white, upper-middle-class American teenagers partake in the production of certain forms of youth identities? How can we interpret these forms of cultural mimicry and appropriation? How does language operate as an index of distance, solidarity, and power among social groups? How do social actors use language to craft a racialized representation of individual and collective “selves” in colonial and postcolonial contexts? This course explores the varied and sometimes surprising interconnections between language and race. The aim will be to show how language is a primary locus for the production of stereotypes, the performance of identity, the presentation of the self, and the reproduction (or the challenge) of social inequalities. We will scrutinize the role of linguistic ideologies in the colonial encounter, explore the interplay between language and the construction of hegemonic power, and examine the connection between communicative practices and the reproduction of racial discourse and racial stereotypes. Moving away from the idea that racism is a phenomenon of the past or a prerogative of conservatives and uneducated others, this course constitutes a reading (and, hopefully, an experiential) journey through the interplay between language and race.

## Performing Culture

**Deanna Barenboim**

*Open—Spring*

This course takes up questions of cultural performance and how it intersects with the poetics and politics of ritual, heritage, and identity in Latin American, Latino/a, and indigenous contexts. Drawing upon a rich set of ethnographic examples, we will examine expressive culture in a variety of forms, including media, theatre, dance, music, storytelling, and art. In cultivating an anthropological sensibility of how culture is acted, enacted, and embodied, we will delve into topics such as

authenticity, representation, ethnicity, globalization, migration, and social change. Course readings will thus challenge us to grapple with a range of issues central to contemporary anthropological understandings of aesthetic practice and experience. We will look at topics such as the negotiation of Bolivian national and indigenous identities through musical performance, the innovative use of video technology by Kayapó to stake territorial claims in Brazil, and the new ways in which “folkloric” dance is employed by transborder Maya migrant communities as a form of resistance and empowerment. For their conference work, students will have the opportunity to conduct original ethnographic fieldwork on the topic of cultural performance.

## **Play: Psychological and Anthropological Perspectives**

**Robert R. Desjarlais, Barbara Schecter**  
*Intermediate—Spring*

“For many years, the conviction has grown upon me that civilization arises and unfolds in and as play”—Huizinga, *Homo Ludens*

Play is central to human experience—but what does it mean to play, and to what extent is play intrinsic to the human condition? In this course, we will consider play to be a central aspect of all imaginative life. We will look closely at the amazing complexity of human playworlds, both adult and child, and at the many aspects of our experiences through play. We will consider various domains of cultural life, such as ritual, theatre, improvisation, and storytelling—including the developmental origins in children of these modes of expression. Other topics will include therapeutic uses of play, the role of play in learning, play in virtual worlds, and the lifeworlds of competitive chess players. Throughout these inquiries, we will adopt an interdisciplinary perspective—charting the psychological, cultural, and social underpinnings of this imaginative realm. Students will be asked to choose a context in which to observe and/or participate in play with adults or children (such as at our Early Childhood Center or in another setting).

## **Political Language and Performance**

**Aurora Donzelli**  
*Advanced—Spring*

The involvement of humans with the world is essentially manifested in our being constantly engaged in performing actions, evaluating the potential results or regretting the actual outcomes of our own or other people’s deeds, assuming or disclaiming responsibility for the acts that we actually perform or imagine to perform, debating whether to act or refrain from action or act in a certain way or another. Language plays a key role in structuring and mediating humans’ political agency and moral reasoning. However, while language is often

understood as a mere device for the transmission of information, the term “politics” often evokes in our minds large-scale processes involving local institutions, national governments, or international agencies. This course would like to challenge these traditional representations of both language and politics and provide an understanding of how the micropolitical usages of language lie at the heart of human sociality. Through a series of readings and practical exercises, we will see how the way that we say something is often just as (or even more) important than what we actually say. We will discover how language is inherently political and how politics entails an important performative and aesthetic component. Throughout the semester, we will explore how, in our everyday lives, we are often (although not always completely consciously) involved in subtle and complex political dynamics concerning our own and/or our interlocutors’ “identity” and footing. We will seek to understand how speakers construct credibility and assertiveness while communicating among themselves and how they manage issues of agreement, affiliation, and disalignment in the moral domain of everyday conversation and political speechmaking. At the same time, we will examine how political discourse—both in the United States and in more “exotic” contexts—constitutes a form of verbal art that entails different aesthetics of persuasion and reproduces different moral philosophies and cultural values. Students will be involved in conducting original research, either individually or in small groups, about the ethnography of everyday speech and political discourse in settings of their choice. Through selected readings on linguistic construction of identity and the presentation of the political self, political performances and audience reactions, stance-taking, the construction of credibility and assertiveness, evidence and responsibility, vernacular moral and political philosophies, indexicality, reported speech, and heteroglossia, students will achieve a deeper appreciation of how speakers use language, as well as other semiotic resources (i.e., space, nonverbal behavior, cosmetics, and clothing), to construct meaning.

## **The Anthropology of Life Itself**

**Robert R. Desjarlais**  
*Open—Fall*

“Life is ecstasy,” wrote Emerson. This course will explore the intrigues and problematics of such a statement. What is life? What is a life? How do human beings value the gist of life (or not) in particular situations? In this course, we will consider these fundamental questions through the prism of anthropological inquiry. By delving into what life means for people in distinct cultural settings, how they perceive and engage with it and live it amongst others, we will be able get a better handle on the many social, biological, historical, and political dimensions of constructs of life—and death. In

particular, we will read a number of recent ethnographic and philosophical writings that take measure of the subject. We will consider bare life in zones of social abandonment in Brazil, ideas of well-being and existential dissatisfaction in Sierra Leone, the survival techniques of heroin addicts in San Francisco, the pull of suicide among Inuit youths, violence and memory in

India, and generative fashioning in the Nepal Himalayas. Along the way, we will give thought to some key writings by important theorists of life, such as Benedict de Spinoza, Michel Foucault, Giorgio Agamben, and Gilles Deleuze. In so doing, the course will offer students an intensive introduction to the field of sociocultural anthropology.

# Art History

## 2002-2003

### African Spaces: Architecture and Power South of the Sahara

*Dominique Malaquais*

*Advanced—Year*

Architecture, space, and landscape design as tools of power in societies south of the Sahara: these are the focus of this seminar. How do architectural planning, processes, forms, and ornamentation relate to socio-political and economic structures? How are buildings and spaces used to create and reinforce the power of ruling elites, to shape worldviews, perceptions of the past and present, approaches to history, modes of government, and socio-economic structures? These are some of the key questions we ask. Architectural practices used to challenge the rule of those in power — to resist, to rebel — are central as well. From buildings whose design and location openly defy the status quo, to graffiti, arson, and squatting, we consider how, over the past century, in key regions of Africa, the built environment has functioned as a site of resistance. These questions are considered in a variety of contexts, rural and urban, contemporary and past: the Bandigara Escarpment of Mali, home to the Dogon civilization; the Benin kingdom of Nigeria (thirteenth to twenty-first centuries); the Kuba kingdom of Congo in the nineteenth and early twentieth centuries; the chieftaincy of Bandjoun and related polities in the grasslands of West Cameroon today; the Malian city of Djenné, a center of Muslim erudition in the Middle Ages; Fang villages of Gabon in the twentieth century; Ndebele homesteads of the Southern Transvaal (South Africa), from the 1940s to the present. Contemporary urban sites studied include Bamako (Mali's capital), Douala (the economic capital of Cameroon), Johannesburg, and Cape Town. Readings stem from a wide variety of fields: anthropology and ethnography, history and art history, linguistics, economics, literary and music theory, dance and theatre studies, among others. Poetry and fiction play a central role as well.

### First-Year Studies: Africa: Art as Revolution, 1945-2003

*Dominique Malaquais*

*FYS*

Art has played a seminal role in Africa's twentieth and early twenty-first centuries' independence and liberation movements. Painting, sculpture, installation art, posters, textiles, photography, architecture, prose, poetry, music, film: from the mid-1940s to the present, these and other art forms have been central to the articulation and implementation of ideas about freedom and self-

determination. In the first semester, we focus on the years 1945-1970. We consider a core group of independence struggles: the overthrow of French rule in Cameroon and Algeria, Belgian colonial power in Congo, British imperialism in Ghana, and the nascent Afrikaner regime in 1950s South Africa. In each setting, we discuss the writings of key historical figures (Um Nyobé, Fanon, Lumumba, Nkrumah, Mandela) and explore approaches to political power, resistance, and national identity through the lens of diverse art forms. We consider also the euphoria of the immediate postindependence period. Here, urban spaces draw our attention: Bamako, the capital of Mali, which we explore through the eyes of Malian photographers active in the 1960s, and Lagos, Nigeria, where, in the early 1960s, fascinating developments were under way on the arts scene, in painting and sculpture, among playwrights, poets, and novelists. The second semester extends from the early 1970s to the present. We revisit the nations and cities considered in the first semester, from a different vantage point, addressing movements of resistance centered on the immense damage done in the name of European and American economic interests, with the help of dictatorial regimes sponsored by Western governments and corporations. Music as a weapon in demands for justice; poetry and theatre as sites of dissent; painting, sculpture, and installation art as vehicles for the articulation of pro-democracy movements: these modes of expression and the courage their production demands are our key foci. We close with an in-depth discussion of South Africa, 1990-2003.

### Greeks, Romans, and Barbarians

*David Castriota*

*Open—Year*

The study of the Greco-Roman world and its contribution to the evolution of ancient Mediterranean culture remains a primary object for classical studies. But what of the complex connections or interactions that existed between the urban cultures of the Greek and Roman world and the so-called "Barbarian" peoples? What does the term "Barbarian" imply as used by the Greeks and their Roman successors? Was it simply meant to denote "otherness," or did it signify notions of social and material cultural or technological inferiority as well? What did Greek culture in its formative stages borrow from its non-Greek neighbors? In the course of time, what technologies and modes of artistic statement did "Barbarian" peoples of Asia and Europe absorb from the classical world? How does consideration of such issues help us to gain a clearer understanding of the whole substance and rhetoric of Western cultural identity? The answers to these questions are neither simple nor easy. They require a careful look at the cultural dynamic between the Greeks, Etruscans, and Romans and an array of nonclassical peoples — Egyptians, Phoenicians, Persians, Scythians, Sarmatians,



Celts, and various Germanic tribes — through a vast panorama of space and time. We will approach the problem from the perspective of history, especially through such primary sources as the histories of Herodotos, Polybios, and Tacitus. But we will also consider the problem from the perspective of art history or archaeology, since it was in the domain of material culture — the art of ornament and display — that tribal peoples of Europe and Asia found their most important modes of statement and most tangible form of interaction with classical peoples to the west and south.

## **Impressionism/Post-Impressionism**

**Lee MacCormick Edwards**

*Open—Year*

This course will concentrate on the colorful visual world of the Impressionist painters, the roots of their style, the social and cultural environment of France in the final decades of the nineteenth century, the contrasting aesthetic of the Post-Impressionists, and the impact of these artists' vision on emergent Modernism. Why did the artists of the Impressionist movement break away from the stylistic tradition in which they had been trained? What was the significance of the modern life subject matter to which they were drawn? Why was their imagery considered so scandalous, indeed revolutionary? What caused the so-called crisis of Impressionism during the 1880s? How widespread was the influence of the Impressionist and Post-Impressionist styles? Sessions will include the new painting techniques of Turner, Constable, and Delacroix; the rebellion of Courbet; the conventions of landscape painting, and the Barbizon School; Monet, Renoir, and the birth of Impressionism; the cafes and nightlife of Manet and Degas; other contributors to the Impressionist exhibitions in Paris; the Post-Impressionist vision of Cézanne, Gauguin, and van Gogh; Impressionism and Post-Impressionism in America, Australia, England, Scandinavia, Italy, and the Netherlands; and the wondrous fantasy of the Symbolists, who flourished during the same period. Critical readings will include the works of Zola and Baudelaire. Students should be available for occasional museum and gallery visits and may take the course for one or both semesters.

## **Modern Architecture and Its Cities**

**Joseph C. Forte**

*Open—Year*

From the beginning of the Industrial Age to our postindustrial polycentric era, views of urban life and experiences of actual cities conditioned the sensibility and the production of many of the major figures in architecture. Monuments reflected diverse goals, populations, and political interests. Cities presented questions of diversity/homogeneity, hegemonic cultures/subcultures, individual/collective responsibility and will

that scholars, critics, architects, and urban planners struggled to express, problematize, or repudiate in built forms. In the first semester we will survey the major cities of the nineteenth century, the new industrial towns Manchester and Chicago, the new national capitals Berlin and Vienna, and the cities of plan and of progress — Paris and London — and try to understand the role of social and cultural forces, buildings, and architectural theory in shaping and in being shaped by their characters. Major movements to be explored will be William Morris and the English Arts and Crafts movement, the Chicago school, the historicism of the Baron Hausmann and Vienna Ringstrasse, and the radical architects of the Secession. Theorists of the new city like Camillo Sitte, Matta y Soria and the Linear City, and Ebenezer Howard and the Garden City will be studied both as imaginative independent thinkers and as respondents to social conditions and government policies. In the second semester figures treated include Frank Lloyd Wright and Broadacre City as well as the suburban Prairie House; Le Corbusier and the Plan Voisin for Paris; the Soviet deurbanists; Albert Speer and Berlin, the City of Power; and William Van Allen, Raymond Hood, Robert Moses and New York, the City of Capital. Postwar developments like Aldo Rossi and the City of Memory, Rem Koolhaas and the City Delirious, the British Estates Movement, Robert Venturi and the Postmodern City, the New Urbanism and the Strip City will also be studied. Readings for group conferences will include primary sources from Friedrich Engels and W. E. B. DuBois to Le Corbusier and Frank Lloyd Wright to contemporary theories of feminist design by Dolores Hayden and informational cities by Manuel Castells; independent projects can be done in selected cases second semester.

## **Modern Art and Art Since 1945**

**Judith Rodenbeck**

*Lecture, Open—Year*

This full-year course sequence will provide an introduction to the artistic practices that characterize Modernism and Postmodernism in the visual arts and to some of the critical debates around them. Taking a chronological approach, we will trace the twinned aspects of primitivism and mechanization, of figuration and abstraction, of autonomy and engagement, of purity and impurity, as they inflect the aesthetic production of key movements in the European and American contexts. Fall lectures will cover Modernism in the visual arts from Impressionism to the New York School. Work in the spring is addressed to critical and aesthetic problems that have dominated advanced artistic practices in the West since World War II, including the relationship of those problems to issues of "global" and "local" cultural production. We will be looking at a large number of artworks, authors, and texts, focusing our

critical energies on the debates that constitute and are constituted by those bodies of work. The emphasis is on covering a broad spectrum of art and critical ideas.

## **Picasso/Matisse**

**Judith Rodenbeck**

*Advanced—Fall*

In modern legend, the historical rivalry between Pablo Picasso and Henri Matisse dates to their mutual encounter on the rue de Fleurus in 1906 in the extraordinary milieu of Gertrude and Leo Stein's salon. The competition between the two, driven by ego as much as by style, can be approached from a number of directions and provides an enormously rich field for study based on the historical contiguity of competing formal strategies: e.g., in the early years, Matisse's Fauvism vs. Picasso's sentimental period, the large-scale ruptures with both those modes represented by "Le Bonheur de Vivre" and "Les Demoiselles D'Avignon," Matisse's development of the color field vs. Picasso's development of Cubism, the late works dealing with (Matisse's) blindness vs. (Picasso's) impotence. This is not a biographically focused course; rather, we will be examining the implications of the relative valuation of touch and sight, of distinct collage practices, of competing approaches to the monochrome, to line, and to color, as well as the primitivist problematics of Apollonian/Dionysian self-fashioning, using these two artists as our case material. Advanced seminar; prior study in art history, modernist literature, or twentieth-century art music strongly suggested; permission of instructor required.

## **Seventeenth-Century Art and Architecture: Problems in Style, Expression, and Society**

**Joseph C. Forte**

*Open—Year*

This class aims to integrate into a coherent historical narrative the diversity of aesthetic claims, national schools, religious professions, and individual styles that characterize the visual arts in seventeenth-century Europe. First semester will begin with the Italian grand manner of the sixteenth century and move quickly to the "reform" of paintings by the Italian artists, Caravaggio and the Carracci. The "Jesuit" style in the architecture of their mother church, Il Gesu, and naturalism of the reformers quickly affected the sculpture and architecture of Maderno, Bernini, and Borromini, the development of "Baroque" Rome under the Popes Urban VIII and Alexander VI. First semester will conclude with the study of the Flemish school, best characterized by the theatricality and brilliant colorism of Rubens and the Spanish school, represented by Zurbarán, Ribera, and Velázquez. Second semester, we will deal with the development of realistic painting in

Holland and the careers of Rembrandt and Vermeer. Finally, we will finish with France — the crossroads of north and south — with naturalistic painters like Georges de la Tour, classicists like Nicolas Poussin, and architectural ensembles like the Châteaux at Vaux-le-Vicomte and Versailles. After introductory discussions of the artistic and cultural heritage of each geographical area, or the theoretical frameworks of important masters' styles, based on contemporary sources, we will study a few representative works intensely through the use of slides. Issues addressed can be chronology and development of styles; the effect of patronage on style and meaning in a work; the effect of new religious, political, and social groups and institutions on the arts. Aesthetic issues will be raised: the disputed criteria for artistic excellence, contemplation vs. theatricality, epic vs. tragic, the natural vs. the perfect work, the architectural frame vs. the individual object. Conference work will be encouraged on works of art in New York museums, art, architecture, and theory from 1400 to the present, including women's patronage of cultural activities.

## **The Art of Islam**

**David Castriota**

*Open—Year*

To Western eyes, Islam has long appeared as the "other," as the traditional antithesis to Mediterranean and European culture. On religious grounds alone, however, this view is questionable, given the fact that Islam represents the culmination of a larger development beginning with Judaism and Christianity. From this perspective, the course will examine the evolution of Islamic art and society as a cognate or counterpart to late antique Rome, Byzantium, and medieval or Renaissance Europe. In the first semester, we will consider the factors and cultural forces that led to the rise of Islam and the formation of a distinctly Islamic art and architecture in the Umayyad and Abbasid Caliphates between the seventh and the tenth centuries A.D. In the second semester, we will look at the classic Islamic art of later periods, focusing on Seljuk and Ottoman Turkey as well as Persia and India in the Timurid, Safavid, and Mughal periods. We will consider all media, not only the great monuments but minor arts as well, with particular emphasis on textiles and ornament or decoration.

## **Theories of the Avant-Garde**

**Judith Rodenbeck**

*Advanced—Spring*

In its initial nineteenth-century usage, "avant-garde" was a military term, its sense of advance attack having revolutionary social implications. Though this political aspect was retained in certain artistic circles, "avant-garde" by the 1860s had already taken on a contradictory and to some extent incompatible set of

meanings, indicating a devotion either to artistic autonomy or to social engagement. These two projects, in their twined relations, form the spine of artistic modernism. This course will examine these competing models of artwork through specific cases drawn from nineteenth-, twentieth-, and twenty-first centuries practice. Reading will include primary sources and theoretical texts, with extended address to the theories elaborated by Renato Poggioli and Peter Bürger. Our aim is to develop a technical and contemporary understanding of the stakes, aims, drawbacks, and pragmatic uses of each position. Advanced seminar; prior modernist studies and permission of instructor required.

## 2003-2004

### Architectures of Exclusion: Prisons, Homelessness, Refugee Camps, Squatters' Movements

*Dominique Malaquais*

*Intermediate—Year*

How is exclusion constructed? How do contemporary societies punish those whom they deem deviant, dangerous, or simply unworthy? How is architecture used to effect such punishment? How do incarcerated women and men experience the spaces, rules, and daily routines of the prison? How are the mechanisms of the prison and spaces of the prison internalized by prisoners and by those who guard and visit them? What transformative effects do said mechanisms and spaces have? Can (and do) prisoners battle these effects? What is the nature of rebellion within prison walls? How is life lived in a refugee camp? How are space and place understood? What happens when the camp becomes "home"? How does one define the term home in such settings? How is the experience of leaving the camp lived? What happens after the camp? How does one build a home where there is no home whatsoever? How have different populations, under different conditions, regimes, and legal systems, responded to the challenge of homelessness? What are the nature, the politics, the dangers, and rewards of squatting? These questions are the focus of this course.

### Art and Myth in Ancient Greece

*David Castriota*

*Open—Year*

This course will examine the use of mythic imagery in the visual arts of the Greeks and peoples of ancient Italy from the eighth century B.C. to the later Roman Empire. Although concentrating on vase painting, wall painting, and sculpture, we will consider all media—both public and private. We will focus largely on problems of content or interpretation, with special attention to the role of patronage in the choice and

mode of presentation of the mythic themes. In order to appreciate the underlying cultural or religious significance of the myths and their visual expression, we will also examine the relation of the artworks to contemporary literature and the impact of significant historical events or trends. In the first semester we will examine the earlier Greek development from the Geometric to the Classical periods, focusing on the paradigmatic function of mythic narratives—especially the central conception of the hero and the role of the female in Greek religion and society. Discussions in the second semester will center on later Greek art and the adaptation of Greek myth in the art of the Etruscans and Romans. Class discussions will be based on assigned readings; conference work will address topics of particular interest to students.

### First-Year Studies: Modern Architecture and Its Cities

*Joseph C. Forte*

*FYS*

From the first Industrial Revolution to our postindustrial polycentric era, views of urban life and experiences of actual cities have conditioned the sensibility and the production of many of the major figures in architecture. Monuments reflected diverse goals, populations, and political interests. Cities presented questions of diversity/ homogeneity, hegemonic cultures/subcultures, and individual/collective responsibility and will that scholars, critics, architects, and urban planners struggled to express, problematize, or repudiate in built forms. In the first semester we will survey the major cities of the nineteenth century, the new industrial towns Manchester and Chicago, the new national capitals Berlin and Vienna, and the cities of plan and of "progress"—Paris and London—and try to understand the role of social and cultural forces, buildings, and architectural theory in shaping and in being shaped by their characters. Major movements to be explored will be William Morris and the English Arts and Crafts movement, the Chicago school, the historicism of the Baron Hausmann and Vienna Ringstrasse, and the radical architects of the Viennese Secession. Theorists of the new city like Camillo Sitte, Matta y Soria and the Linear City, and Ebenezer Howard and the Garden City will be studied both as utopian thinkers and as respondents to immediate social conditions and government policies. In the second semester figures treated include Frank Lloyd Wright and Broadacre City as well as the suburban Prairie House; Le Corbusier and the Plan Voisin for Paris; the Soviet deurbanists; Albert Speer and Berlin, the City of Power; and William Van Allen, Raymond Hood, Robert Moses and New York, the City of Capital. Postwar developments like Aldo Rossi and the City of Memory, Rem Koolhaas and the City Delirious, the British Estates Movement, Robert Venturi and the Postmodern City, the New Urbanism

and the Strip City will also be studied. Readings for group conferences will include primary sources from Friedrich Engels and W. E. B. DuBois to Le Corbusier and Frank Lloyd Wright to contemporary theories of feminist design by Dolores Hayden and informational cities by Manuel Castells. This is a course that tries to apply theory and to critique practice as modes of historical discourse. Thus course readings will come from a variety of sources: philosophical, critical, historical, and polemical.

## Photography: Histories and Theories

**Judith Rodenbeck**

*Open—Year*

This yearlong course will cover the history of photography from its contested invention in the early nineteenth century through the recent work of such artists as Cindy Sherman, Thomas Struth, and Andreas Gursky. From the beginning, debates have circulated around the “art” status of photography as a practice. We will also be looking at photography’s material histories (from “pencil of nature” through the development of the Leica to xerography and digitization) and at the practices and theoretical debates that have circulated through these histories. In the fall semester we will examine specific developments of the nineteenth and early twentieth century such as, for example, studio photography, photojournalism, and pictorialism. The spring semester will be devoted to twentieth-century photographic practices and criticism, with particular emphasis on three moments: the Soviet avant-garde, the Frankfurt School, and the contemporary aesthetic discourse.

## Representing: Art as Political Speech: Case Studies in Twentieth-Century Art

**Judith Rodenbeck**

*Open—Spring*

How and when do art and political activism coincide? What are the predicates for an effective and contemporary artistic practice on the part of nonmajority agents? Much of what is regarded as traditionally “political” art takes the form of Social Realism, a kind of art that uses a realist mode of representation to reflect current or wished-for social conditions. In taking up fundamentally conservative pictorial strategies, such work often undermines its own historical significance, no matter the radicality of its depicted content. This course will examine a set of case studies drawn from the American twentieth century in which the form as well as the content of art was understood to signify, in which form was understood to have political valence. Among the moments to be addressed are the debate between Alain Locke and W. E.

B. DuBois and the founding of the Harmon Foundation; the 1970’s projects Womanhouse and the Dinner Party; Robert Mapplethorpe’s “X Portfolio”; Richard Serra’s “Tilted Arc”; the curious position of Abstract Expressionism as both “communitistic” (according to a Michigan congressman) and as liberal democratic.

## Revolution to Romanticism: Art in the Era of Napoleon

**Lee MacCormick Edwards**

*Open—Fall*

While Napoleon’s political impact was extraordinary, his cultural legacy was equally dynamic and still has strong resonance today. This course will concentrate on two seemingly divergent styles which, nevertheless, were often intertwined—neo-Classicism and Romanticism. Neo-Classicism was the artistic style most favored by Napoleon, and it served to promote his republican ideals at the beginning of his career, and later, the aesthetic vision of his empire. His official painter, Jacques-Louis David, and David’s disciples and pupils such as Gros, Gérard, Girodet, and Ingres, helped to spread Napoleonic images of power far beyond French shores. How closely were art and the politics of the age entwined? How did artists employ the tools of propaganda? Why did the stylistic conflation of classical austerity and romantic fantasy occur? What was the significance of Napoleon’s global reach in the arts—painting, sculpture, architecture, decorative objects, and costume—among both his allies and his enemies? Sessions will include the roots of the classical revival in the late eighteenth century and the demise of Rococo style; David and the French Revolution; propaganda and caricature; Napoleon as military hero and the history of battle painting; the all-powerful Emperor and Goya’s images of dissent in Spain; Turner, Constable, and English art in the Napoleonic era; Runge, Friedrich, and the rise of German nationalism; Canova, Thorvaldsen, and monumental sculpture in Italy; Géricault and the fallen hero; and finally, the revolutionary vision of Delacroix and the romantic ideal.

## Roman Art and Cultural Transformation: Pagans, Jews, and Christians from the Age of Augustus to the Rise of Islam

**David Castriota**

*Open—Year*

Recent studies in the field of Roman art and history have come to stress the essence of the Roman experience as a constant process of self-reinvention. Once considered a derivative reiteration of the past, Roman culture now appears as a vital dialectic with the culture of the Greeks and the various other peoples that Rome came to include in its world empire. While most

of this new interest has focused on how Romans reinvented themselves in reaction to Greece, this course will expand the parameters of such an approach to include the Jews and the initially Jewish sect, the Christians, both of whom eventually provided the means for the final self-transformation of Rome into a new Christian imperium. We will focus on artistic monuments and on the ideology and rhetoric of Roman power. Our goal is to understand the greatest challenge that Rome ever faced—the absorption and redirection of Judeo-Christian principles that were fundamentally at odds with the theory and practice of Roman religion and political authority.

## The Art and Architecture of the Italian Renaissance

**Joseph C. Forte**

*Lecture—Year*

An in-depth survey of the major monuments of Italian art and architecture from 1300 to 1550. Equal emphasis will be given to the canon of art works by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; to readings of major critics and historians of Italian art; and to the broader intellectual trends and social realities and movements that provide a context for our understanding the artist's and, to a lesser extent, the critics' creations. Thus, unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history, and varied interpretive strategies, applied to works of visual art and culture. First semester features works from 1300 to 1480; second semester, art from 1480 to 1550. First-semester group conferences will be a close reading of texts surrounding Alberti's *On Painting*, the first polemical pamphlet about art in early modern history. In the second semester students will have the option of studying feminist criticism of Italian art or doing a conference project.

## Voices of Dissent: Politics, Dissidence, and Visual Culture in Twentieth-Century Africa

**Dominique Malaquais**

*Advanced—Year*

In the face of oppression, at war, from the streets, behind bars, and in exile, over the past one hundred years African artists and builders have spoken out, bearing witness and calling for change. More often than not, their voices have been stifled. The regimes they opposed have sought to silence them; the art market—galleries, museums, the canon, and its makers—has shunned them. This seminar brings them center stage. While its

primary foci are painting, sculpture, and the built environment, a wide range of other art forms are considered as well: theatre, dance, music, poetry, happenings, film, and video, among others.

Full descriptions of the courses may be found under the appropriate disciplines.

**Art and the Sacred in Medieval Civilization (p. 287), Religion in the Making of Europe (p. 293),**

## 2004-2005

### Ancient Albion—Art and Culture in the British Isles from Stonehenge to Sutton Hoo

**David Castriota**

*Open—Fall*

Given their position at the northwestern extreme of Europe, the art and culture of Britain and Ireland have often been described by the term "insular," in the sense of isolated, discrete, or peripheral, yet nothing could be further from the truth. No less than four Roman emperors spent time in Britain, and two came to power there. Indeed, throughout history cultural developments in the British Isles were intimately related to ideas and events on the European continent and the Mediterranean. Following this basic premise, the course will examine civilization in Britain and Ireland from the late Stone Age or Megalithic period, through the Bronze and Early Iron Ages with the coming of the Celts, down to late antiquity and the arrival of the Anglo-Saxons. At every turn we will consider interactions with the urban civilizations to the south and west—the early Aegean, Greece, and Rome—to discover that ancient Albion was an integral part of the political, religious, and economic forces that have shaped the art and history of Europe up to the present time.

### First-Year Studies: Thinking Art/ Works

**Judith Rodenbeck**

*FYS*

To the deceptively simple question "What is art?," the joke refrain has often been "I don't know, but I know it when I see it." This statement, in its apparent obduracy, betrays several fundamental insecurities. Leaving aside the aggressivity of its speaker, we might identify these through a series of questions: Is "art" a property particular to a given object or is it a product of the beholder's experience? How do we recognize it? What does it do, how does it work? Who makes it? Who experiences it? How and why? This first-year studies course traces the changes (and continuities) in the ways art has been thought about and through in Western tradition, from Plato to yesterday. Drawing on textual

sources from ancient Greece to the contemporary metropolis, we will ask what the visual arts might consist of and what their purposes might be. We will begin with the establishment of a common language with which to describe what it is we see when we look at works of art. Over the course of the year, we will attempt to articulate and to historicize—and, perhaps, to change—our own definitions of artwork, audience, purpose, etc.

## **From Grandeur to Lyricism: Chinese Art during the Song Dynasty (960-1279)**

**Shi-ye Liu**

*Open—Spring*

The Song dynasty occupies a special place in Chinese history, as its cultural performance maintained a high standard through the three centuries of its existence. In the art of painting in particular, Song masters displayed a whole spectrum of stylistic idioms from the monumental to the poetic on the one hand and from realism to abstraction on the other. The diversity and sophistication of Song art is, to a great extent, the consequence of the national tragedy in 1126 when a nomadic people took over north China and chased the native Chinese government to the south. The political and cultural relocation turned out to be a powerful stimulus to artistic development, resulting in the distinct, if not exactly contrasting, styles of the Northern Song and the Southern Song. This course examines Song art in different media such as painting, calligraphy, sculpture, and ceramics. The emphasis will be on painting, since Song painters formed the core of the classical tradition on which later Chinese artists drew. It is in Song art that we see for the first time the dialectics of realism versus anti-realism, the direct impact of intellectual trends on artistic creativity, and the imperial court's use of art to promote political causes. The issues we will explore in depth include the symbolism within and beyond representation, the influence of the north-south division, cultural as well as geographical, on artistic expression, the interaction between words and images, the relationship between style and subject matter, and the possible cross-media aesthetics in Song art.

Open to all interested students

## **Impressionism/Post- Impressionism/ Symbolism**

**Lee MacCormick Edwards**

*Open—Year*

This course will concentrate on the colorful visual world of the Impressionist painters, the roots of their style, the social and cultural environment of France in the final decades of the nineteenth century, the contrasting

aesthetic of the Post-Impressionists, and the impact of these artists' vision on Symbolism and emergent Modernism. Why did the artists of the Impressionist movement break away from the stylistic tradition in which they had been trained? What was the significance of the modern life subject matter to which they were drawn? Why was their imagery considered so scandalous, indeed revolutionary? What caused the so-called crisis of Impressionism during the 1880's? How widespread was the influence of the Impressionist and Post-Impressionist styles? Sessions will include the new painting techniques of Turner, Constable, and Delacroix; the rebellion of Courbet; the conventions of landscape painting and the Barbizon School; Monet, Renoir, and the birth of Impressionism; the cafes and nightlife of Manet and Degas; other contributors to the Impressionist exhibitions in Paris; the Post-Impressionist vision of Cézanne, Gauguin, and van Gogh; Bonnard, Vuillard, and the Nabis; Impressionism and Post-Impressionism in America, Australia, England, Scandinavia, Italy, and the Netherlands; and the wondrous fantasy of the Symbolist painters, who flourished during the same period. Critical readings will include the works of Baudelaire, Zola, and Mallarmé. Students should be available for occasional museum and gallery visits and may take the course for one or both semesters.

## **Modern Art and Art Since 1945**

**Judith Rodenbeck**

*Lecture, Open—Year*

This full-year course sequence provides an introduction to the artistic practices that characterize Modernism and Postmodernism in the visual arts and to some of the critical debates around them. Taking a chronological approach, we will trace the twinned aspects of primitivism and mechanization, of figuration and abstraction, of autonomy and engagement, of purity and impurity, as they reflect the aesthetic production of key movements in the European and American contexts. Fall lectures will cover Modernism in the visual arts from Impressionism to the New York School. Work in the spring is addressed to critical and aesthetic problems that have dominated advanced artistic practices in the West since World War II, including the tension between high art and the mass media, the problem of articulating historical memory in an abstract visual language, and issues of "global" and "local" cultural production. We will be looking at a large number of artworks, authors, and texts, focusing our critical energies on the debates that constitute and are constituted by those bodies of work. The emphasis in lectures is on covering a broad spectrum of art and critical ideas; group conferences are devoted to in-depth analyses of specific images and texts. *Open to any interested student.*

## Royal African Art: Kings and the Representation of Power

**Michelle Gilbert**

*Intermediate—Fall*

Kingships are linked to cosmology. They depend upon an ideology of rule and upon a set of beliefs about the person of a king: about his body corporeal and his body politic. As the epitome of the social system, the king represents an amalgam of time and space. But kings are not just symbols: they have power—as do queens and queen-mothers. And ritual is about power and is itself more or less political. We will study the topic of divine or sacred kingship with an emphasis on those that are still functioning in Africa and examine how the nature and power of kings are represented in art in various rites of kingship. We shall also consider, though in less detail, some kingships from other parts of the world.

## The Art and Architecture of Africa

**Michelle Gilbert**

*Open—Year*

In this yearlong course, our aim is to gain an understanding of the cultural depths, symbolic meanings, historical complexity, and dynamic transformations of sub-Saharan African art and architecture. We will decode the art of specific societies in order to see it as do those who produce and use it, and examine the historically particular and interactive nature of art to see how people create and contest representations of themselves through their art. We will ask: How are objects, masks, and space used in rites of passage? How is the body used as a metaphor for the house and village? How are cosmology, ethnicity, and art related? What happens when nomads settle? We will look at houses of God: shrines, tombs, and churches. We will view African films and videos with an eye to the social and cultural issues raised that are of concern to the societies to which these films speak. Finally, we will talk about art as property, the art market, and the representation of African art in museums, both in America and in Africa.

## The Art of Ancient Italy

**David Castriota**

*Open—Fall*

Politically, culturally, and artistically, the native people of ancient Italy maintained a unique relationship with their Greek neighbors. No other region was ever able to absorb Greek ideas so thoroughly and consistently, while also managing to preserve a unique cultural identity. Focusing on the visual arts, the course will examine this process in detail, beginning with the emergence of Etruscan and early Roman cultures of central and northern Italy and their relations with the Greek colonial settlements of southern Italy and Sicily, as well as with the Greek homelands to the east. We will also

look at the less well-known cultures of the Umbrians, the Picenes, the Veneti, and the Celts that coexisted and interacted with the early Etruscans and Romans. The course will culminate in the emergence of Rome and its empire as the ultimate heir and arbiter of Hellenic civilization.

## The Gems of Chinese Art

**Shi-ye Liu**

*Open—Year*

This course surveys the major monuments and artists in Chinese art from the height of the Bronze Age in the 13th century B.C.E. to the early 20th century. The end of the Tang dynasty in 907, a crucial turning point in Chinese history, will serve as the division of the course materials for the two semesters. Through the course of its long history, Chinese art expanded significantly in variety of form and media. It underwent radical shifts in stylistic and thematic preference due to stimuli both intrinsic and extrinsic to art. The works examined include bronze, painting, calligraphy, sculpture, architecture, and decorative arts. Primarily organized by dynastic chronology, the course focuses on select highlights of Chinese art. The goal is to grasp the richness and complexity of a series of monuments and masterpieces through in-depth discussions on related topics. We will take an interdisciplinary approach to explore the social and cultural contexts of artistic creativity as well as formal analyses of the objects. Besides writings on specific art works, the reading assignments include art theory, major trends in Chinese thought and religion, the interaction between art and literature, the socio-political currents conducive to the rise of certain arts, the permeation of elite and popular arts, and the ambiguity of the artist's status in China. The topics covered in this course have all been studied extensively, sometimes with conflicting conclusions. We will examine the existing theories on the arts, and speculate on the possibility of alternative interpretations based on different perspectives.

## The High Renaissance: Architecture, Painting, and Sculpture in Italy, 1480-1600

**Joseph C. Forte**

*Open—Year*

By drawing a mustache on a reproduction of the "Mona Lisa" in 1919, Marcel Duchamp tried through parody to express his complex relationship with the father of Italian High Renaissance painting, Leonardo da Vinci. Humor is, however, only one of many strategies for understanding the circumstances, issues, and discourses surrounding the visual culture of the Italian High Renaissance; another approach is to explore in detail the historical, social, aesthetic, and personal frames of the works of Leonardo, Michelangelo, Raphael, and

Titian. The first semester will deal with the works of the Florentine and Roman masters: Leonardo, Michelangelo, Raphael, Bramante, and others. The second will deal with the Northern Italian tradition, especially the Venetians: Giovanni Bellini, Giorgione, Titian, Tintoretto, Palladio, and Veronese. Unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals. Other themes with the stylistics of Mannerism; the comparisons or paragon of poetry, painting, and sculpture; the development of the concept of genius in the sixteenth century; the relationship of art and poetry; the Reformation and the Catholic response; the Imperial Papacy and the Imperial Revival. Texts will include works on the philosophic and historical questions surrounding interpretation in the visual arts, primary and secondary sources on commissions, artists, and context, slide lectures geared to the readings that will hone visual acuity. Conference work can be done on European culture, art, or architecture from 1300-1800. Topics in feminist criticism, art theory, and technique welcomed.

## **The Silk Road: Transmission and Transformation of Cultural Artifact**

**Shi-ye Liu**

*Open—Fall*

This course examines the two-way traffic along the ancient Silk Road primarily from the 2nd century B.C.E. to the 8th century A.D. With China at the center, we will explore its interaction with India and Persia in the west and with Japan in the east. While the Silk Road profoundly reshaped Asian history in various aspects, we will be concerned with the production and transmission of art works by the diverse Eurasian cultures, focusing on a select group of objects that bear witness to this cross-cultural exchange such as cave-temples, paintings, sculptures, ceramics, and metalwork. It has been observed that the Chinese integrated certain foreign elements into their culture while rejecting others. The Japanese, on the other hand, had their own standard of selection, which differed from the Chinese. We will analyze a series of monuments and artifacts along the Silk Road to trace their formal transformation. Greater emphasis will be placed on the more controversial issues of interpreting this evolution through contextual studies, which examine the shifts of political power, the conflict between imported and indigenous religions, technological progress, and the intellectual trends in the native cultures. We will take a field trip to the exhibition "China: Dawn of a Golden Age, 200-750 AD," opening at the Metropolitan Museum of Art on October 12, 2004, which will complement our study in the classroom. The course is structured chronologically, ending with a summary (mainly textual) of the Silk

Road from the 13th to the 20th century, with emphasis on European explorers across the Eurasian steppes in the late 19th and early 20th century.

## **World Architecture and Urban Design: 1945-Present: Postwar, Postmodern, Post Theory**

**Joseph C. Forte**

*Intermediate—Year*

The theory and practice of architecture, the semantics, structure, and development of cities from 1945 to the present will be studied through close reading of primary and secondary texts, slide lectures, and discussion and site visits. Initial weeks will be spent developing familiarity with the assumptions and architects of High Modernism—Le Corbusier, Mies van der Rohe, Alvar Aalto—and the renegade organicists—Antoni Gaudí, Frank Lloyd Wright, Erich Mendelsohn. In the next weeks, we will cover the developing issues of monumentalities, spatialities, pop-technism, pomo-ornament, deconstructive constructionists, sustainable symbolists. Architects studied and situated will include Louis Kahn (United States), Arata Isozaki (Japan), Luis Barragán (Mexico), Zaha Hadid (United Kingdom and Iraq), Coop Himmelbau (Austria), and others. Cities to be used as case studies will be Tokyo and the Metabolists, Los Angeles and the Automobilitists, Paris and the Situationists, Brasília and the International Nationalists, New York and the post-September 11 Memorialists. Texts will include works by Gaston Bachelard, Michel Foucault, Aldo Rossi, Robert Venturi, Bernard Tschumi, Rem Koolhaas, Colin Rowe, Reyner Banham. Conference papers will be yearlong with intermittent reports to the group and a final presentation near term's end.

*Some background in urban studies, visual culture (art and film history), or modern literary theory preferable. With permission of the instructor.*

## **2005-2006**

### **African Art: Visualizing Power**

**Michelle Gilbert**

*Spring*

In this lecture class we shall make an in-depth examination of the art of a number of past and present societies in sub-Saharan Africa: we shall focus on art in life-cycle rites and as expressions of power—both secular and spiritual. This is not a survey, rather, we shall try to understand the art of specific societies as do those who produce and use it and try to gain a sense of the complex cultural meanings and the historical and dynamic transformation of African art. We will look at the symbolism and context of particular objects and concentrate on the way in which different societies construct the category of "art," recognizing that there



are groups for whom no such category exists, for whom art is such an embedded system as to be indistinguishable from any other. In group conferences certain broad theoretical problems concerning art as a cultural system will be raised; we will look at the role of the artist in Africa, at modes of display and representation of African art, and at current debates over cultural ownership and repatriation. There will be several trips to museums.

## **Art, Myth, and Ritual: Mostly in Africa**

**Michelle Gilbert**

*Advanced—Spring*

African art communicates, sometimes in oblique ways, knowledge about the everyday and the spirit worlds. Masks, divination objects, shrine sculpture, and royal regalia are all expressive and transformative objects. They represent and affirm society; they also transform terrible things. Rituals facilitate the transition of a person or group from one stage to another, from one world to another. In myth and in ritual objects, the natural and spiritual worlds, men and women, animals and spirits, the strange and the familiar, take on lives of their own in a compelling complexity. Ritual symbols are not just aesthetic; condensed expressions of authority, they contain built-in ambiguity. If we focus on art and the performative aspects of ritual, we are able to gain a more nuanced perspective of zones of stress, uncertainty, and power. In this class we shall consider the symbolism and social/political implications of rituals. How do rites and ritual objects communicate meaning about the structure of society? How are divisive statements made within ritual performances? What is the aesthetic and emotive appeal of indirection? What happens when imported ideas encounter local realities? We shall try to understand how the participants themselves view their own rites and ritual objects, and how the built-in ambiguity of ritual symbols makes them a safe medium for political aggression. To do this, we will examine the art, myth, and rituals of a number of societies in Africa and a few, for comparative purposes, from Oceania and the Americas.

## **British Art: Painting the Narrative, 1700-1910**

**Lee MacCormick Edwards**

*Open—Spring*

This course will examine the unique character of British art from the time of William Hogarth to the aesthetic climate of modernism at the beginning of World War I. A dramatic change in patronage of the arts and the growing importance of narrative in British painting caused an expansion in the choice of subject matter. Paintings of the period inspired by literature, theatre, history, and politics will be explored by examining

specific works of art and groups of artists. Sessions will include Hogarth and the English rococo; the heroic portraiture of Reynolds and Gainsborough; the visionary world of Blake and Fuseli; early landscape painting and the sporting picture; Turner and Constable; Victorian genre painting and the myth of "domestic bliss"; the Pre-Raphaelite rebellion and the Ruskinian ideal; social realism and images of poverty; later nineteenth-century trends of symbolism and the "problem picture"; the Idyllists and their vision of a preindustrial age; Whistler and the aesthetic movement; and British Impressionism and Bloomsbury. Parallels in Victorian American will also be discussed.

## **Dada and Surrealism**

**Judith Rodenbeck**

*Open—Year*

Two of the most legendary avant-garde artistic movements of the twentieth century, Dada and Surrealism continue to influence visual, literary, theatrical, and musical artistic production. This course will explore the histories of these movements, their aims, their successes and failures, and their enduring legacies. We will focus our examination largely through the motif of montage and will look at flat work, film, poetry, novels, plays, and music, as well as at the political analyses of the Dadas and Surrealists.

## **First-Year Studies: Art and Myth in the Ancient World**

**David Castriota**

*FYS*

In modern terms, myth has come to be commonly understood as the antithesis of history. Whereas history is taken as a reasoned, factual account of the past and how things came to be, myth appears to operate in the realm of fiction or fantasy. Myths may have the claim of venerable tradition, but they are no longer accepted as an accurate record of events. However, the ancient world made no such black- and-white distinctions. In antiquity, myth was accepted as early history. Its heroes were real, and their actions were thought to exemplify essential paradigms of political order and morality. Consequently, the course will apply a different approach in which myth is distinguished from history not by a truth test, but by virtue of its function as a means of cultural self-representation. We shall examine the myths of ancient Egypt, Mesopotamia, Greece, and Rome, both in their literary form and in various media of visual art. Throughout, our goal will be to understand the potency of these narratives as vehicles of social or cultural values and as tools of power legitimizing and justifying closely entwined notions of religious and political authority. The course will close by considering

how, in Late Antiquity, Christian narratives and ideologies in the literary and visual arts developed from the mythic traditions that preceded them.

## Greeks, Romans, and Barbarians

**David Castriota**

*Open—Year*

The study of the Greco-Roman world and its contribution to the evolution of ancient Mediterranean culture remains a primary object for classical studies. But what of the complex connections or interactions that existed between the urban cultures of the Greek and Roman world and the so-called “barbarian” peoples? What does the term “barbarian” imply as used by the Greeks and their Roman successors? Was it simply meant to denote “otherness,” or did it signify notions of social and material cultural or technological inferiority as well? What did Greek culture in its formative stages borrow from its non-Greek neighbors? In the course of time, what technologies and modes of artistic expression did “barbarian” peoples of Asia and Europe absorb from the classical world? How does consideration of such issues help us to gain a clearer understanding of the whole substance and rhetoric of Western cultural identity? The answers to these questions are neither simple nor easy. They require a careful look at the cultural dynamic between the Greeks, Etruscans, and Romans and an array of nonclassical peoples—Egyptians, Phoenicians, Persians, Scythians, Sarmatians, Celts, and various Germanic tribes—through a vast panorama of space and time. We will approach the problem from the perspective of history, especially through such primary sources as the histories of Herodotus, Polybios, and Tacitus. But we will also consider the problem from the perspective of art history or archaeology, since it was in the domain of material culture—the art of ornament and display—that tribal peoples of Europe and Asia found their most important modes of expression and most tangible form of interaction with classical peoples to the west and south.

## Revolution to Romanticism: Art in the Era of Napoleon

**Lee MacCormick Edwards**

*Open—Fall*

While Napoleon’s political impact was extraordinary, his cultural legacy was equally dynamic and still has strong resonance today. This course will concentrate on two seemingly divergent styles that, nevertheless, were often intertwined—neo-Classicism and Romanticism. Neo-Classicism was the artistic style most favored by Napoleon, and it served to promote his republican ideals at the beginning of his career, and later, the aesthetic vision of his empire. His official painter, Jacques-Louis David, and David’s disciples and pupils such as Gros,

Gérard, Girodet, and Ingres, helped to spread Napoleonic images of power far beyond French shores. How closely were art and the politics of the age entwined? How did artists employ the tools of propaganda? Why did the stylistic conflation of classical austerity and romantic fantasy occur? What was the significance of Napoleon’s global reach in the arts—painting, sculpture, architecture, decorative objects, and costume—among both his allies and his enemies? Sessions will include the roots of the classical revival in the late eighteenth century and the demise of Rococo style; David and the French Revolution; propaganda and caricature; Napoleon as military hero and the history of battle painting; the all-powerful Emperor and Goya’s images of dissent in Spain; Turner, Constable, and English art in the Napoleonic era; Runge, Friedrich, and the rise of German nationalism; Canova, Thorvaldsen, and monumental sculpture in Italy; Géricault and the fallen hero; and finally, the revolutionary vision of Delacroix and the Romantic ideal.

## The Art and Architecture of the Italian Renaissance

**Joseph C. Forte**

*Lecture, Open—Fall*

An in-depth survey of the major monuments of Italian art and architecture from 1300 to 1550. Equal emphasis will be given to the canon of artworks by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; to readings of major critics and historians of Italian art; and to the broader intellectual trends and social realities and movements that provide a context for our understanding the artist’s and, to a lesser extent, the critics’ creations. Thus, unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history, and varied interpretive strategies, applied to works of visual art and culture. Group conferences will be a close reading of texts surrounding the first polemical pamphlets about art in early modern history, Alberti’s *On Painting* and *On Architecture*, and will include works by Erwin Panofsky, Michael Baxandall, and Anthony Grafton.

*Open to any interested student.*

## To Look and To Read: Introduction to Art History and Its Methods

**Kent Minturn**

*Open—Year*

This seminar is designed to introduce students to the variety of methodological approaches that have been

used by art historians to interpret works of art. We will survey the major practices which have informed the study of visual art (Formalism, Iconography/ Iconology, Connoisseurship, Marxism, and Psychoanalysis, Feminism, and Structuralism/ Poststructuralism) through a rigorous analysis of texts by Aristotle, Pliny the Elder, Leon Battista Alberti, Giorgio Vasari, Giovanni Morelli, Sigmund Freud, Hubert Damsich, Immanuel Kant, T.J. Clark, Meyer Schapiro, Linda Nochlin, Laura Mulvey, Rosalind Krauss, and Homi Bhabha among others.

Students will be asked to look and to read; which is to say, for each methodological unit we will examine specific works by artists such as Jan van Eyck, Leonardo da Vinci, Edouard Manet, Jackson Pollock and Cindy Sherman. Students will be encouraged to hone their own critical skills and put traditional art historical methodologies to the test with the following questions in mind: Are these interpretive strategies still viable today, in our postmodern world? Should we discard older modes of interpreting works of art and replace them with all new approaches, or rather, should we simply augment and supplement canonical art history's methodologies with more timely concerns including, politics, gender issues, ideas about constructions of self, and multiculturalism?

## **Twentieth-Century Texture: Mechanical Transcription of the Real**

**Judith Rodenbeck**

*Advanced—Year*

Digital technology has indisputably affected the way we produce, distribute, and consume artworks. Today, more often than not when we take a picture, record a sound, or write a poem, it is notated in the lingua franca of a sequence of 0's and 1's. While optimists argue that these technologies revitalize traditional practices and present entirely new fields for artistic exploration, other critics have been less sanguine, noting that the very uniformity of the digital language inevitably reduces and even eliminates the textures specific to any given medium. For some critics, digitization has altered our relation to "the real." At issue in either position is the tension between form and content—precisely the tension that has sustained key modern debates in music, literature, and the visual arts. Understanding our twenty-first century position to be one of retrospection, this course will explore the notion of "texture" in advanced artistic practices of the twentieth century. Reading draws from Heidegger, Freud, Benjamin, Kafka, Beckett, Lacan, as well as from more current art historical analyses by Foster, Krauss, and others.

## **Visual Culture of the Harlem Renaissance**

**Camara Dia Holloway**

*Open—Spring*

This course serves as an introduction to the fine arts (painting, sculpture, graphic arts) and visual culture (photography, film, advertising, performance, and fashion) produced by people of African descent in America during the years between the two world wars. Like the writers who generated the literary movement known as the Harlem Renaissance, these black visual artists were called upon by the black leadership to invent a visual art capable of articulating African American identity, experience, and worldview. This course will consider the various ways that black artists responded to this mandate to create a Negro art. Artists examined include Aaron Douglas, Augusta Savage, Sargent Johnson, William H. Johnson, Archibald Motley, Charles Alston, James VanDerZee, Oscar Micheaux, Josephine Baker, and Paul Robeson. We will pay special attention to the key historiographic and methodological issues facing scholarship in this field and concentrate on developing the tools for future work in art history and/ or visual culture studies.

## **2006-2007**

## **African Art and Architecture**

**Michelle Gilbert**

*Open—Year*

In this yearlong course, our aim will be to gain an understanding of the cultural depths, symbolic meanings, historical complexity, and dynamic transformations of sub-Saharan African art and architecture. We will decode the art of specific societies in order to see it as do those who produce and use it and examine the historically particular and interactive nature of art to see how people create and contest representations of themselves through their art. We will ask the following: How are objects, masks, and space used in rites of passage? How is the body used as a metaphor for the house and village? How are cosmology, ethnicity, and art related? We will look at houses of God: shrines, tombs, and churches. We will view some African films and videos with an eye to the social and cultural issues raised that are of concern to the societies to which these films speak. Finally, we will talk about art as cultural property, the art market, and the representation of African art in museums, both in America and in Africa.

*Open to any interested student.*

## Art, Myth, and Ritual: Mostly in Africa

**Michelle Gilbert**  
*Spring*

African art communicates knowledge about the everyday and the spirit worlds, often in oblique ways. Masks, divination objects, shrine sculpture, and royal regalia are all transformative and expressive objects: they represent and affirm society; and they transform terrible things. Rituals facilitate the transition of a person or group from one stage to another, from one world to another. In myth and in ritual objects, the natural and spiritual worlds, men and women, animals and spirits, the strange and the familiar, take on lives of their own in a compelling complexity. Ritual symbols are not just aesthetic; condensed expressions of authority, they contain built-in ambiguity. If we focus on art and the performative aspects of ritual, we are able to gain a more nuanced perspective of zones of stress, uncertainty, and power. In this course, we shall ask the following: How do rites and ritual objects communicate meaning about the structure of society? How are divisive statements made within ritual performances? What is the aesthetic and emotive appeal of indirection? What happens when imported ideas encounter local realities? We shall try to understand how the participants themselves view their own rites and ritual objects and how the built-in ambiguity of ritual symbols makes them a safe medium for political aggression. To do this, we will examine art, myth, and ritual in a number of societies in Africa and, for comparative purposes, in Oceania and the Americas.

*Advanced.*

## Art in America

**Camara Dia Holloway**  
*Open—Year*

If it is true, as social historians of art claim, that art can reveal significant knowledge about the society that produced it, then what can art made in America tell us about the nation? The republic was formed during a period when the belief that the arts signaled the level of development that a civilization had attained was pervasive in the West. As the United States staked out its place in the geopolitical sphere, the perceived need for a national art that could demonstrate the nation's parity with the empire-building European nation-states was acute. With such important ramifications, the American audience has always been particularly vigilant regarding the nature of artistic production created and/or displayed in national, public forums. Cultural symbols circulating in the public sphere were expected to convey an appropriate and ennobling reflection of the nation. This course will examine works of art (painting, sculpture, graphic art, and occasionally architecture and photography) produced in accordance with the norms of

the Western fine arts tradition. We will consider how American artists adapted those conventions to develop an artistic language that responded to the demands of national and their own personal artistic ambitions. How was the nation envisioned? What were its professed ideals, and how were those values articulated? How did the nation negotiate the presence of peoples denied membership in the body politic? The fall semester will cover the late eighteenth and nineteenth centuries. The spring semester will address the twentieth century.

*Open to any interested student.*

## Consuming Architecture: Economics, Identity, and Control in the Built Environment

**Joseph C. Forte**  
*Advanced—Year*

An unforeseen consequence of the Industrial Revolution was the creation in the late nineteenth century of a new social and cultural classification, the consumer. Consumers could be defined as experiencing newly minted and profoundly problematic ideals of democratic access versus legal and social segregation, of group consensus versus individual choice, of manipulated versus free preference in culture and thus in urban planning, architecture, and design. In short, economics was seen to form identity, consumption to represent the self. First, the course will use architects/builders, painters, and writers both Continental and Colonial to provide an overview of how consumption was viewed historically in Late Medieval and Early Modern Europe. The Colonial dilemma will be viewed through the analysis of Monticello, Thomas Jefferson's home, temple of reason and center for a liberal slave economy. Next new forms, the department store, the public theatre, etc., will be studied along with the growth of the new capitals of commerce: London, New York, and Chicago. The role of consumption will be explored in the English and American Arts and Crafts Movement and in the notion of women in Art Nouveau as muse and consumer, mediating masculine roles of provider and producer and traditional feminine tasks as mother and wife. The role of the ideology and the effect of war and depression will be the focus of the second part of the course with emphasis on the growth of consumer theory as a derivative of social sciences applied to marketing and retail and the evolution of Economic Man as an antidote to the fractious reality of social class and competing political systems. Final lectures will be spent specifically on postwar phenomena, the growth of the suburbs and the shopping mall, the urban response to suburban dislocation, the notion of nonalienated production, style as purpose (Postmodernism?), the evolution of the festival city, new urbanism and the machine for buying in the work of the architects as varied as Victor Gruen, Richard Neutra,

Walter Gropius, Alvar Aalto, Walter Lapidus and John Portman, Philip Johnson, Hans Hollein, Arquitectonica, and Rem Koolhaas. Readings in history and theory, from Alberti's *De Familia* (*On Family Management*), Georg Simmel "On Jewelry" to Rem Koolhaas, *Harvard Design School Guide to Shopping*; essays by Kenneth Jackson, Dell Upton, Gwendolyn Wright, and Michael Sorkin; and museum exhibitions and catalogues such as *Art and the Empire City: New York, 1825-1861* and *Design Life Now, 2003-2006* will be studied. Design projects as conference work will be encouraged when coordinated with Claudia Hart's course, Virtual Architecture Using Maya. Participation in two-day residency by design theorist Victor Margolin in the fall and in a lecture series in the spring will be obligatory. Reading journal, three class projects per term, and class reports on conference work are required.

*Advanced. Students from social science are encouraged to interview.*

## **East vs. West: Europe, the Mediterranean, and Western Asia from Alexander the Great to the Fall of Constantinople**

**David Castriota**

*Lecture, Open—Year*

Historically, competition or conflict between the European or Mediterranean West and the regions of the Middle East has been seen as a struggle between Christian and Muslim worlds, with roots in the era of the Crusades whose precedent and implications reach into the present time. While this course will focus extensively on the medieval period, it seeks to do so by situating the relations between Christian Europe and the Muslim world within a larger context, as the result of geopolitical patterns that long antedated the emergence of Christianity or Islam. In the fall, the course will begin with the Greek invasion of the Near East under Alexander as a war of retribution for the Persian invasion of Greece over a century earlier. We will consider how the political structure and culture of the multiethnic Hellenistic Greek kingdoms emerged from the wreckage of the Persian Empire and how Rome subsequently built on Hellenistic Greek experience and conflict with the Near East in establishing its empire. We will examine the emergence of Christianity as an example of a Roman or Western response to an originally Eastern religion, and, conversely, the emergence of the Islamic faith and its new empire as an Eastern challenge to the Christianized Roman Empire of Late Antiquity. In the spring, we will see how this approach affords a very different view of the Crusades and the battle for the Holy Land as the outgrowth of longstanding cultural and political interactions or competitions that transcend religious faith and doctrine. The course will look at Christian and Muslim cultural

relations in Spain and then close by examining the rise of the Ottoman Turkish Empire, which originated as a Muslim regime in Eastern Europe, becoming a major power in Asia only after it had conquered the remaining symbol of the old Christian Roman Empire, Constantinople in 1453. We will consider primary historical and literary sources as well as major artistic monuments.

*Open to any interested student.*

## **First-Year Studies: Thinking Architectural Texts**

**Joseph C. Forte**

*FYS*

The question of architecture is the question of how human culture forms and informs the built environment. Yet the definition of this most practical of arts is anything but self-evident. Is "architecture" a property particular to a given object or a product of the beholder's experience? What does it do, and how does it work? Who makes it? Who experiences it? In short, we examine the how and why of this most social of arts, this most artistic of societal endeavors. This first-year studies course traces the changes (and continuities) in the ways architecture has been thought about in and through the Western tradition, from Plato to yesterday. Drawing on textual sources from ancient Greece to the contemporary metropolis, we will ask what architecture might consist of and what its purposes might be. We will begin with the establishment of a common language with which to describe what it is we see when we look at buildings. Over the course of the year, we will attempt to articulate and to historicize—and, perhaps, to change—our own definitions of artwork, audience, purpose, etc. Readings will include primary sources, critical essays, historical texts, and philosophical engagements with questions of function, beauty, order, and history. Assignments will deal with analyses of both urban forms and individual buildings, social questions and aesthetic ideals and will be geared both to the thinking artist and the artistic thinker.

## **Pax Romana: Rome from the Late Republic to Marcus Aurelius**

**David Castriota**

*Fall*

Traditionally, the art and culture of imperial Rome have been seen as a derivative extension of classical Greek civilization, interesting primarily for the wealth and extent of its production and for determining the final form in which the classical tradition was handed down to Western posterity. This course seeks to give such an approach a different twist—to see the Roman development as Greek culture under new management, a process in which the Romans reinvented themselves

in response to the world they inherited or appropriated from the Greeks. The course will examine the evidence of literature, military, and political history as well as major artistic monuments, tracing the Roman response to Greece from its origins in the Late Roman Republic in the second century B.C. down through the prosperous second century A.D., when the concept "Greco-Roman" had become a cultural reality.

*Open to any interested student.*

## **Royal African Art: Kings and the Representation of Power**

**Michelle Gilbert**

**Intermediate—Fall**

In this course, we will explore "divine kingship" in Africa and how it is represented in art and architecture. According to A. M. Hocart, "The first kings were dead kings." Maybe not. But the fact that kings die has, as Frazer noted, almost everywhere been seen as a problem. Medieval English jurists attempted to come to terms with the fact that royal bodies are mortal by means of the doctrine of the "king's two bodies." Gandamyths address the origins of death and the possibility, for kings, of overcoming it by killing others. Royal installation rites (which for obvious reasons tend to coincide with royal funerals) have thus been a constant foci of studies of African kingship. For the first third of the semester, we will focus on issues concerning the ritualization of power in Africa. This is the theoretical background for the remainder of the semester. We will ask a series of questions about the nature of power and authority in human society, the relation between creation and destruction in the reproduction of the social order, and the meaning of such terms as hierarchy, violence, and the state. The remainder of the semester will focus specifically on the art and architecture of a half dozen African kingdoms. We will examine how buildings and spaces reveal their meanings by their use in rites, ceremonies, and everyday life; how art objects delineate both physically and conceptually particular locales and statuses in the social world; and how they mark off spaces that are linked to an invisible realm and thus enable people to transcend their bodies and negotiate with that realm.

*Intermediate. Sophomores, juniors, and seniors.*

## **The Fall of the Roman Empire: Rome from the Soldier Emperors to the Barbarian Invasions**

**David Castriota**

**Spring**

The fall of the Roman Empire was not an event, but a process, one that unfolded slowly over several centuries. This course will examine how Rome went from a period

of unquestioned power and prosperity in the late second century A.D. into an era of economic, political, and military instability that resulted in a steady decline, punctuated by periodic revivals that ultimately failed. We will examine the evidence of literature, military and political history, and major artistic monuments. The course will focus on the root causes of this decline in Roman military and economic policy, in relentless pressure from barbarian Europe, and in competition with the neighboring Persian Empire. We will also consider the emergency of Christianity, not so much as a cause or symptom of decline, but as the cultural process through which the Romans reinvented themselves one last time.

*Open to any interested student.*

## **The World of Impressionism: Its Origin and Influence**

**Lee MacCormick Edwards**

**Open—Fall**

This course will concentrate on the shimmering visual world of the Impressionist painters, the roots of their style, the social and cultural environment of France in the era that spawned Impressionism, and the impact of these artists' vision on emergent Modernism. Why did the artists of the Impressionist movement break away from the stylistic tradition in which they had been trained? What was the significance of the modern life subject matter to which they were drawn? Why was their imagery considered so scandalous, indeed revolutionary? What caused the so-called crisis of Impressionism during the 1880's? How widespread was the influence of the Impressionist style? We shall travel from the new painting techniques of Turner, Constable, and Delacroix; include the rebellion of Courbet, the conventions of landscape painting, and the Barbizon School; Monet, Renoir, and the birth of Impressionism; the cafes and nightlife of Manet and Degas; other contributors to the Impressionist exhibitions in Paris; Impressionism in America, Australia, England, Scandinavia, Italy, and the Netherlands; and the emergence of Post-Impressionism in the art of Cézanne, Gauguin, and van Gogh.

*Open to any interested student.*

## **2007-2008**

## **African Art: Images of Transformation**

**Michelle Gilbert**

**Open—Spring**

In this seminar, we will examine in depth the art of a number of African societies and focus on art that is used in rites of passage to mark transitions from one status or condition to another. We will examine art objects used

in initiation rites that celebrate one's movement from childhood to adult. We will look at how an ordinary person becomes (and remains) a sacred king. Finally we will analyze the performance of weddings and funerals to see how they make use of space and architecture. In these ways, we will try to gain a sense of the complex cultural meanings, the ambiguity and expressive power, and the dynamic transformation of past and present African art.

## **Ancient Albion—Art and Culture in the British Isles from Stonehenge to the Viking Invasions**

**David Castriota**

*Open—Year*

Given their geographical setting at the northwestern extreme of Europe, the arts and cultures of "Albion," or Britain and Ireland, have often been described by the term "insular" in the sense of isolated, discrete, or peripheral, yet nothing could be further from the truth. No less than six Roman emperors spent time in Britain, and four came to power there. To a great extent, Irish clerics were responsible for the survival of classical learning during the Dark Ages. Indeed, throughout history cultural developments in the British Isles were intimately related to ideas and events on the European Continent and the Mediterranean. Following this basic premise, in the fall semester the course will examine civilization in Britain and Ireland from the late Stone Age or Megalithic period, through the Bronze and Early Iron Ages, to the coming of the Celts and the Roman conquest. In the spring, we will focus on later Roman Britain, Irish monasticism, and the emergence of Anglo-Saxon culture down to the arrival of the Vikings. At every turn, we will consider interactions with the urban civilizations to the south and west—the early Aegean, Greece, Rome, and the early medieval Continent—to discover that Albion was an integral part of the political, religious, and economic forces that have shaped the art and history of Europe up to the present time.

## **Christianity and the Roman Empire**

**Cameron C. Afzal, David Castriota**

*Open—Year*

Roman culture has traditionally been studied for its capacity to absorb and transform the ideas and beliefs of others, most notably those of the Greeks. This course, however, seeks to examine the interaction between traditional Greco-Roman religious belief or ideology and various religious movements within Judaism from the late Hellenistic period onward. Judaism of this period was itself complex and diverse, including the Pharisees, Sadducees, and breakaway groups like the Essenes, as well as the messianic movement that eventually produced Christianity. The course will consider such

developments against the background of Hellenistic Greek and Roman imperial religion and ruler glorification, various forms of Judaism in the Second Temple period, eventually focusing on the transition of Christianity from its initially Jewish setting into a movement that spread to peoples throughout the Roman Empire. We will study the Jesus movement, the spread of the Church under Paul, and the development of early Christian church institutions, doctrine, and theology as an evermore significant component of Greco-Roman culture, increasingly divergent from its Hellenistic Jewish origins, in the first Christian centuries. The course will conclude with the imperialization of Christianity as it became the dominant religion and ideology of a new Christian Roman empire under Constantine. Though focusing extensively on historical and religious texts, the course will also examine the evidence of artistic monuments.

## **Critical Models in Art and Theory, 1965 to the Present**

**Eva Diaz**

*Advanced—Spring*

This course seeks to consider the interrelationship between contemporary art and critical theory. Taking up methodologies of theory elaborated over the past decades such as post-structuralism, psychoanalytic theory, post-colonialism, and critical modernist studies, this course will re-examine art practice since 1965, institutional critique most centrally, in the light of its close connections to theory. Looking closely at the careers of artists such as Hans Haacke, Martha Rosler, Michael Asher, Mark Dion, Isaac Julien, and Andrea Fraser, particular attention will be paid to the function of theory in (post) modernist art discourse and to critical evaluations of the role of institutions in the fields of political theory, literary criticism, cultural geography, and cultural history.

## **Early Modern Art**

**Ruben Cordova**

*Open—Year*

The early 20th century was a period of extraordinary innovation in the arts. The Fall semester class treats the first quarter of the 20th Century, beginning with the late works of Paul Cézanne, whose strange, awkward paintings exerted an extraordinary influence over divergent movements, including Fauvism and Cubism. The phenomenon of Primitivism will be a central issue treated by this class, especially in the work of Henri Matisse, Georges Braque, and Pablo Picasso. Issues include the appropriation by European artists of forms taken from African and Oceanic cultures, as well as engagement with non-canonical work such as paintings by the naïve European artist Henri Rousseau, eccentric predecessors of Modernism such as El Greco, and various

forms of archaic European art. Authors include T.J. Clark, Hal Foster, William Rubin, and Thomas McEvilly. Other featured artists and movements include Paul Gauguin, Piet Mondrian, Italian Futurism, Russian Constructivism, and Dada. The Spring semester class treats the second quarter of the 20th Century, emphasizing Surrealism, from André Breton's First Surrealist Manifesto to the early works of Jackson Pollock.

## **First-Year Studies: Thinking Art/ Works**

**Judith Rodenbeck**

*FYS*

To the deceptively simple question, "What is art?" the refrain has often been, "I don't know, but I know it when I see it." This statement, in its apparent obduracy, betrays several fundamental insecurities. Leaving aside its aggressivity, we might identify these insecurities through a series of questions: Is "art" a property particular to a given object, or is it a product of the beholder's experience? How do we recognize it? What does it do, how does it work? Who makes it? Who experiences it? How and why? This first-year studies course traces the continuities and the changes in the ways art has been thought about and through in Western tradition, from Plato to yesterday. Drawing on textual sources from ancient Greece to the contemporary metropolis, we will ask what the visual arts might consist of and what their purposes might be. We will begin with the establishment of a common language with which to describe what it is we see when we look at works of art. Over the course of the year, we will attempt to articulate and to historicize—and, perhaps, to change—our own definitions of artwork, audience, purpose, etc. In the second semester, we will focus on the modern and the contemporary, with special units devoted to transnational models and critiques of modernism and Western aesthetics.

## **Mexico: Art and Culture**

**Ruben Cordova**

*Open—Fall*

The opposing belief systems of the leading imperial powers of the Old and New worlds collided with one another in Mexico. The violent consequences of this world historical encounter between the Spanish and the Aztecs left a legacy of tragedy, beauty, and magnificence, and gave rise to modern Mexico. This class provides an introduction to the Aztecs, including their principal gods, mythologies and religious practices, such as human sacrifice. Emphasis is placed on the post-1910 Revolutionary period, during which time Nationalist sentiments led to a rejection of Eurocentrism. This resulted in a positive reappraisal of indigenous civilizations and in a valorization of mestizaje (racial

mixing) and popular traditions. After looking at works by the Olmecs and the Aztecs, we turn to the printmaker José Guadalupe Posada, who was retrospectively repositioned as the progenitor of Modern Mexican art. Featured artists include the muralists Jean Charlot, Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, as well as the innovative modernism of Frida Kahlo and María Izquierdo. We shall also examine Day of the Dead as a popular tradition in the context of highly contentious nationalist debates. Authors include Jean Charlot, Diego Rivera, Peter Wollen, Laura Mulvey, and Dawn Ades.

## **Revolution to Romanticism: Art in the Era of Napoleon**

**Lee MacCormick Edwards**

*Open—Fall*

While Napoleon's political impact was extraordinary, his cultural legacy was equally dynamic and still has strong resonance today. This course will concentrate on two seemingly divergent styles that, nevertheless, were often intertwined—neo-Classicism and Romanticism. Neo-classicism was the artistic style most favored by Napoleon, and it served to promote his republican ideals at the beginning of his career, and later, the aesthetic vision of his empire. His official painter, Jacques-Louis David, and David's disciples and pupils such as Gros, Gérard, Girodet, and Ingres, helped to spread Napoleonic images of power far beyond French shores. How closely were art and the politics of the age entwined? How did artists employ the tools of propaganda? Why did the stylistic conflation of classical austerity and romantic fantasy occur? What was the significance of Napoleon's global reach in the arts—painting, sculpture, architecture, decorative objects, and costume—among both his allies and his enemies? Sessions will include the roots of the classical revival in the late eighteenth century and the demise of rococo style; David and the French Revolution; propaganda and caricature; Napoleon as military hero and the history of battle painting; the all-powerful emperor and Goya's images of dissent in Spain; Turner, Constable, and English art in the Napoleonic era; Runge, Friedrich, and the rise of German nationalism; Canova, Thorvaldsen, and monumental sculpture in Italy; Géricault and the fallen hero; and finally, the revolutionary vision of Delacroix and the Romantic ideal.

## **The Art and Architecture of the Italian Renaissance**

**Joseph C. Forte**

*Open—Year*

An in-depth survey of the major monuments of Italian art and architecture from 1300 to 1550. Equal emphasis will be given to the canon of art works by artists such as



Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; to readings of major critics and historians of Italian art; and to the broader intellectual trends and social realities and movements that provide a context for our understanding the artist's and, to a lesser extent, the critics' creations. Thus, unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals. The first semester will focus on a close reading of texts surrounding the first polemical pamphlets about art in early modern history, Alberti's *On Painting* and *On Architecture*, and will include works by Erwin Panofsky, Michael Baxandall, and Anthony Grafton. The second semester will engage the intellectual and aesthetic debates surrounding Michelangelo as genius, model, courtier, and outcast. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history, and varied interpretive strategies, applied to works of visual art and culture. Conference projects can engage from a variety of critical and historical viewpoints, European art and architecture from 1300 to 1800, and relevant historical and literary issues from 1400 to 1700.

## **World Architecture and Urban Design: 1945-Present: Postwar, Postmodern, Post-Theory**

**Joseph C. Forte**

*Lecture, Open—Year*

The theory and practice, semantics and structure of architecture and the development of cities from 1945 to the present will be studied through close reading of primary and secondary texts, slide lectures, and discussions. Initial weeks will be spent developing familiarity with the assumptions and architects of High Modernism—Le Corbusier, Mies van der Rohe, Alvar Aalto—and the organicists—Antoni Gaudí, Frank Lloyd Wright, Erich Mendelsohn. In the next weeks, we will cover the developing issues of monumentalities, spatialities, pop-technism, pomo-ornament, deconstructive constructionists, and sustainable symbolists. Architects studied and situated will include Louis Kahn (U.S.), Arata Isozaki (Japan), Luis Barragan (Mexico), Zaha Hadid (U.K. and Iraq), Coop Himmelblau (Austria), and others. Emphasis will be equally on individual achievements and the problematic circumstances of cultural production and modern capital. Cities to be used as case studies will be Berlin and the Cold Warriors, Tokyo and the Metabolists, Los Angeles and the Critical Regionalists, Brasilia and the International Nationalists, New York and the Post-9/11 Memorialists. Group conference in the first semester will include works by Michel Foucault, Aldo Rossi, Robert Venturi, Bernard Tschumi, Rem Koolhaas, Colin Rowe, Reyner Banham. The second semester will focus either on readings in contemporary urbanism, analyses

of student's hometowns as urban planning, and development projects or design workshops dealing with campus or park design.

## **2008-2009**

### **Across the Atlantic: Arts of the African Diaspora**

**Susan Kart**

*Open—Year*

Despite a long history of interaction between African and European nations, the modern African diasporic situation arguably begins with the forced exodus of African peoples across the ocean as part of the transatlantic slave trade during the eighteenth and nineteenth centuries. The influx of African peoples into Europe, the United States, South America, and the Caribbean islands sparked a cultural transformation in these areas that endures to the present day. Beginning with the arts of the Antebellum South in the United States, we will then proceed to examine the African traditions present in the religious arts of Haiti, Cuba, and Brazil. We will then return to the United States to examine works by African American artists working in the postslavery years. We will finish with contemporary African artists, both those on the African continent and those living around the world. The theory of diaspora formation will be explored in readings by James Clifford, Melville Herskovitz, Fernando Ortiz, and Robert Farris Thompson, among others. Artists engaged by this class will include (among others) Dave the Potter; Henry Ossawa Tanner; Meta Warrick Fuller; Sokari Douglas Camp; Yinka Shonibare; Ousmane Sow; Moustapha Dimé; Ndary Lo; Renée Stout; Santería and Vodou altar-makers from Haiti, Puerto Rico, and Cuba; José Francisco Borges; Carrie Mae Weems, as well as individuals represented in major art exhibitions to be discussed by the class: The Dak'Art Biennale (2006 and 2008); A Century of African American Art: The Paul R. Jones Collection (2004); The short century: independence and liberation movements in Africa, 1945-1994 (2001); and Looking Both Ways: Art of the Contemporary African Diaspora (2003). The course is organized into geographical units to facilitate in-depth discussions incorporating both theory and object. These units—Art and Architecture of the Antebellum South; Caribbean Culture; The Harlem Renaissance and African American Art; and The Global Movement—provide directed analysis of aspects of diaspora culture, while tracing over a century and a half of art (circa 1850-2008). Students will select objects and themes from a single unit for their own research and will produce final papers and bibliographic records according to their interests.

## Art and Myth in Ancient Greece

**David Castriota**

*Open—Year*

This course will examine the use of mythic imagery in the visual arts of the Greeks and peoples of ancient Italy from the eighth century B.C. to the later Roman Empire. Although concentrating on vase painting, wall painting, and sculpture, we will consider all media—both public and private. We will focus largely on problems of content or interpretation, with special attention to the role of patronage in the choice and mode of presentation of the mythic themes. In order to appreciate the underlying cultural or religious significance of the myths and their visual expression, we will also examine the relation of the artworks to contemporary literature and the impact of significant historical events or trends such as the emergence of tyranny and democracy or the Greek conflict with Persia. In the first semester, we will examine the earlier Greek development from the Geometric to the classical periods, focusing on the paradigmatic function of mythic narratives—especially the central conception of the hero and the role of women in Greek religion and society. Discussions in the second semester will center on later Greek art and the adaptation of Greek myth in the art of the Etruscans and Romans. Class discussions will be based on assigned readings; conference work will address topics of particular interest to students.

## Art of the Americas: The Continents Before Columbus and Cortés

**Susan Kart**

*Open—Spring*

Pre-Hispanic visual culture will be the focus of this course. We will cross both Mesoamerica and the Andes. In Central America, our focus will be on the Olmec, Maya, and Aztec cultures, while in the Andes we will focus on the lowland Paracas, Nazca, and Moche, along with the highland Chavín, Wari, Tiahuanaco, and Inka city-states. Along with architecture, textiles, manuscripts, metallurgy, and sculpted works, we will consider primary sources and current debates in art history and archaeology. Early theorists of pre-Columbian art such as George Kubler, Junius Bird, Octavio Paz, Zelia Nuttall, Marilyn Bridges, and Tatiana Proskouriakoff will be discussed in conjunction with more recent scholarship by Anne Paul, Eszter Pasztory, Elizabeth Boone, Dorie Reents, and Richard Burger, among many others. Among the themes we will discuss: questions of cultural patrimony; art historical methodology, archaeological theory; the politics of collecting and museum exhibitions; and relationships between art historical and anthropological modes of interpretation. To this end, the course will make extensive use of the objects and libraries available at the

major collections of pre-Columbian art in New York City: the Metropolitan Museum of Art and its Goldwater Library and the American Museum of Natural History and its library, as well as the holdings available at the New York Public Library on 42nd Street. The course will include ample opportunities for viewing objects in both public and private collections, and students will compose their written projects around original objects they select for research.

## Arts of the African Continent

**Susan Kart**

*Open—Fall*

This course outline takes two things into consideration in its structure: (1) “Africa” is a concept that was created during the colonial period; as such our understanding of “African art” is based on colonial models of documentation and knowledge collection and (2) this is not a sub-Saharan art course. I am purposefully breaking that physical border of the Sahara to point out to students the diversity of cultures and arts on the continent, and also to familiarize them with the North African states, which are all too often presented to Americans as breeding grounds for terrorists, dictatorial governments, and suppressed women. With these two parameters in mind, I have built the course around a series of concepts that form a giant sweep of the continent, both chronologically and geographically. Albeit, this comes at the expense of a more in-depth probing of individual cultures and situations, but this is a survey, and its aim is to generate interest in the field and prepare students to tackle larger questions about specific cultures in more advanced-level classes. This course will use the Metropolitan’s Rockefeller collection of Africana art as an extended classroom and will focus on the objects available for study at the Met. This affords the opportunity to not only view the original objects and thus learn about the craftsmanship, scale, materials, and provenance of the pieces, but also to encourage students to use the museum’s resources. The course will have a thematic focus on issues of interchange of cultural ideas and art as manifested in religion and regional exchanges between peoples. I want to encourage students to think about the impact of Western religions (Christianity and Islam) on African societies, and the objects they produce, and also on how cultures (and objects) are interrelated with their neighbors. In other words, the class strives to eliminate thinking of African peoples as concrete units in easily definable boxes—Yoruba versus Igbo, Kongo versus Fang—as cultural borders are much more fluid than we imagine them to be. Finally, lest there be some confusion that art is no longer being produced in Africa and we are studying a set of arts now defunct thanks to colonial intrusion, the class will spend its final weeks exploring contemporary art movements in South Africa, the DRC, and Mali. The South African material will

also be a springboard for discussing how contemporary African art is received and perceived in the Western museum and by African art critics. Thus the class ends, drawing attention to the arts produced in modern times, bringing students' attention to the fact that their own generation in Africa is continually updating, redefining, and restructuring art the way it has always been since time immemorial on the continent.

## **First-Year Studies: Gods, Heroes, and Kings: Art and Power in the Ancient World**

**David Castriota**  
*FYS*

In modern terms, myth has come to be commonly understood as the antithesis of history. Whereas history is taken as a reasoned, factual account of the past and how things came to be, myth appears to operate in the realm of fiction or fantasy. Myths may have the claim of venerable tradition, but they are no longer accepted as an accurate record of events. However, the ancient world made no such black-and-white distinctions. In antiquity, myth was accepted as early history. Its heroes were real, and their actions were thought to exemplify essential paradigms of political order and morality. Consequently, the course will apply a different approach in which myth is distinguished from history not by a truth test, but by virtue of its function as a means of cultural self-representation. We will examine the myths of ancient Egypt, Mesopotamia, Greece, and Rome, both in their literary form and in various media of visual art. Throughout, our goal will be to understand the potency of these narratives as vehicles of social or cultural values and as tools of power legitimizing and justifying closely entwined notions of religious and political authority. The course will close by considering how, in Late Antiquity, Christian narratives and ideologies in the literary and visual arts developed from the mythic traditions that preceded them.

## **Modern Art and Art Since 1945**

**Judith Rodenbeck**  
*Lecture, Open—Year*

This full-year course sequence provides an introduction to the artistic practices that characterize modernism and postmodernism in the visual arts and to some of the critical debates around them. Taking a chronological approach, we will trace the twinned aspects of primitivism and mechanization, of figuration and abstraction, of autonomy and engagement, of purity and impurity, as they infect the aesthetic production of key movements in the European and American contexts. Fall lectures will cover modernism in the visual arts from Impressionism to the New York school. Work in the spring is addressed to critical and aesthetic problems that have dominated advanced artistic practices in the

West since World War II, including the tension between high art and the mass media, the problem of articulating historical memory in an abstract visual language, and issues of "global" and "local" cultural production. We will be looking at a large number of artworks, authors, and texts, focusing our critical energies on the debates that constitute and are constituted by those bodies of work. The emphasis in lectures is on covering a broad spectrum of art and critical ideas; group conferences are devoted to in-depth analyses of specific images and texts.

## **Problems by Design: Process, Program, and Production in Contemporary Architecture**

**Joseph C. Forte**  
*Intermediate—Year*

This course grounds analysis of contemporary architectural practice in theory, practice, and history of individual solutions to evolving media and methods of design. The emphasis will be on European and Asian practitioners, but not exclude the United States, institutional and intellectual frameworks, and explorations of global urbanism as reflexive elements. Topics covered will touch on careers of architects like Aldo Rossi, Jean Nouvel, Coop Himmelb(l)au, Rem Koolhaas, Lebus Woods, Santiago Calatrava, Rural and Urban Studio, Future Systems, MVRDV, West 8, Zaha Hadid, Kenneth Yeang, Foreign Office; movements like Rationalism, New Brutalism/Team 10, Situationalism, Postmodernism, Deconstructivism, New Urbanism/Townscape; design strategies like blobs, dots and folds, fractal form, fractured landscapes, datatowns and metacities, ascetic aesthetic/ minimalist consumption, megastructures, themed urbanism, transformational design grammars, and economic models for sustainable growth/development/design. Assignments involve analytical and critical papers, design problems, and class presentations on various typologies and modernities. Group work is emphasized; complements courses on urbanism, visual arts, environmental science and studies, literary theory, physics, and of course, art and architectural criticism and history.

*Sophomores and above.*

## **Sursum Corda (Lift Up Your Hearts): Problems in Style, Expression, and Society in the Art of Sixteenth- and Seventeenth-Century Europe**

**Joseph C. Forte**  
*Open—Year*

This course aims to integrate into a coherent historical narrative the diversity of aesthetic claims, national schools, religious professions, and individual styles that

characterize the visual arts in seventeenth-century Europe. The first semester will begin with the Italian grand manner of the sixteenth century and move quickly to the "reform" of paintings by the Italian artists, Caravaggio and the Carracci. The "Jesuit" style in the architecture of their mother church, Il Gesu, and the naturalism of the reformers quickly affected the sculpture and architecture of Maderno, Bernini, and Borromini, the development of "Baroque" Rome under the Popes Urban VIII and Alexander VI. The first semester will conclude with the study of the Flemish school, best characterized by the theatricality and brilliant colorism of Rubens and the Spanish school, represented by Zubaran, Ribera, and Velázquez. In the second semester, we will deal with the development of realistic painting in Holland and the careers of Rembrandt and Vermeer. Finally, we will finish with France—the crossroads of north and south—with naturalistic painters like Georges de La Tour, classicists like Nicolas Poussin, and architectural ensembles like the châteaux at Vaux-le-Vicomte and Versailles. After introductory discussions of the artistic and cultural heritage of each geographical area, or the theoretical frameworks of important masters' styles, based on contemporary sources, we will study a few representative works intensely through the use of slides. Issues addressed can be chronology and development of styles; the effect of patronage on style and meaning in a work; and the effect of new religious, political, and social groups and institutions on the arts. Aesthetic issues will be raised: the disputed criteria for artistic excellence, contemplation versus theatricality, epic versus tragic, the natural versus the perfect work, the architectural frame versus the individual object. Conference work will be encouraged on works of art in New York museums and art, architecture, and theory from 1400 to the present, including women's patronage of cultural activities.

## 2009-2010

### A Paradox for Painters: Problems in Imitation, Expression, and Reflexivity in the 17th-Century European Painting

Joseph C. Forte

Open—Fall

This class aims to integrate into a coherent historical narrative the diversity of aesthetic claims, national schools, religious professions, individual styles, and critical approaches that characterize painting in 17th-century Europe. The Italian grand manner of the 16th century—Michelangelo, Titian, etc.—provided a model and a paradox for painters of the following century. Had an apogee been reached, was invention now impossible? In short, how can artists proceed? Did the religious

"reform" of the 16th century, the struggle to innovate or preserve the dogma of the Catholic Church, change the rules for painters and their patrons, clients, and institutions? The theory and practice of the "reform" of paintings by the Italian artists Caravaggio and the Carracci are only the first attempts to answer these questions. Next, we study the development of the Flemish school, best characterized by the complex literacy process, theatricality, and brilliant colorism of Rubens and the social and religious concerns that frame the Spanish school, represented by Zubaran, Ribera, and Velázquez. We will deal with the development of realistic painting in Holland, its ideological and theological roots, and the careers of Rembrandt and Vermeer. Finally, we will finish with France—the crossroads of north and south—with naturalistic painters such as Georges de la Tour, classicists such as Nicolas Poussin, and the debates between proponents of classical art or sensuous painting, literary or visual models, theory or practice in picture theory and making. After introductory discussions of the artistic and cultural heritage of each geographical area, or the theoretical frameworks of important masters' styles based on contemporary sources, we will intensely study a few representative works through the use of slides. Issues addressed may be chronology and development of styles; the effect of patronage on style and meaning in a work; and the effect of new religious, political, and social groups and institutions on the arts. Aesthetic issues will be raised: the disputed criteria for artistic excellence, contemplation vs. theatricality, epic vs. tragic, the natural vs. the perfect work, the frame vs. the individual object. Readings will range broadly, with particular attention to modern critical approaches applied to 17th-century works. Conference work will be encouraged on works of art in New York museums, art, architecture, and theory from 1400 to the present, including women's patronage of cultural activities.

### Art and the Sacred in Late Antiquity and the Middle Ages

Lecture, Open—Spring

No time in history saw a richer, more varied expression of sacred art than the European Middle Ages. And no other age has known as powerful, as all-embracing a religious institution as the medieval church. In this interdisciplinary lecture course, we will ask why the Christian church and the art made in its service took such extraordinarily varied forms in the thousand-year period from the catacombs to Chartres, from the third century to the 13th. We will also ask why certain features of contemporary Christianity that are looked upon as quintessentially Catholic rather than Protestant were established not in the earliest years of the church but in Late Antiquity and the Middle Ages: monasteries and nunneries, the cult of the Virgin, a celibate clergy, and a papal monarchy with virtually unlimited powers.

Since Christianity is a religion not only for the here and now but for the afterlife, of special interest will be such perplexing beliefs as that we on earth might affect the fate of the dead in purgatory and, conversely, that some of the “very special dead” might assist the living or perhaps punish them. Perhaps the most distinguishing feature of the course will be studying these topics in visual, as well as written, texts; for instance, in the architecture and decoration of early Christian and Romanesque churches and, at St. Denis and Chartres, in the birth of the uniquely Western style that we call Gothic. By also examining how sacred words were illuminated in manuscripts linked to Lindisfarne, Kells, and Charlemagne’s court, we will attempt to engage with a novel expression of spirituality in the Middle Ages: the book as icon. Near the end of our course, we will follow men and women from all over Europe on their pilgrimages to Santiago de Compostela, stopping at such memorable French Romanesque churches as Vézelay, Conques, and Moissac. In New York museums, students will have opportunities to view chapels and cloisters brought from Europe, as well as sculptures, ivories, metalwork, stained glass, books, paintings, and tapestries that are among the world’s most precious treasures. Lectures will be devoted primarily to art; the weekly group conferences, to readings from the Middle Ages.

## **Beauty, Bridges, Boxes and Blobs: "Modern" Architecture from 1750 to the Present**

**Joseph C. Forte**

*Lecture, Open—Spring*

This course aims to give, through slides and readings, a comprehensive and nuanced understanding of modern architectural practice and theory from its origins in Enlightenment notions of ideal beauty, type, form, and scientific function to its latest iteration in Blobs, based on the theory of the abject, pop inflatable structures, and the science of topology. Along with major movements—Arts and Crafts, Technological Sublime, Art Nouveau, Bauhaus and Figures, William Morris, Frank Lloyd Wright, Le Corbusier, and Frank Gehry—we will learn to read architecture and read with architects, to contextualize form and its urban, sociopolitical and epistemological implications, and to see how architecture gives form to context. Group conferences will deal with primary sources. Two papers and an architectural notebook dedicated to class notes, readings, drawings, musings, etc. will be required.

## **East vs. West: Europe, the Mediterranean, and Western Asia from Alexander the Great to the Fall of Constantinople**

**David Castriota**

*Lecture, Open—Year*

Historically, competition or conflict between the European or Mediterranean West and the regions of the Middle East has been seen as a struggle between Christian and Muslim worlds, with roots in the era of the Crusades whose precedent and implications reach into the present time. While this course will focus extensively on the medieval period, it seeks to do so by situating the relations between Christian Europe and the Muslim world within a larger context, as the result of geopolitical patterns that long antedated the emergence of Christianity or Islam. In the fall, the course will begin with the Greek invasion of the Near East under Alexander as a war of retribution for the Persian invasion of Greece over a century earlier. We will consider how the political structure and culture of the multiethnic Hellenistic Greek kingdoms emerged from the wreckage of the Persian Empire and how Rome subsequently built on Hellenistic Greek experience and conflict with the Near East in establishing its empire. We will examine the emergence of Christianity as an example of a Roman or Western response to an originally Eastern religion and, conversely, the emergence of the Islamic faith and its new empire as an Eastern challenge to the Christianized Roman Empire of Late Antiquity. In the spring, we will see how this approach affords a very different view of the Crusades and the battle for the Holy Land as the outgrowth of longstanding cultural and political interactions or competitions that transcend religious faith and doctrine. The course will look at Christian and Muslim cultural relations in Spain and then close by examining the rise of the Ottoman Turkish Empire, which originated as a Muslim regime in Eastern Europe, becoming a major power in Asia only after it had conquered the remaining symbol of the old Christian Roman Empire, Constantinople, in 1453. We will consider primary historical and literary sources, as well as major artistic monuments.

## **Europe and Africa: Colonialism and Modernity in 19th-Century Art**

**Susan Kart**

*Intermediate—Year*

This class will explore the artistic products that resulted from the concurrent emergence of colonialism and the modern condition on the continents of Africa and Europe. Relationships between industrialism, immigration, and urbanism as they manifested in the arts in Europe and in its colonial territories will be identified and analyzed. Though structured colonial

relationships begin as early as the 15th century, the first semester of this course will focus on the 19th century, the height of the modern European territorial occupations of Africa. This century offers a wealth of material for examination and allows for significant analysis of how the arts of 19th-century Europe, Africa, and the Americas give visibility to their mutual histories, religions, conquests, and revolutions. The arts of the 19th century depict a world in flux: We see artistic producers struggling to define cultural identity, class status, and socio-political organization in an increasingly international environment. While art history surveys of the 19th century traditionally focus on French art, specifically the role of the Academy and Parisian artists and architects, this course will explore how "Europe" was variously defined over the course of the century through an inclusion of colonial objects, as well as the art and architecture of Europe beyond Paris. The World's Fairs (London 1851, Paris 1889 and 1900, and Chicago 1893) provide the opportunity to see this colonial exchange with the "other" take place on a grand scale, while private "Wunderkammers" in Europe reveal how wealthy Europeans ingested the exotica of other cultures. As Europe renegotiated its sense of identity, so, too, do we see the creation of "Africa" as a cultural and geographical concept during the 19th century. From this continent, we will examine objects made for both local use and international sale. We will investigate how modernity, through urbanization, trade, travel, and war, created the burgeoning artistic production in African nations during the 19th century. Formal analysis of objects will be balanced with discussions and readings of theoretical texts dealing with pertinent 19th-century issues such as the rise of urbanity and technology, the colonial enterprise, primitivism, exoticism, collections, viewership, and connoisseurship.

## **First-Year Studies: Making History of Non-Western Art History: Africa, Oceania, and the Americas**

**Susan Kart**  
FYS

This class examines the creation of the field of non-Western art, historically known as "AOA" or the Arts of Africa, Oceania, and the Americas. When the concept emerged, its purpose was to provide a means for classifying art of non-European manufacture into an organized system that would allow for understandings of value, merit, and quality in comparison (but not on par) with European arts. The perception was that non-European art was so different from European art that the two could not be compared using the same canonical systems of merit and value. The separation of European art from the art of "everywhere else" ensured the preeminence of its own art, while the art of the rest of the world (with the exception of Asia) was lumped together in a separate system. The legacy of this strategy

of "the West and the Rest" is seen today in museums that exhibit the arts of Africa, Oceania, and the Americas in a single gallery, in textbooks on non-Western art that include these three categories, and in a disparaging understanding of non-European art as "homogeneous," "primitive," "functional," and "pagan" in contrast to European art, which is "unique," "modern," "art-for-art's-sake" and (predominantly) "Christian." Arts from the "AOA" regions will be examined from within their own cultural contexts, as well as from within the European canons of art history. Art historical theories of art, value, display, the West, religion, colonialism, and conquest will be examined in conjunction with objects from around the world. In the last months of the course, we will focus on the "un-making" of this history, and students will propose new strategies for examining material culture from global perspectives. Students will evaluate exhibitions of non-Western material in New York collections and will design their own "corrective" exhibition as a final class project.

## **First-Year Studies: Thinking Architectural Texts**

**Joseph C. Forte**  
FYS

The question of architecture is the question of how human culture forms and informs the built environment. Yet the definition of this most practical of arts is anything but self-evident. Is "architecture" a property particular to a given object or a product of the beholder's experience? What does it do, and how does it work? Who makes it? Who experiences it? In short, we examine the how and why of this most social of arts, this most artistic of societal endeavors. This first-year studies course traces the changes (and continuities) in the ways architecture has been thought about in and through the Western tradition, from Plato to yesterday. Drawing on textual sources from ancient Greece to the contemporary metropolis, we will ask what architecture might consist of and what its purposes might be. We will begin with the establishment of a common language with which to describe what it is that we see when we look at buildings. Over the course of the year, we will attempt to articulate and to historicize—and, perhaps, to change—our own definitions of artwork, audience, purpose, etc. Readings will include primary sources, critical essays, historical texts, and philosophical engagements with questions of function, beauty, order, and history. Assignments will deal with analyses of both urban forms and individual buildings, social questions and aesthetic ideals, and will be geared both to the thinking artist and the artistic thinker.

## Photography: Histories and Theories

**Judith Rodenbeck**

*Open—Year*

This yearlong course will cover the history of photography from its contested invention in the early 19th century through the recent work of artists such as Cindy Sherman, Thomas Demand, and Tacita Dean. From the beginning, debates have circulated around the “art” status of photography as a practice. We will be looking at photography’s material histories (from “pencil of nature” through the development of the Leica to xerography and digitization) and at the practices and theoretical debates that have circulated through these histories. In the fall semester, we will examine specific developments of the 19th and early 20th centuries, such as studio photography, photojournalism, and pictorialism. The spring semester will be devoted to 20th-century photographic practices and theories, with particular emphasis on the overlap between photographic and artistic discourses. We will pay special attention to three moments: the Soviet avant-garde, the Frankfurt School, and contemporary aesthetic discourse.

## Reading Contemporary Art

**Judith Rodenbeck**

*Advanced—Year*

The field of contemporary art is riven by the debates about the constitution of the contemporary, of art, indeed of fields of study as bounded disciplinary enterprises. Within the last decade, a generation of mid-career art historians has begun to rewrite not only the history of contemporary art but also the way in which art history itself is written. Informed as much by Roland Barthes’s “death of the author” as by the multiple disciplinary imperatives of “visual culture,” the scholarship of these thinkers is reorienting our alignment to the topography of art history. This course is structured in two parts. The first part is addressed to close readings of key contemporary monographs. We will spend our time with book-length texts that are substantially revising historians’ views of art since the 1960s. Topics to be covered will range from minimalism, earth art, relational aesthetics, and performance to Senghorian negritude, feedback loops, and the temporality of globalization. The second aspect of the course, interwoven with this first, is an intensive examination of the modalities of contemporary writing about art, from the brief notice and the critical essay to the theoretical intervention and the monograph. This is a reading- and writing-intensive course.

## The Age of Arthur: Post-Roman Britain in History and Legend

**David Castriota**

*Intermediate—Spring*

The fate of the western Roman provinces during and after the collapse of the imperial center in the fifth century remains a major concern for historians of Late Antiquity, yet no single former Roman province has proven to be as obscure and resistant to serious historical study as Britain. Through much of the 20th century, a substantial body of historical research was devoted toward developing the figure of Arthur, a Post-Roman ruler or warlord who strove to preserve something of Roman imperial order and culture while stemming Germanic or Anglo-Saxon settlement. More recently, however, the tide of scholarship has turned against a historical Arthur. The fact remains that Arthur is unattested in any historical sources of the late antique or early medieval periods. Nor is there much evidence that Anglo-Saxon settlement was effectively shaped or contained by native Romano-British resistance. Consequently, the course will examine the origins of Arthur as a figure of legend rather than history, and we will examine the factors that led to Arthur being accorded historical status—first in the early medieval period and then in modern scholarship. At the same time, we will attempt to establish the basis for a genuine dynastic and political history of Britain from the fifth to the seventh centuries.

*With permission of instructor.*

## The Fall of the Roman Empire: Rome from the Soldier Emperors to the Barbarian Invasions

**David Castriota**

*Open—Fall*

The fall of the Roman Empire was not an event but a process, one that unfolded slowly over several centuries. This course will examine how Rome went from a period of unquestioned power and prosperity in the late second century A.D. into an era of economic, political, and military instability that resulted in a steady decline, punctuated by periodic revivals that ultimately failed. We will examine the evidence of literature, military, and political history and major artistic monuments. The course will focus on the root causes of this decline in Roman military and economic policy, under relentless pressure from barbarian Europe and in competition with the neighboring Persian Empire. We will also consider the emergence of Christianity, not so much as a cause or symptom of decline but as the cultural process through which the Romans reinvented themselves one last time.

## 2010-2011

### Across the Atlantic: Arts of the African Diaspora

**Susan Kart**

*Open—Spring*

Despite a long history of interaction between African and European nations, the modern global African situation arguably begins with the forced exodus of African peoples across the ocean as part of the trans-Atlantic slave trade during the 18<sup>th</sup> and 19<sup>th</sup> centuries. The influx of African peoples into Europe, the United States, South America, and the Caribbean islands sparked a cultural transformation in these areas that endures to the present day. Beginning with the arts of the Antebellum South in the United States, we will proceed to examine the African traditions present in the religious arts of Haiti, Cuba, and Brazil. We will then return to the United States to examine works by African-American artists working in the post-slavery years. We will finish with contemporary African artists, both those on the African continent and those living around the world. The theory of Diaspora formation will be explored in readings by James Clifford, Melville Herskovitz, Fernando Ortiz, and Robert Farris Thompson, among others. Artists engaged by this class will include (among others) Dave the Potter, Henry Ossawa Tanner, Meta Warrick Fuller, Sokari Douglas Camp, Ousmane Sow, Moustapha Dimé, Renée Stout, Santerfa and Vodou altar-makers from Haiti, Puerto Rico and Cuba, José Francisco Borges, Carrie Mae Weems, as well as individuals represented in major art exhibitions to be discussed by the class: *The Dak'Art Biennale* (2006 and 2008), *A Century of African American Art: the Paul R. Jones Collection* (2004), *The short century: independence and liberation movements in Africa, 1945-1994* (2001), and *Looking Both Ways: Art of the Contemporary African Diaspora* (2003).

*Open to any interested student.*

### Art of the Americas: The Continents Before Columbus and Cortés

**Susan Kart**

*Open—Fall*

Pre-Hispanic visual culture will be the focus of this course. We will cross both Mesoamerica (present-day Central America) and the Andes region of South America. In Central America, our focus will be on the Olmec, Maya, and Aztec cultures; in the Andes, we will focus on the lowland Paracas, Nazca, and Moche, along with the highland Chavín, Wari, Tiahuanaco, and Inka city-states. Along with architecture, textiles, manuscripts, metallurgy, and sculpted works, we will consider primary sources and current debates in art history and archaeology. Early theorists of pre-

Columbian art such as Junius Bird, Octavio Paz, Zelia Nuttall, Marilyn Bridges, and Tatiana Proskouriakoff will be discussed in conjunction with more recent scholarship by Anne Paul, Rebecca Stone-Miller, Elizabeth Boone, Dorie Reents, and Richard Burger, among many others. Among the themes we will discuss: art historical methodology, archaeological theory; the politics of collecting and museum exhibitions; and relationships between art historical and anthropological modes of interpretation. To this end, the course will make extensive use of the objects and libraries available at the major collections of pre-Columbian art in New York City: the Metropolitan Museum of Art and its Goldwater Library and the American Museum of Natural History and its library, as well as the holdings available at the New York Public Library on 42nd Street. The course will include ample opportunities for viewing objects in public collections, and students will compose their written projects around original objects they select for research.

*Open to any interested student.*

### Arts of Africa from 1950 to the Present

**Susan Kart**

*Lecture, Open—Spring*

This course is a continuation of the fall lecture. Students may continue from fall or enter into the spring semester without having taken the fall lecture. An important caveat: This is not a Sub-Saharan art class. The physical border of the Sahara is purposefully broken to point out to students the diversity of cultures and arts on the continent and also to familiarize them with the North African states, which are all too often presented to Americans as breeding grounds for terrorists, dictatorial governments, and suppressed women. Let there be some confusion that art is no longer being produced in Africa and that we are studying a set of arts now defunct thanks to colonial intrusion, this class will focus on exploring contemporary art movements in Africa and beyond, following artists of African descent as they exhibit and work around the world. The material will also be a springboard for discussing how contemporary African art is received and perceived in the Western museum and by African art critics. Artists covered include Yinka Shonibare, William Kentridge, El Anatsui, Ndary Lo, Wangeshi Mutu, and emerging artists from Senegal, Republic of Congo, Cameroon, and many others. Theorists and critics include Sidney Kasfir, Okwui Enwezor, Sylvester Ogbechie, Hal Foster, Johannes Fabian, Kobena Mercer, and more. This class will use New York City museums and art galleries as extended classrooms, which affords the opportunity to view the original objects and thus learn about the craftsmanship, scale, materials, and provenance of the



pieces and also encourages students to use museum and gallery resources.

*Open to any interested student.*

## Arts of Africa to 1950

**Susan Kart**

**Lecture, Open—Fall**

This class is built around a series of concepts that form a giant sweep of the continent, both chronologically and geographically. Albeit, this comes at the expense of a more in-depth probing of individual cultures and situations; but this is a survey, and its aim is to generate interest in the field and prepare students to tackle larger questions about specific cultures in advanced-level classes. This class will use the Metropolitan's Rockefeller collection of Africana as an extended classroom and will utilize the objects available for study at the Met. This affords the opportunity to view the original objects and thus learn about the craftsmanship, scale, materials, and provenance of the pieces and also encourages students to use the museum's resources. The course will have a thematic focus on issues of interchange of cultural ideas and art as manifested in religion and regional exchanges between peoples. Students are encouraged to think about the impact of world religions (Christianity and Islam) on African societies and the objects they produce and also on how cultures (and objects) are interrelated with their neighbors. In other words, the class strives to eliminate thinking of African peoples as concrete units in easily definable boxes (i.e., Yoruba vs. Igbo, Kongo vs. Fang, Europe vs. Africa), as cultural borders are much more fluid than we imagine them to be. Interested students may opt to continue with the spring continuation of the lecture, "Arts of Africa from 1950 to the Present."

*Open to any interested student.*

## Christianity and the Roman Empire

**Cameron C. Afzal, David Castriota**

**Open—Year**

Roman culture has traditionally been studied for its capacity to absorb and transform the ideas and beliefs of others, most notably those of the Greeks. This course, however, seeks to examine the interaction between traditional Greco-Roman religious belief or ideology and various religious movements within Judaism from the late Hellenistic period onward. Judaism of this period was itself complex and diverse, including the Pharisees, Sadducees, and breakaway groups such as the Essenes, as well as the messianic movement that eventually produced Christianity. The course will consider such developments against the background of Hellenistic Greek and Roman imperial religion and ruler glorification, various forms of Judaism in the Second Temple period, eventually focusing on the transition of Christianity from its initially Jewish setting into a movement that spread to peoples throughout the

Roman Empire. We will study the Jesus movement, the spread of the Church under Paul, and the development of early Christian church institutions, doctrine, and theology as an evermore significant component of Greco-Roman culture, increasingly divergent from its Hellenistic Jewish origins, in the first Christian centuries. The course will conclude with the imperialization of Christianity as it became the dominant religion and ideology of a new Christian Roman Empire under Constantine. Though focusing extensively on historical and religious texts, the course will also examine the evidence of artistic monuments.

*Open to any interested student.*

## Contemporary Art: Strategies and Tactics

**Judith Rodenbeck**

**Advanced—Year**

In his 1962 text, *The Open Work*, the Italian critic Umberto Eco described an enigmatic structural device shared by many works of contemporary advanced literature, music, and art. These works all made particular demands of their audiences: not unfinished; rather, they were deliberately indeterminate. The open work was a "work in movement" to be completed by its reader, auditor, viewer; it changed with each performance. Such a work, Eco argued, "sets in motion a new cycle of relations between the artist and his audience, a new mechanics of aesthetic perception, a different status for the artistic product in contemporary society. It opens a new page in sociology and in pedagogy, as well as a new chapter in the history of art. It poses new practical problems by organizing new communicative situations. In short, it installs a new relationship between the contemplation and the utilization of a work of art." Nearly half a century later, the reverberations of Eco's essay and the artistic experiments he referenced subtend many of the most generative contemporary art practices. Advanced artistic gestures, ranging from the development of tactical media to the performative redo, are outgrowths of "open" strategies developed under the umbrellas of chance and indeterminacy, of process and performance, as they were formulated in the 1950s. Taking as our starting point such projects as John Cage's *4'33"* (1952), Umberto Eco's open work, Allan Kaprow's theorizing of the happening (1959), and the Situationist *dérive*, this course will explore chance aesthetics and performative experiment in their historical and present-day articulations.

*Advanced.*

## First Year Studies: Thinking Art/Works

**Judith Rodenbeck**  
FYS

In response to the deceptively simple question, “What is art?” the joke refrain has often been, to borrow from Justice Potter Stewart, “I know it when I see it.” The apparent common sense of this statement, along with its obduracy, betrays several fundamental insecurities. Leaving aside the perplexed self-justification of its speaker, we might identify these insecurities through a series of questions: Is “art” a property particular to a given object, or is it a product of the beholder’s experience? How do we recognize it? What does it do, and how does it work? Who makes it? Who experiences it? How and why? This first-year studies course traces the changes (and continuities) in the ways art has been thought about and through in Western tradition from Plato to today. Drawing on textual sources from ancient Greece to the contemporary metropolis, we will ask what the visual arts might consist of and what their purposes might be. We will begin with the establishment of a common language with which to describe what it is that we see when we look at works of art and will develop a critical understanding of the moves made by art historians from Vasari to today to refine that language. Over the course of the year, we will attempt to articulate and to historicize—and, perhaps, to change—our own definitions of artwork, audience, purpose, etc.

## Greeks, Romans, and Barbarians

**David Castriota**  
*Open—Year*

The study of the Greco-Roman world and its contribution to the evolution of ancient Mediterranean culture remains a primary object for classical studies. But what of the complex connections or interactions that existed between the urban cultures of the Greek and Roman world and the so-called “barbarian” peoples? What does the term “barbarian” imply as used by the Greeks and their Roman successors? Was it simply meant to denote “otherness,” or did it signify notions of social and material cultural or technological inferiority, as well? What did Greek culture in its formative stages borrow from its non-Greek neighbors? In the course of time, what technologies and modes of artistic expression did “barbarian” peoples of Asia and Europe absorb from the classical world? How does consideration of such issues help us to gain a clearer understanding of the whole substance and rhetoric of Western cultural identity? The answers to these questions are neither simple nor easy. They require a careful look at the cultural dynamic between the Greeks, Etruscans, and Romans and an array of non-classical peoples—Egyptians, Phoenicians, Persians, Scythians, Sarmatians, Celts, and various Germanic

tribes—through a vast panorama of space and time. We will approach the problem from the perspective of history, especially through such primary sources as the histories of Herodotus, Polybios, and Tacitus. But we will also consider the problem from the perspective of art history or archaeology, since it was in the domain of material culture—the art of ornament and display—that tribal peoples of Europe and Asia found their most important modes of expression and most tangible form of interaction with classical peoples to the west and south. *Open to any interested student.*

## Problems by Design: Process, Program, and Production in Contemporary Architecture

**Joseph C. Forte**  
*Intermediate—Year*

This course grounds analysis of contemporary architectural practice in theory and individual responses to evolving media and methods of design from 1960 to the present. The emphasis will be on North American, Asian, and European architectural practitioners, institutional and intellectual frameworks, and explorations of global urbanism as reflexive elements. A survey of attitudes in the immediate postwar period will be juxtaposed with post-9/11 issues. Readings will involve works in philosophy, theory, criticism, politics, and social analysis. Topics covered will touch on careers of architects such as Aldo Rossi, Jean Nouvel, Coop Himmelb(l)au, Rem Koolhaas, Lebeus Woods, Santiago Calatrava, Rural and Urban Studio, Future Systems, MVRDV, West 8, Zaha Hadid, Kenneth Yeang, Foreign Office; movements such as Rationalism, New Brutalism/Team 10, Situationalism, Postmodernism, Deconstructivism, New Urbanism/Townscape; design strategies such as blobs, dots and folds, fractal form, fractured landscapes, datatowns and metacities, ascetic aesthetic/minimalist consumption, megastructures, themed urbanism, transformational design grammars, economic models for sustainable growth/development/design. Assignments involve analytical and critical papers, design problems, and class presentations on various typologies and modernities. Group work is emphasized. This course complements courses on urbanism, visual arts, environmental science and studies, literary theory, physics, and, of course, art and architectural criticism and history. *Open to sophomores and above.*

## “A Talent For Every Noble Thing”: Art and Architecture in Italy 1300-1600

**Joseph C. Forte**  
*Lecture, Open—Year*

An in-depth survey of the major monuments of Italian art and architecture from 1300 to 1550: Equal emphasis

will be given to the canon of art works by artists such as Giotto, Donatello, Brunelleschi, Botticelli, Leonardo da Vinci, and Michelangelo; to readings of major critics and historians of Italian art; and to the broader intellectual trends and social realities and movements that provide a context for our understanding of the artist's and, to a lesser extent, the critics' creations. Thus, unified Italian churches will be juxtaposed with gender-segregated social practice, theories of genius with concepts of handicraft, pagan ideals with Christian rituals. The first semester will focus on a close reading of texts surrounding the first polemical pamphlets about art in early modern history, Alberti's *On Painting* and *On Architecture*, and will include works by Erwin Panofsky, Michael Baxandall, and Anthony Grafton. The second semester will engage the intellectual and aesthetic debates surrounding Michelangelo as genius, model, courtier, and outcast. Class papers will deal with developing a vocabulary for compositional analysis, critical issues in Italian intellectual and social history, and varied interpretive strategies applied to works of visual art and culture. Conference projects may engage from a variety of critical and historical viewpoints, European art and architecture from 1300 to 1800, and relevant historical and literary issues from 1400 to 1700. *Open to any interested student.*

## 2011-2012

### A Paradox for Painters: Problems in Imitation, Expression, and Reflexivity in the 17th-Century European Painting

Joseph C. Forte

*Open—Spring*

This class aims to integrate into a coherent historical narrative the diversity of aesthetic claims, national schools, religious professions, individual styles, and critical approaches that characterize painting in 17th-century Europe. The Italian grand manner of the 16th century—Michelangelo, Titian, etc.—provided a model and a paradox for painters of the following century. Had an apogee been reached, was invention now impossible? In short, how can artists proceed? Did the religious “reform” of the 16th century, the struggle to innovate or preserve the dogma of the Catholic Church, change the rules for painters and their patrons, clients, and institutions? The theory and practice of the “reform” of paintings by the Italian artists Caravaggio and the Carracci are only the first attempts to answer these questions. Next, we study the development of the Flemish school, best characterized by the complex literacy process, theatricality, and brilliant colorism of Rubens and the social and religious concerns that frame the Spanish school, represented by Zúbarán, Ribera, and Velázquez. We will deal with the development of

realistic painting in Holland, its ideological and theological roots, and the careers of Rembrandt and Vermeer. Finally, we will finish with France—the crossroads of north and south—with naturalistic painters such as Georges de la Tour, classicists such as Nicolas Poussin, and debates between proponents of classical art or of sensuous painting, literary or visual models, theory or practice in picture theory and making. After introductory discussions of the artistic and cultural heritage of each geographical area or the theoretical frameworks of important masters' styles based on contemporary sources, we will intensely study a few representative works through the use of slides. Issues addressed may be chronology and development of styles; the effect of patronage on style and meaning in a work; and the effect on the arts of new religious, political, and social groups and institutions. Aesthetic issues will be raised: the disputed criteria for artistic excellence, contemplation vs. theatricality, epic vs. tragic, the natural vs. the perfect work, the frame vs. the individual object. Readings will range broadly, with particular attention to modern critical approaches applied to 17th-century works. Conference work will be encouraged on works of art in New York museums, art, architecture, and theory from 1400 to the present, including women's patronage of cultural activities.

### Arts of the African Continent

Susan Kart

*Lecture, Open—Spring*

“Africa” is a concept that was created during the colonial period. As such, our understanding of “African Art” is historically based on colonial models of documentation and knowledge collection. Once we understand this, we can engage more honestly with the diversity of cultures and arts on the continent. To understand this, we will read from a variety of art historical, anthropological, literary, and primary colonial sources, including Georg Schweinfurth, Joseph Conrad, Kwame Anthony Appiah, Johannes Fabian, Suzanne Blier, and Monica Visona—whose book, *A History of Art in Africa*, is used as the primary textbook for the course. We will also use the collections at the Metropolitan Museum of Art and the American Museum of Natural History as extended classrooms. This affords the opportunity not only to view the original objects and thus learn about the craftsmanship, scale, materials, and provenance of the pieces but also to encourage students to use the museum resources. The course will have a thematic focus on issues pertaining to the interchange of cultural ideas and art, as manifested in religion and regional exchanges between peoples. I want to encourage students to think about the impact of Western religions (Christianity and Islam) on African societies and the objects that they produce, as well as on how cultures (and objects) are interrelated with their neighbors. In other words, the class strives to eliminate

thinking of African peoples as concrete units in easily definable boxes—Sub-Saharan vs North African, Congo vs. Fang, Traditional vs Contemporary—as cultural borders are much more fluid than we imagine them to be. Finally, the class will explore contemporary art movements, drawing attention to the arts produced in modern times and bringing students’ attention to the fact that their own generation in Africa is continually updating, redefining, and restructuring the art of their times.

## **Arts of the Americas: The Continents Before Columbus and Cortés**

**Susan Kart**

*Lecture, Open—Fall*

Pre-Hispanic visual culture will be the focus of this class. We will cross on both Mesoamerica and the Andes. In Central America, our focus will be on the Olmec, Maya, and Aztec cultures; in the Andes, we will focus on the lowland Paracas, Nazca, and Moche, along with the highland Chavín, Wari, Tiahuanaco, and Inka city-states. Along with architecture, textiles, manuscripts, metallurgy, and sculpted works, we will consider primary sources and current debates in art history and archaeology. Early theorists of pre-Columbian art such as George Kubler, Junius Bird, Octavio Paz, Zelia Nuttall, Marilyn Bridges, and Tatiana Proskouriakoff will be discussed in conjunction with more recent scholarship by Anne Paul, Elizabeth Boone, and Dorie Reents, among many others. Among the themes we will discuss: questions of cultural patrimony, art historical methodology, archaeological theory, the politics of collecting and museum exhibitions, and relationships between art historical and anthropological modes of interpretation. To this end, the class will utilize the objects and libraries available at the major collections of pre-Columbian art in New York City: the Metropolitan Museum of Art and its Goldwater Library and the American Museum of Natural History and its library.

## **Beauty, Bridges, Boxes, and Brutes: “Modern” Architecture From 1750 to 1960**

**Joseph C. Forte**

*Lecture, Open—Fall*

This course aims to give, through slides and readings, a comprehensive and nuanced understanding of modern architectural practice and theory from its origins in Enlightenment notions of ideal beauty, type, form, and scientific function to its postwar iteration in the new Brutalism, based on truth to materials, concrete challenges, subconscious impulses, and a theory of the ugly. Along with major movements (Arts and Crafts, Technological Sublime, Art Nouveau, Bauhaus) and figures (William Morris, Frank Lloyd Wright, Le

Corbusier), we will learn to read architecture and to read with architects in order to contextualize form and its urban, sociopolitical, and epistemological implications and to see how architecture gives form to context. Group conferences will focus on primary sources, dealing with beauty, the sublime, ornament, destruction, and totalizing reason in architectural theory. Two papers and an architectural notebook dedicated to class notes, readings, drawings, musings, etc. will be required.

## **Making History of Non-Western Art History: Africa, Oceania, and the Americas**

**Susan Kart**

*Open—Year*

This class examines the creation of the field of non-Western art historically known as “AOA” or the Arts of Africa, Oceania, and the Americas. When the conceit emerged, its purpose was to provide a means for classifying art of non-European manufacture into an organized system that would allow for understandings of value, merit, and quality in comparison (but not on par) with European arts. The legacy of this strategy of “the West and the Rest” is seen today in museums, textbooks, galleries, and journals. Arts from the “AOA” regions will be examined from within their own cultural contexts, as well as within the European canons of art history. Art historical theories of art, value, display, the West, religion, colonialism, and conquest will be examined in conjunction with objects from around the world. We will focus on the “unmaking” of this unwieldy art historical category, and students will propose new strategies for examining material culture from global perspectives. Students will evaluate exhibitions of non-Western material in New York collections and will design their own “corrective” exhibition as a final class project. As the class is a service learning class in partnership with The Art Gallery at the Yonkers Riverfront Library, students will expand upon their classroom knowledge over the course of the year by directing curatorial, programming, and educational service learning opportunities at The Art Gallery and with Yonkers residents and high-school students. A possible travel component for a service learning/art exhibition project to Dakar Senegal in May 2012 is in the works for this class. Enrolled students will be kept up to date on this opportunity.

## **Performance Art**

**Judith Rodenbeck**

*Open—Year*

“Let’s murder the moonlight!”—Filippo Tommaso Marinetti (1909)

This course traces the history of “performance art,” a medium named in the 1960s but with roots in the avant-garde movements of the early 20<sup>th</sup> century. Distinct from theatre and emerging more often from the visual and musical arts, performance is a slippery object. Our explorations will be recursive. We will examine its history chronologically from Futurism and Dada to the happenings of the 1960s and up to present-day projects. Framing critical concepts—from ideas of the *gesamtkunstwerk* and synesthesia to the *trennung der elemente* of Berthold Brecht and from the “theater of cruelty” of Antonin Artaud to current formulations of performance, performativity, and the participatory—will guide a second pass, expanded to draw on examples from Wagner to Disney, from Stanislavski to Butler, and through the history of performance. We will also be considering formal issues, including questions concerning audience, the space/time of the event, the score, documentation, and the afterlives of performance.

## Problems By Design: Studies in the Theory and Practice of Contemporary Architecture

Joseph C. Forte

Lecture, Open—Spring

This course grounds analysis of contemporary architectural practice in theory and individual responses to evolving media and methods of design from 1960 to the present. The emphasis will be on North American, Asian, and European architectural practitioners, institutional and intellectual frameworks, and explorations of global urbanism as reflexive elements. A survey of attitudes in the immediate postwar period will be juxtaposed with post-9/11 issues. Readings will involve works in philosophy, theory, criticism, politics, and social analysis. Topics covered will touch on: careers of architects such as Aldo Rossi, Jean Nouvel, Coop Himmelb(l)au, Rem Koolhaas, Lebbeus Woods, Santiago Calatrava, Rural and Urban Studio, Future Systems, MVRDV, West 8, Zaha Hadid, Kenneth Yeang, Foreign Office; movements such as Rationalism, New Brutalism/Team 10, Situationism, Postmodernism, Deconstructivism, New Urbanism/Townscape; design strategies such as blobs, dots and folds, fractal form, fractured landscapes, datatowns and metacities, ascetic aesthetic/minimalist consumption, megastructures, themed urbanism, transformational design grammars, economic and informational models for sustainable growth/development/design. Three assignments will involve analytical and critical papers on new works—such as Diller and Scofidio’s High Line, Brian Tolle’s Irish Famine Museum, SANAA’s New Museum, and Frank Gehry’s Beekman Tower—or design problems inspired by various typologies and modernities. An artists’ notebook is an option for a final class project.

## The Fall of the Roman Empire

David Castriota

Open—Fall

The fall of the Roman Empire was not an event but a process, one that unfolded slowly over several centuries. This course will examine how Rome went from a period of unquestioned power and prosperity in the late second century AD into an era of economic, political, and military instability that resulted in a steady decline, punctuated by periodic revivals that ultimately failed. We will examine the evidence of literature, military, and political history and major artistic monuments. The course will focus on the root causes of this decline in Roman military and economic policy under relentless pressure from barbarian Europe and in competition with the neighboring Persian Empire. We will also consider the emergence of Christianity, not so much as a cause or symptom of decline but as the cultural process through which the Romans reinvented themselves one last time.

## The Greeks and their Neighbors: The Hellenization of the Mediterranean From the Homeric Age to Augustus

David Castriota

Open—Fall

Although the Romans come to mind most immediately as the people who absorbed and passed on the achievements of Greek civilization to the Western world, the transmission of Greek culture to Western posterity was a far more complex process involving various other peoples. Already during the early first millennium BC, Greek culture began to affect the neighboring peoples to the east, such as the Phrygians, Lydians, and Lycians, as well as the Greeks’ western neighbors in Italy: the Etruscans and Romans. In time, the Phoenicians and their western colony of Carthage and the western regions of the great Persian Empire would increasingly come to adopt many aspects of Greek material culture, art, and religion—even before the Asiatic conquests of Alexander the Great and his successors. It was this long and varied process that the Romans gradually inherited and fused into a pan-Mediterranean Greco-Roman *Pax Romana*, beginning with Augustus. The course will examine this process from the perspective of artistic monuments and literary or historical sources, as well.

## Writing Contemporary Art

Judith Rodenbeck

Advanced—Year

This course takes as its object the varieties of text that are produced within the ambit of what philosopher Arthur Danto calls the “artworld.” We will be reading art works, criticism, history, memoirs—texts that can be

literal, poetic, logical, experimental, encyclopedic or monosyllabic, “orate” or literate, open, imperative, ekphrastic. Authors range from Gertrude Stein to David Antin, from George Brecht to Mary Kelly, from Donald Judd to Rosalind Krauss. Exercises range from haiku to catalogue essay.

## **“La Piu Grassa Minerva (Minerva in Her Fullness)” Theories of Art and Architecture From 1300 to 1600**

**Joseph C. Forte**

*Open—Fall*

The nature of art has been described by the philosopher Richard Wollheim as “one of the most elusive of the traditional problems of human culture.” It has been defined as a vehicle for the expression or communication of emotions and ideas, a means of

exploring and appreciating formal elements for their own sake, and as mimesis or representation. An inquiry into the various ways that artists, patrons, and, a new phenomenon, art critics, developed a comprehensive theory of something we now know as the fine arts and addressed this issue from a complex perspective of religious belief, prescientific concepts of nature, complicated theories of the self, and an increasing interest in classical aesthetics, rhetoric, and poetics. Readings will cover theories of subject matter and formal composition, ideas and words, works and their authors. Focus will be on the theory and practice of Alberti, Leonardo da Vinci, Michelangelo, and Titian; historical phenomena and movements such as theory and the craftman’s skill; visual poetics and humanism; neo-Platonism and the limits of mimesis; Aristotelian poetics and moral narrative; Reformation iconoclasm; Counter Reform orthodoxy; and Venetian inventive naturalism.

# Asian Studies

## 2002-2003

### Chinese History: Tradition and Transformation

*Ellen Neskär*

*Lecture, Open—Fall*

Historians in both China and the West often depict the premodern Chinese empire as a homogenous monolith that endured with little change from its inception in the third century B.C.E. until the Mongol conquest in the thirteenth century. This course seeks to discover the origins and validity of that depiction. This will involve a close examination of the ways in which China created and conceived of its own history and the study of the rise and development of its cultural and political institutions. Topics covered will include the political and economic systems; international relations; the rise and unfolding of Confucianism, Daoism, and Buddhism; and the nature of its social and cultural practices. Class assignments will be varied, relying on scholarly articles as well as primary sources including government documents, memoirs, biographies, philosophical texts, and letters.

### First-Year Studies: Religion and Politics in China

*Ellen Neskär*

*FYS*

Recent news coverage of China has highlighted the Chinese government's persecution of religious groups, among them Falungong and Tibetan Buddhism, and has suggested that such persecution is a product of the Communist Party's failure to promote human rights and religious freedoms. At the same time, the government tolerates a widespread cult to the deceased Communist Party Chairman Mao Zedong as the god of wealth and business success. This course seeks to place China's attitudes toward religion within a broader historical and cultural context. We will focus on two related themes: how different religious groups in China interacted with and affected the state and how the state created its own religious structure and ultimately shaped the various religions. Questions to be raised will include the following: How did the traditional Chinese state conceive of the sacred role of the emperor? What assumptions led to its creation of a state religion that controlled private religious practices? How did the traditional religions of Buddhism, Daoism, and Confucianism both support and oppose the state? How did the state adopt the symbols and practices of these religions to legitimize its authority? How has the contemporary Chinese government borrowed, transformed, or eradicated the traditional relationships

between religious groups and the state? We will attempt to answer these questions from a multidisciplinary approach that encompasses institutional, economic, intellectual, and cultural perspectives. Although readings will include secondary sources, emphasis will be placed on primary documents. Sources will include government edicts and ritual manuals, legal cases, religious texts and temple records, private memoirs and diaries, miracle tales, and didactic fiction.

### Orientalism

*Sandra Robinson*

*Open—Year*

Orientalism was born as a fetish, came of age as a discipline, and matured to spawn a critical discourse. This seminar explores the career of the Orient as an idea, a product of external imaginings, with emphasis on its South Asian deployment. As an imaginary construct, orientalism continues to have tangible impact on the lives of its subjects. Orientalist thought emerged as an array of fears and desires projected onto peoples located "somewhere East of Suez." Orientalist assumptions became encoded as a system of serviceable knowledge in the scholarly disciplines that emerged from the Enlightenment. More recently, repudiations of orientalism have been central to critical discourse in literature and cultural studies. Through what gazes were the diverse cultures of Asia reduced to a master narrative of alterity? What characterizations of India can be found in the works of influential European philosophers, historians, poets, and painters? How did colonizers appropriate South Asian sciences and practices? Why did the colonized internalize orientalist values or risk opposition? The seminar draws from nineteenth- and twentieth-centuries English literature and British art to focus on depictions of an India at once picturesque and despotic. We analyze colonial portrayals of peoples of the Indian subcontinent in terms of the romance of empire. This idiom served to rationalize the British "civilising mission" with its political, economic, and psychological agendas. We trace the invention and uses of the term "Indian" as emblematic of the epoch, external designation presuming to reframe indigenous identity. Contemporary Western pop culture, media, advertising, and fashion continue to reproduce the Orient as commodity. The seminar ends with a study of contemporary South Asian writers whose responses to orientalism are transforming English literature and reshaping cosmopolitan, transnational cultures.

### Pilgrimage and Tourism

*Sandra Robinson*

*Open—Spring*

Devotees routinely traverse the landscape of the Indian subcontinent, moving among Hindu temples to connect one center of gendered energy to another. Some on pilgrimage trace the footprints of the Buddha, following

his journey toward enlightenment. Travelers visit Islamic sites where famous Sufis are buried. Such travelers are not bounded by sectarian affiliation; anyone might attend festivals of diverse religious traditions. How may we interpret such practices in light of recent moves toward religious separatism and communal violence? How can we study pilgrimage without romanticizing its practice? In their own narratives, pilgrims tell us that while their journeys may in part signify spiritual quests, their travels also satisfy recreational desires for vacations. Guided by current theories of cultural studies, this seminar explores practices and performances associated with popular tourist destinations in contemporary India. Travel narratives depict patterns of quest; of journey, arrival, and return; of displacement, transition, and liminality; of discovery, encounter, and personal transformation. Such narratives also raise issues of cultural appropriation, tourist economies and ecologies, development, and public health. We apply theories of Victor Turner, Arjun Appadurai, Walter Benjamin, and Zygmunt Bauman to the study of travelers' narratives. The interface of pilgrimage and tourism serves as an illustrative exercise in category formation; categories often used in the history of religions are deconstructed. Readings are drawn from cultural studies, anthropology and literature.

## Women, Family, and Gender in Chinese History

**Ellen Neskar**

*Advanced—Spring*

This course offers a two-part approach to women's history in China: an overview of the social, cultural, and political history of women from the early empires through the contemporary times and an exploration of path-breaking work in the field over the past twenty years. In the first part, topics to be explored include traditional attitudes toward women's place in the family and community, the legal, economic, and educational underpinnings of women's social and cultural roles, and changing notions of women's virtue. Readings will include scholarly research as well as primary documents in translation. The second part will look at attempts by scholars to develop a gendered history of China and to adapt the feminist discourse in Western scholarship to Chinese history. Particular attention will be paid to the current scholarly focus on the social and cultural practices of gender, the search for women's agency, multiple representations of women and gender, and the diversity of gendered identities and voices.

## Writing India: Nation and Narration

**Sandra Robinson**

*Intermediate—Fall*

The increasing visibility of writers from South Asia marks a dramatic movement in contemporary English literature. Many writers from the Indian subcontinent continue to narrate the tumultuous events surrounding the partition of India and Pakistan at the moment of independence from British rule in 1947. Their writings join past utopian imaginings with present legacies and dystopias. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link this literature to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of Hindu/Muslim/Sikh communal violence reflect urgencies similar to those expressed in literatures of the Holocaust. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After briefly considering constructions of India in works of Kipling, Forster, and Orwell, we shall focus on India as remembered and imagined in selected works of Ved Mehta, V. S. Naipaul, Anita Desai, Salman Rushdie, Bapsi Sidhwa, Sara Suleri, Vikram Seth, and Arundhati Roy. Interdisciplinary approaches of cultural studies will be used critically as we pursue a literature that shifts increasingly from narrating the nation to narrating its fragments in transnational contexts.

## 2003-2004

### Body and Self in Asian Cultures

**Sandra Robinson**

*Open—Fall*

This seminar explores concepts of body and self in the varied cultures of India, with comparative case studies from China and Japan. Ideas and ideals of the body are culturally constructed, reflecting the social orders in which they prevail. Among such understandings, widely varied bodily practices can be found. Where are boundaries of persons viewed as fixed, porous, or fluid? Using spatial analyses current in cultural studies, we move toward a cultural geography of the body in Indian thought and practice. Why do some view Hindu personhood as a matter of "dividuality" rather than individuality? Are persons biamental, biomoral entities? How is caste oppression of dalits ("untouchables") rationalized in terms of bodily purity and pollution? Does a cartography of Japanese selves reflect the layering of multiply wrapped identities? How do Chinese medicine and martial arts point toward expanding human potential? Topics include technologies of the self, the body as microcosm, yoga as experimentation, theories of pain, psychosomatic healing, identity



markers, subject formation, and political subjection of the body through surveillance and control. Readings are drawn from cultural studies and anthropology.

## History in Fiction and Fiction in History

**Ellen Neskär**

*Open—Year*

In Chinese, the term for fiction is “small talk,” suggesting a concern with trivial matters that is clearly distinguished from the weightier intellectual project of history writing. And yet in libraries and catalogs, fact-based chronicles were classified as fiction, while biographies of ghosts were regarded as history. To further complicate matters, Chinese authors of history and fiction at no time claimed that these two modes of writing could be distinguished on the basis of form, function, or content. This course begins with the premise that separating history and fiction is not the most fruitful way of exploring Chinese literature and culture. Rather, it assumes that some historical texts are best approached through analytical techniques more usually applied to fiction, while some fiction is primarily concerned with the historical and political. The goal of this course is twofold. The first part is intended to introduce students to some of the great works of premodern Chinese history and fiction. To that end, we will read government-sponsored dynastic histories, biographies, private histories, Miscellaneous Jottings, short stories, tales of the strange, and novels. The second part of the goal is to attempt to unravel Chinese notions of history and fiction. To that end, we will read both premodern Chinese essays on narrative writing and genre analysis and contemporary studies of literary criticism.

## Performance Practices of Asia

**Shanti Pillai**

*Lecture—Spring*

This lecture course explores traditional and contemporary performance practices in Asia, including China, India, Japan, and Southeast Asia. We will seek to understand the aesthetics and purposes of these performances, in addition to the relationship that different genres have to daily life. Our work will proceed from a perspective that acknowledges the ethnic, religious, linguistic, and socioeconomic diversity of the region. We will also pay attention to how performances are conducted and adapted by Asian immigrant communities, as well as by non-Asian artists. Our work will be based on lectures, readings, discussions, videos, and live performance in class. During the semester we will examine the text and performance of classical plays and operas, contemporary theatrical productions, classical and modern forms of dance, folk performances, and rituals. We will discuss and compare dramaturgical

structure, staging, acting, gender conventions, actor/dancer training, the respective roles of performer and audience, and religious and political themes. We will explore the social and political contexts in which these performances take place, including the role that performance plays in formulating communal and national identities. In seeking to understand how performance practices defy simple categorization and have many levels of significance, we will deconstruct the rigid oppositions that have been used in the past in looking at Asian theatrical traditions.

## Readings in Daoism: <i>The Zhuangzi</i>

**Ellen Neskär**

*Intermediate—Fall*

This seminar centers on the careful reading of *The Zhuangzi*, one of the foundational texts of the Daoist tradition. Arguably the greatest piece of Chinese literature and philosophy, *The Zhuangzi* defies all categorization and instead invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. In the end, *The Zhuangzi* plunges us into an examination of some of the core questions of philosophy: What is being? What is knowledge? What is the nature of human nature? The goal of this course is twofold. The first part is designed to thoroughly familiarize students with the text and the philosophical questions it raises. To do this, we will read through the text slowly and in minute detail. The second part of the goal is to look at the text in its broader historical context as well as its influence on later philosophical traditions. To do this, we will read traditional Chinese and contemporary Western textual history and criticism. We will devote particular attention to the ways in which *The Zhuangzi* has been interpreted and reinterpreted.

## Sacrifice

**Sandra Robinson**

*Intermediate—Fall*

This seminar begins with a study of sacrificial practices associated with Indo-European/Euro-Indian mythologies and ends with a critical inquiry into current legacies of those practices. Sacrifice bridges religious, political, and economic aspects of culture. As sacrament, it represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice functions as celebration, as manifestation of good will, as insurance, and as source of communion. The sacrifice of a scapegoat channels violence and thereby legitimizes acts of killing that serve social interests of surrogacy and catharsis. Seminar topics include gift exchange, fasting and feasting, the warrior ethic, martyrdom, victimization, bloodletting,

scarification, asceticism, and renunciation. Liturgies of Hindu puja offerings and of the Roman Catholic Eucharist provide core texts. Sacrificial themes from classical Indian and Hellenistic mythology are traced through contemporary literature and cinema. The seminar addresses the politics of sacrifice and alterity through three case studies: first, sati (widow immolation) in India; second, global representations of charity in Calcutta; and third, the targeting of scapegoats in our current political climate.

## The Globalization of Performance Practices

*Shanti Pillai*

*Open—Spring*

“Globalization” has become one of the most fashionable terms to be used in the popular media and academic literature, whether from the point of view of international political-economy, or out of interest for the movement of people, ideas, and images. Debates about global culture range from doomsday predictions of an impending McDonaldization of the world, to celebrations of the development of “hybridity.” In this class we will explore issues of globalization by examining the travel, translation, and transformation of various performance practices. Beginning with an overview of academic perspectives on the implications that shifts in the global economy have for social life in a variety of settings, we will then turn our attention to the ways in which localized performance traditions (many of which are already the product of much earlier cross-cultural exchanges) change aesthetically and take on new significances when practiced far away from centers of origin. We will examine not only the role that performance plays in formulating the national and/or cultural identity of migrating populations, but also how theatrical and ritual practices from various parts of the globe mix and mingle in the work of international performance artists. Our task throughout the semester will be to deconstruct the rigid dichotomy between concepts about the “global” and the “local,” in addition to understanding the sociopolitical consequences involved when artists from countries with considerable economic and political power borrow from traditions and collaborate with artists from other parts of the world. Our work in class will be based on readings, discussions, and videos covering material from Africa, Asia, Latin America, and the United States. For their final projects, students will be encouraged to conduct fieldwork research on one of the many globalized performance traditions currently practiced in New York City.

Full descriptions of the courses may be found under the appropriate disciplines.

**Beginning Japanese (p. 379), Sayuri I. Oyama** *Japanese*

**Himalayan Cultures (p. 9), Robert R. Desjarlais** *Anthropology*

**Intermediate Japanese (p. 379), Sayuri I. Oyama** *Japanese*

**Japanese Religion and Culture (p. 702), T. Griffith** *Foulk Religion*

**Postwar Japanese Literature (p. 416), Sayuri I. Oyama** *Japanese*

**The Geography of Contemporary China: From Revolution to Tian'anmen, from Socialism to Market Economy, from Tibet to Hong Kong (p. 253), Joshua Muldavin** *Geography*

## 2004-2005

### Chinese History: Tradition and Transformation

*Ellen Neskär*

*Lecture, Open—Fall*

Historians in both China and the West often depict the premodern Chinese empire as a homogenous monolith that endured with little change from its inception in the third century B.C.E. until the Mongol invasion in the thirteenth century. This course seeks to discover the origins and validity of that depiction. This will involve a close examination of the ways in which China created and conceived of its own history and the study of the rise and development of its cultural and political institutions. Topics covered will include the political and economic systems; international relations; the rise and unfolding of Confucianism, Daoism, and Buddhism; and the nature of its social and cultural practices. Class assignments will be varied, relying on scholarly articles as well as primary sources, including government documents, memoirs, biographies, philosophical texts, and letters.

### Chinese Philosophy and Social Practice

*Ellen Neskär*

*Intermediate—Year*

This course will take a two-pronged approach to Chinese philosophy: the study of Confucianism, Buddhism, and Daoism and an exploration of the social practices that were created in response to those traditions. The first will involve the close reading of texts in each of the intellectual traditions. Topics to be explored will include notions of the Dao (Tao) and the ways in which it might be attained by individuals and society; the essence of the mind, human nature, and the emotions and the ways in which they interact in behavior; the relationship between knowledge and action; and practices of inner self-cultivation and social engagement. Our exploration of social practices will involve a different set of texts, including school regulations and curricula, monastery rules and ritual

texts, "how-to" manuals for managing the family, records of charitable organizations, government documents, legal cases, diaries, and journals. Here we will consider the ways in which social, cultural, and political institutions were shaped and reshaped by the ongoing debates within Confucianism, Buddhism, and Daoism. The goal is to bring the two approaches together by exploring the various ways in which philosophical ideals unfolded in, or stood in tension with, daily life and practice.

*Open to sophomores, juniors, and seniors.*

## First-Year Studies: Cultures and Arts of India

**Sandra Robinson**

**FYS**

This course provides a foundation in cultural studies, a relatively new field of critical inquiry. After exploring India in this interdisciplinary manner, students are equipped for state-of-the-art global studies in anthropology, humanities, and the arts. Questions to be raised include the following: How do performing arts relate to and overlap with visual arts? How do ancient myths and images influence the arts today? What values underlie attempts to define genres and to distinguish "classical" from "folk" arts, and why are such boundaries now widely rejected? How does artistic production reflect patronage, sponsorship, access, and entitlement? Which arts traditionally have been available to women? How do form and function intersect in daily life? The Indian subcontinent hosts numerous cultures grounded in Hindu, Buddhist, Islamic, secular, and "tribal" or unassimilated traditions. In this course poetry and fiction will be studied in conjunction with nonverbal arts to illuminate Indian modes of thought and expression. Hindu temple architecture, Mughal miniature painting, and Dalit theatre will be explored in light of aesthetic, social, and political values. How can we understand Indian religions through arts media? Why are cuisine and body decoration included among classical arts in the Indian canon? How did British colonial values influence South Asian artists' identities and self-representations? The seminar culminates with readings from recent works of Salman Rushdie, Arundhati Roy, and other celebrated writers.

## Law and Order in Premodern China

**Ellen Neskär**

**Open—Spring**

Popular Western perception holds that law codes, legal institutions, and jurisprudence are relatively new to China, introduced through its engagement with the West. Yet China had all these beginning in the second century B.C.E. Perhaps more significant, traditional notions of law and legal justice continue to influence contemporary Chinese jurisprudence and legal practice.

This course will offer a three-part approach to the study of legal culture in premodern China that aims to bring together theoretical notions of law and order, institutional and structural aspects of the legal system, and cultural practices of justice and retribution. The first part will provide an overview of the state's creation and development of a law code and legal institutions in the medieval period. Topics to be explored include the theoretical and philosophical basis of the law code; the ways in which the state resolved the tension between Confucian humanistic ideals and penal law; the structure and function of the courts and judicial institutions; and the workings of the appeal system. The second part of the course will look more closely at the implementation of the law code in local courts through the study of case books and judicial judgments, precedent texts, magistrates' manuals, forensic guidelines, and journal accounts. Topics we will examine include the role and function of local judges, the processes by which penal cases were judged and punishments determined, and the rights and obligations of the various parties in a legal suit. The third part of the course will look at the ways the premodern judicial system both influenced and was influenced by popular culture and prevailing notions of law, retribution, and justice. Topics include the ways in which the court system shaped popular religious notions of justice and contributed to increasingly complicated notions of heaven and hell; the intersection of Buddhist notions of karma and Confucian notions of retribution with the legal system; the rise of popular fiction centered on the courtroom and the wise judge.

## Puja: South Asian Festival Cultures

**Sandra Robinson**

**Intermediate—Spring**

Festivals figure prominently in South Asian cultural calendars. Focused on Hindu myths and rites, this seminar explores puja festivals as a system of devotional offerings, social maintenance, economic renewal, and arts celebration. We take on three case studies: (1) Holi, the spring festival of color; (2) the Sivapuja, a carnival of death and rebirth; and (3) the Durgapuja, invoking the popular goddess of victory. In these festivals acrobats perform; "holy" men and women display austerities; street singers entertain; vendors vend; and temple priests compete to profit by curing ailments. Such a mix blurs obsolete academic distinctions between ritual and economic domains. Storytellers use scroll paintings to illustrate pan-Indian classical epics, courting audiences by weaving local current events into their recitations. In this study of public culture, topics include fasting and feasting; sacrifice; gift exchange; pilgrimage; healing practices; temple architecture. A festival encodes many aspects of its larger culture and provides cultural studies with rich sources for interdisciplinary interpretation. We use semiotic approaches such as those of Roland Barthes

in reading ethnographic reports and personal accounts by festival participants. The seminar highlights diverse expressive media found both within and surrounding puja ceremonies, with critical inquiry into the work of potters, priests and anthropologists.

## Writing India: Transnational Narratives

**Sandra Robinson**

*Intermediate—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate the tumultuous events surrounding the partition of India and Pakistan at the time of independence from British rule. Their accounts of Hindu/Muslim/Sikh communal violence, from the mid- twentieth century to the present, reflect urgencies similar to those expressed in literatures of the Holocaust and its aftermath. South Asian narratives join utopian imaginings from the past with dystopic visions that prevail today. Such works often reject the nation-state as a viable cultural entity. In the seminar we ask questions such as these: How has the cultural space of India, including the name itself, been altered and redeployed according to various cultural projects, political interests, and economic agendas? In what ways do themes of identity, fragmentation, hybridity, memory, and alienation link South Asian literary production to writing from other postcolonial cultures? Readings begin with a brief, critical look at the earliest "global" constructions of India found not in Sanskrit texts, which recognized regional cultures, but in external writings by travelers from ancient Greece (commentaries by Megasthenes and others), from ancient China (Buddhist pilgrims' accounts), and from the premodern Middle East (Turkish and Persian chronicles). We reinterpret the colonial project so evident in an India portrayed by British writers including Kipling, Forster, and Orwell. The central focus of the seminar is on India as remembered and imagined in works of writers as diverse as Salman Rushdie, Sara Suleri, V. S. Naipaul, and Arundhati Roy. Their writings counternarrate orientalism as well as sectarianism. We use critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its fragments in transnational contexts.

*Open to sophomores, juniors, and seniors.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Beginning Japanese (p. 379), Herschel Miller** *Japanese Bharatanatyam: Classical South Indian*

**Dance (p. 141), Shanti Pillai** *Asian Studies*

**Intermediate Japanese (p. 379), Herschel Miller**

*Japanese*

**Performance and Political Ecology in South and Southeast Asia: Environmentalisms from India to Irian Jaya (p. 202), Charles Zerner** *Environmental Studies*

**Premodern Japanese Literature (p. 423), Herschel Miller** *Japanese*

**The Gems of Chinese Art (p. 38), Shi-ye Liu** *Art History*

**The Silk Road: Transmission and Transformation of Cultural Artifact (p. 39), Shi-ye Liu** *Art History*

## 2005-2006

## First-Year Studies: Religion and Politics in China

**Ellen Nesar**

*FYS*

Recent news coverage of China has highlighted the Chinese government's persecution of religious groups, among them Falun Gong and Tibetan Buddhism, and has suggested that such persecution is a product of the Communist Party's failure to promote human rights and religious freedoms. At the same time, the government tolerates a widespread cult to the deceased Chairman Mao Zedong as the god of wealth and business success. This course seeks to place China's attitudes toward religion within a broader historical and cultural context. We will focus on two related themes: how different religious groups in China interacted with and affected the state and how the state created its own religious structure and ultimately shaped the various religions. Questions to be raised will include the following: How did the traditional Chinese state conceive of the sacred role of the emperor? What assumption led to its creation of a state religion that controlled private religious practices? How did the traditional religions of Buddhism, Daoism, and Confucianism both support and oppose the state? How did the state adopt the symbols and practices of these religions to legitimize its authority? How has the contemporary Chinese government borrowed, transformed, or eradicated the traditional relationships between religious groups and the state? We will attempt to answer these questions from a multidisciplinary approach that encompasses institutional, economic, intellectual, and cultural perspectives. Although readings will include secondary sources, emphasis will be placed on primary documents. Sources will include government edicts and ritual manuals, legal cases, religious texts and temple records, private memoirs and diaries, miracle tales, and didactic fiction.

## Images of India: Text/Photo/Film

**Sandra Robinson**

*Open—Spring*

This seminar examines the interface of colonial and postcolonial representations of India as imagined and imaged. Visual artists and writers from India, Pakistan, and Bangladesh are actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counternarration to images previously established in the regime of the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial discourse depicted peoples of the Indian subcontinent both in terms of degradation and in terms of the romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term “Indian” is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are consequently preoccupied with issues of identity formation. What does it mean to have been conceived of as an Indian? What historical claims are implicit in allegories of the nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this inquiry, sources include works by prominent South Asian writers, photographers, and filmmakers.

## Readings in Daoism: Zhuangzi and His Followers

**Ellen Neskar**

*Intermediate—Year*

This seminar centers on the careful reading of *The Zhuangzi*, one of the foundational texts of the Daoist tradition. Arguably the greatest piece of Chinese literature and philosophy, *The Zhuangzi* defies all categorization and instead invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. In the end, Zhuangzi plunges us into an examination of some of the core questions of philosophy: What is being? What is knowledge? What is the nature of human nature? The goal of this course is twofold: to understand *The Zhuangzi* as it was written in the fourth century B.C.E. and to examine the ways in which it has been interpreted and reinterpreted through history. The first semester is designed to thoroughly familiarize students with the text and the philosophical questions it raises. To do this we will read through the text slowly and in minute detail. In the second semester we will look at the text in its broader historical context as well as its influence on later philosophical and artistic traditions. Readings will include the *Dao-de-jing*, Confucius, later Daoist philosophers, religious leaders,

poets, and painters. In addition we will read traditional Chinese and contemporary Western textual history and criticism.

*Open to sophomores, juniors, and seniors.*

## Sacrifice

**Sandra Robinson**

*Open—Spring*

This seminar begins with a study of sacrificial practices associated with Indo-European/Euro-Indian mythologies and ends with a critical inquiry into current legacies and practices. Sacrifice bridges religious, political, and economic aspects of culture. As sacrament, it represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice functions as celebration, as manifestation of good will, as insurance, as source of communion. The sacrifice of a scapegoat channels violence and thereby legitimizes acts of killing that serve social interests of surrogacy and catharsis. Seminar topics include gift exchange, fasting and feasting, the warrior ethic, martyrdom, victimization, bloodletting, scarification, asceticism, and renunciation. Liturgies of Hindu puja offerings and of the Roman Catholic Eucharist provide core texts. Sacrificial themes from classical Indian and Hellenistic mythology are traced through contemporary literature and cinema.

The seminar addresses the politics of sacrifice and alterity through three case studies: first, sati (widow immolation) in India; second, global representations of charity in Calcutta; and third, the targeting of scapegoats in the current transnational political climate.

## Senior Seminar: Alterity: Women and Orientalism

**Sandra Robinson**

*Advanced—Fall*

Alterity is “otherness” in its various aspects. New approaches to critical inquiry theorize the processes of imagining, projecting, objectifying, and repositioning that contribute to the construction of an other. These processes are examined within fields of power relations and cultural representation. Works of Frantz Fanon and Edward Said provide foundational texts for the study of alterity. Related theory is drawn from works of Ashis Nandy, Gayatri Spivak, Judith Butler, and Homi Bhabha. The fall semester of the senior seminar addresses alterity as seen in Orientalist representations of women. Using narrative fiction, memoirs, painting, photography, and film, we explore Orientalism as private fetish, as serviceable discipline, and as public discourse. Through what gazes were the diverse civilizations of Asia reduced to a master narrative of alterity? What representations of Indian women can be

found in works of influential European philosophers, historians, poets, and painters? To what extent were colonial subjects shaped by Orientalism and by resistance to it? The seminar draws on eighteenth-through twentieth-century European art and English literature to focus on depictions of an India deemed at once picturesque and despotic. Debates on social reform of sati (widow immolation) and female infanticide are scrutinized. We conclude with a study of portrayals of women in the mid-twentieth century during the struggle for independence and the partition of India and Pakistan.

*Advanced. Open to seniors and graduate students only.*

See Literature: Alterity: The African Griotte.

## Writing India: Transnational Narratives

**Sandra Robinson**

*Intermediate—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate the tumultuous events surrounding the partition of India and Pakistan at the time of independence from British rule. Their accounts of Hindu/Muslim/Sikh communal violence, from the mid- twentieth century to the present, reflect urgencies similar to those expressed in literatures of the Holocaust and its aftermath. South Asian narratives join utopian imaginings from the past with dystopic visions that prevail today. Such works often reject the nation-state as a viable cultural entity. In the seminar we ask questions such as these: How has the cultural space of India, including the name itself, been altered and redeployed according to various cultural projects, political interests, and economic agendas? In what ways do themes of identity, fragmentation, hybridity, memory, and alienation link South Asian literary production to writing from other postcolonial cultures? Readings begin with a brief, critical look at the earliest "global" constructions of India found not in Sanskrit texts, which recognized regional cultures, but in external writings by travelers from ancient Greece (commentaries by Megasthenes and others), from ancient China (Buddhist pilgrims' accounts), and from the premodern Middle East (Turkish and Persian chronicles). We reinterpret the colonial project so evident in an India portrayed by British writers including Kipling, Forster, and Orwell. The central focus of the seminar is on India as remembered and imagined in works of writers as diverse as Salman Rushdie, Sara Suleri, V. S. Naipaul, and Arundhati Roy. Their writings counternarrate orientalism as well as sectarianism. We use critical inquiry as we pursue a literature that shifts increasingly

from narrating the nation to narrating its fragments in transnational contexts.

*Open to sophomores, juniors, and seniors.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Advanced Japanese (p. 379)**, Sayuri I. Oyama *Japanese*  
**Beginning Japanese (p. 379)**, Sayuri I. Oyama *Japanese*  
**First-Year Studies: The Buddhist Philosophy of Emptiness (p. 705)**, T. Griffith Foulk *Religion*  
**Intermediate Japanese (p. 380)**, Herschel Miller *Japanese*

**Modern Japanese Literature (p. 432)**, Sayuri I. Oyama *Japanese*

**Performing Asian America (p. 433)**, Shanti Pillai *Asian Studies*

**Performing Identities: Class, Ethnicity, Gender, and Race in Contemporary Performance (p. 433)**, Shanti Pillai *Asian Studies*

**The Buddhist Tradition (p. 706)**, T. Griffith Foulk *Religion*

**Traveling Cultures: Postcolonial Diasporas and the Politics of Cultural Translation (p. 437)**, Shanti Pillai *Asian Studies*

## 2006-2007

### Chinese History: Tradition and Transformation

**Ellen Neskär**

*Lecture, Open—Fall*

Historians in both China and the West often depict the premodern Chinese empire as a homogenous monolith that endured with little change from its inception in the third century B.C.E. until the Mongol invasion in the thirteenth century. This course seeks to discover the origins and validity of that depiction. This will involve a close examination of the ways in which China created and conceived of its own history and the study of the rise and development of its cultural and political institutions. Topics covered will include the political and economic systems; international relations; the rise and unfolding of Confucianism, Daoism, and Buddhism; and the nature of its social, cultural, and religious practices. Class assignments will be varied, relying on scholarly articles as well as primary sources, including government documents, memoirs, biographies, fiction, poetry, philosophical texts, and letters.

*Open to any interested student*

## Chinese Philosophy and Social Practice

**Ellen Neskar**

*Open—Year*

This course will take a two-pronged approach to Chinese philosophy: the study of Confucianism, Buddhism, and Daoism and an exploration of the social practices that were created in response to those traditions. The first approach will involve the close reading of texts in each of the intellectual traditions. Topics to be explored will include notions of the Dao (Tao) and the ways in which it might be attained by individuals and society; the essence of the mind, human nature, and the emotions and the ways in which they interact in behavior; the relationship between knowledge and action; and practices of inner self-cultivation and social engagement. Our exploration of social practices will involve a different set of texts, including school regulations and curricula, monastery rules and ritual texts, “how-to” manuals for managing the family, records of charitable organizations, government documents, legal cases, diaries, and journals. Here we will consider the ways in which social, cultural, and political institutions were shaped and reshaped by the ongoing debates within Confucianism, Buddhism, and Daoism. The goal is to bring the two approaches together by exploring the various ways in which philosophical ideals unfolded in, or stood in tension with, daily life and practice.

*Open to sophomores and above.*

## Gender in Myth and Ritual

**Sandra Robinson**

*Open—Year*

Mythologies shape and reflect gender values. This seminar addresses constructs of masculinity, femininity, and androgyny found in myths and rites of selected Indo-European linguistic traditions. Core texts include myths and liturgies from Indian and Greco-Roman cultures. We explore diverse classical themes and motifs including quest, transformation, renewal, combat, and rescue. Students are introduced to varied methods of literary criticism including poststructuralist and semiotic interpretation. In case studies (Krishna, Orpheus, Sati, Pygmalion) we trace specific representations of gender through history, concluding with contemporary legacies of these mythologies. How do cultures encode gender? How do ancient beliefs and practices provide templates for contemporary gender identities? Topics include creation myths, iconographies, attributes and functions of gods and goddesses, rites of initiation and sacrifice, witchcraft beliefs, healing rituals, and ceremonial spirit possession. We look critically at specific mythic motifs in the arts, particularly in opera and film, and in popular cultural domains such as etiquette, costume, and

“technologies of self.” We end by studying the cultural reproduction and uses of myths in commercial advertising.

*Open to any interested student.*

## Pilgrimage: South Asian Practices

**Sandra Robinson**

*Intermediate—Fall*

Pilgrimage figures prominently in Hindu, Buddhist, and Islamic traditions of South Asia. Fairs and festivals held at pilgrimage sites provide venues for religious expression, artistic performance, social negotiation, and economic exchange. Pilgrimage routes link public and domestic spaces, articulating networks of communication among diverse regions. This seminar addresses phenomena found in various modes of travel and tourism: commerce; attractions; spectacles; self-enrichment; prestige, etc. Pilgrimages often also include rites of initiation, acts of renunciation, sacramental ceremonies, holiday observances, and festive celebrations at temples and shrines. Through a study of travel memoirs, we explore themes of quest, discovery, and personal transformation. Through ethnographic accounts, we inquire critically into traditional mappings of “sacred geographies” and the promotion of local lore at competing pilgrimage centers. Postcolonial writings on spiritually inscribed journeys raise issues of dislocation, exile, memory, and identity. Films and photographic sources are used extensively. Readings are drawn from history of religions, cultural anthropology, and personal narrative.

*Intermediate. Open to sophomores, juniors, and seniors.*

## Reading China’s Revolution Through Literature

**Ellen Neskar**

*Open—Spring*

Some of the most revealing and groundbreaking prose written in twentieth-century China is to be found in neither history nor politics but in fiction and memoir. The premise of this course is that literature offers an important glimpse into the social and cultural effects of China’s revolutions. More specifically, the course will look at the literature produced following the 1911 revolution and May Fourth Movement, the 1949 communist revolution, and the Cultural Revolution (1966-1976). Although we will use some of the methods of literary analysis, the primary approach to the readings will be historical. Topics to be explored include the ways in which early writers viewed the problems of traditional literature, the proper form and function of revolution, and the role of literature in bringing about social change. We will also look at the ways in which some writers (among them, Lu Xun and Ding Ling) created new narrative techniques to embody their vision of

social realism and in which others adopted Western literary techniques to convey their self-image as “modern” or “international” writers.

*Open to any interested student.*

## Reel Asians

**Shanti Pillai**

*Open—Spring*

This course will examine depictions of Asia in recent, major feature films made in the United States. Our primary goal will be to understand how popular film constructs Asia as both a tantalizing and dangerous world that serves as an important point of reference for Western ideas about modernity. This includes thinking about how filmic narratives fashion Asians and Asian Americans as racial and cultural others who can affirm dominant ideas about the United States in relation to technology, globalization, sexuality, and immigration. Through readings, film viewings, and discussion, the class will explore the relationship that film has to postcolonial and diaspora experiences and the ways in which cinema may shape contestations of minority cultures. We will also interrogate the relationship between the creation of these films and the growing importance of Asia as an economic and political leader, as well as an exporter of global culture. In particular, the course will focus on the experience of Western travelers to Asia, depictions of Asia’s role in visions of the future, representations of women, and the experience of Asian Americans.

*Open to any interested student.*

## Writing India: Transnational Narratives

**Sandra Robinson**

*Intermediate—Spring*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan upon independence from British imperial rule. Their writings join utopian imaginings and legacies of the past with dystopias and aspirations of today. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of communal violence reflect urgencies similar to those expressed in literatures of the Holocaust. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After considering brief accounts of India as represented in ancient chronicles of Chinese, Greek, and Persian travelers, we explore modern

constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the Raj. The central focus of the seminar is on India as remembered and imagined in selected works of writers including Ved Mehta, V. S. Naipaul, Salman Rushdie, and Arundhati Roy. We use interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

*Intermediate. Open to sophomores, juniors, and seniors.*

Full descriptions of the courses may be found under the appropriate disciplines.

### Asian American Experience: In Their Own

*Voices (p. 314), Evelyn Leong History*

*Beginning Japanese (p. 380), Kuniko Katz Japanese*

*Intermediate Japanese (p. 380), Herschel Miller Japanese*

*Japanese Religion and Culture (p. 708), T. Griffith Foulk Religion*

*Readings in the Japanese Language (p. 380), Herschel Miller Japanese*

## 2007-2008

## Body and Self in Asian Cultures

**Sandra Robinson**

*Open—Fall*

This seminar explores concepts of body and self in the varied cultures of India with comparative case studies from China and Japan. We study cultural constructions of personhood in relation to prevailing social orders. Diverse bodily practices are reflected in realms of medicine, law, public health, ethics, religion, ritual, and etiquette. Using spatial analyses current in cultural studies, we move toward a cultural geography of the body in Indian thought and practice. Boundaries of persons tend to be viewed alternately as fixed, porous, or fluid. Why do some view Hindu personhood as a matter more of “dividuality” than of individuality? In what ways are persons regarded as biamental, biomoral entities? How is caste oppression of dalit (“untouchable”) communities rationalized in terms of bodily purity and pollution? Does a cartography of Japanese selves reflect the layering of multiply wrapped identities? How do Chinese medicine and martial arts point toward the expansion of human potential? Topics include technologies of self, the body as microcosm, yoga as experimentation, theories of pain, practices of psychosomatic healing, location of identity markers, regimes of subject formation, and subjection of the body through protocols of surveillance and control. Readings are drawn from current cultural studies and anthropology.



## Chinese Literature: The Short Story

**Ellen Neskar**

*Intermediate—Fall*

This course begins with the notion that the short story offers a window onto the cultural, literary, and political traditions of China. We will focus on the close reading of stories from two pivotal periods in the Chinese social and literary history: the sixteenth and twentieth centuries. In part our goal will be to discover the continuities and transformations of the genre in both its content and form. Therefore, our approach to the texts will involve both literary and historical analysis. Topics for class discussion will include the nature and definitions of the individual; the relationship between the self and society; changing notions of honor, virtue, and individualism; and the role of fiction in promoting cultural norms and creating a Chinese modernity.

*Sophomores and above*

## First-Year Studies: Cultures and Arts of India

**Sandra Robinson**

*FYS*

The Indian subcontinent hosts numerous cultures grounded in Hindu, Buddhist, Islamic, secular, and “tribal” or unassimilated traditions. This interdisciplinary course explores the diverse cultural traditions of India through the visual and performing arts and through selected literature. Fiction and poetic narratives are studied in conjunction with nonverbal arts to illuminate Indian modes of thought and expression. Aesthetic, religious, economic, and political aspects of South Asian arts are viewed in light of transcultural theories of production and consumption. Questions raised include the following: How do arts of the twenty-first century reflect ancient myths and images? What social agendas underlie the definition of genres and conventional distinctions between classical and folk arts, and why are such boundaries now widely rejected? How does artistic production reflect patronage, sponsorship, access, and entitlement? Which arts were historically available to women? How did British colonial values influence South Asian artists’ identities and self-representations? Hindu temple sculpture, Mughal miniature painting, and Dalit theatre will be explored in light of sectarian histories and social caste practices. How is Indian public culture today (including the Bollywood film industry and other global media) transforming traditional values? Why are cuisine and body decoration included among classical arts in the Indian canon? How do form and function intersect in rickshaw art and other aspects of daily life? Sources include the music of Ravi Shankar, films of Satyajit Ray and Mira Nair, and work of prominent photographers and studio artists. The seminar culminates with readings

from recent works of Salman Rushdie, Arundhati Roy, and other postcolonial writers who continue to inscribe images of India onto the global scene.

## Human Nature and Social Order, East and West

**J. Mason Gentzler**

*Intermediate—Year*

Ideas about human nature provide the foundation for our views of society, government, and politics. Is it natural for human beings to live in structured social and political organizations? Are we naturally inclined to get along with one another? Or not? And what kind of social and political organization follows logically from the presence or absence of such an inclination? What is “nature” in the first place? These are questions that thinkers in all civilizations have tried to answer since ancient times. Through the study of classics of philosophy and literature from the European and East Asian traditions, this class will encounter and discuss familiar, and not-so-familiar, interpretations of human nature and proposals about how, taking into account whatever is assumed to be natural to human beings, both individual and social life might be improved. We will begin with the beginnings, Plato and Confucius. Then we will study later classics of political and social thought as well as plays and novels. We will of course compare and contrast ideas from these traditions, but we will also try to see how one tradition can illuminate another, how, for instance Akira Kurosawa’s film *Throne of Blood* presents a Confucian perspective on Shakespeare’s *Macbeth*. The scope of the course encourages students to choose from a wide range of topics for their individual conference projects.

*Sophomores and above*

## Modern China on the Move

**Martin Fromm**

*Open—Fall*

Many observers of China today see a paradox between communism and capitalism, state autocracy and market laissez-faire, tradition and modernity, commercial ally and nationalist foe. In this course, we will explore the emergence of this seemingly contradiction-ridden modern nation through the lenses of imperial expansion, global capitalism, and cultural encounter. We will approach China’s history as a dynamic constellation of human circulations that played a pivotal role in the shaping of the modern world as we know it. Some questions that will be addressed include how China expanded toward its current borders, how Chinese engaged with Western imperialism across political boundaries, how Chinese movements have shaped and been shaped by cultural developments across

Southeast Asia and the Pacific, and what roles ethnicity, race, and gender have played in the formation of global Chinese identities in the past and present.

## Modern China Within Contesting Empires

**Martin Fromm**

*Open—Spring*

The history of modern China from the middle of the nineteenth century to the founding of the People's Republic of China in 1949 is often told in terms of a decayed China at the mercy of Western imperialism. In this course, we will gain a more nuanced understanding of this history by directing our attention to one particular region known then as Manchuria, now the northeastern part of China. Particularly during the hundred years from the mid-nineteenth to the mid-twentieth century, this region became the focus of the world's attention as the hot spot of East Asia's modern transformation. We will examine how the Chinese who settled in this sparsely settled land became entangled in a struggle of national claims and imperial goals waged among China, Russia, Japan, and Korea. We will use this regional approach to understand how Chinese national identity emerged within competing East Asian aspirations for power and discourses of modernity. We will seek to understand the evolution of China into a modern nation from the perspectives of frontier, migration, and empire.

## Orientalism

**Sandra Robinson**

*Open—Spring*

This seminar explores the career of the Orient as an idea, a product of projected imaginings, with emphasis on its deployment in India. As an imaginary construct central to western cultures and politics, orientalist sensibilities continue to have tangible global impact. Orientalism was born as a fetish, came of age as a discipline, and matured to spawn a critical discourse. Orientalist thought blushed forth in Europe as an array of fears and desires projected onto peoples located "somewhere East of Suez." Orientalist assumptions became encoded as a system of serviceable knowledge in the enduring scholarly disciplines that crystallized in the Enlightenment. That legacy continues to be seen in many aspects of academic disciplines today. Repudiations of orientalism have been central to recent critical discourse in history, literature and cultural studies. Resulting controversies have prompted impassioned debates sometimes referred to as academic "culture wars." Through what gazes were the diverse civilizations of Asia reduced to a master narrative of otherness? What representations of India can be found in the works of influential European philosophers, historians, poets and painters? How did agents of the

British Raj appropriate South Asian sciences and practices? To what extent were colonial subjects shaped by orientalism and/or by resistance to it? The seminar draws on 18th through 20th century art and English literature to focus on depictions of an India at once picturesque and despotic. We trace the prior invention and uses of the term "Indian" as emblematic of the orientalist epoch, external designation presuming to reframe indigenous identity. We analyze colonial portrayals of peoples of the Indian subcontinent in terms of the romance of empire. This idiom served to rationalize Britain's "civilizing mission" with its political, economic, and psychological agendas. Today, American pop culture, media, advertising and fashion continue to reproduce the Orient as commodity. The seminar ends with a study of contemporary South Asian writers whose responses to orientalism are transforming English literature and reshaping cosmopolitan, transnational cultures. Open to sophomores, juniors and seniors.

## Yoga and Ayurveda

**Sandra Robinson**

*Open—Spring*

This seminar explores traditional disciplines of yoga and ayurveda. Ancient Indian teachings of psychophysical experimentation are studied with emphasis on theories and practices of hatha yoga. Indian interpretations of body and self form a foundation for these teachings. Hindu, Jain, and Buddhist foundations of yogic doctrines are considered. Yogic disciplines have broad implications for physical and mental hygiene, preventive medicine, and public health. Ayurvedic schools of medicine are introduced with respect to anatomy, physiology, respiration, digestion, and endocrine function. We draw on contemporary theories in the philosophy and anthropology of medicine in order to interpret techniques of the self that are embedded in ayurvedic teachings. With the increasing globalization of yogic and ayurvedic practice, their roles as cultural signifiers also point to important issues in postcolonial identity formation.

Full descriptions of the courses may be found under the appropriate disciplines.

**Beginning Japanese (p. 380),** Kuniko Katz *Japanese First-Year Studies: Modern Japanese*

**Literature (p. 450),** Sayuri I. Oyama *Japanese*

**First-Year Studies: The Buddhist Philosophy of Emptiness (p. 710),** T. Griffith Foulk *Religion*

**Intermediate Japanese (p. 380),** Sayuri I. Oyama *Japanese*

**Readings in the Japanese Language (p. 381),** Herschel Miller *Japanese*

Reading *The Tale of Genji* (p. 454), Herschel Miller  
*Japanese*

The *Buddhist Tradition* (p. 711), T. Griffith Foulk  
*Religion*

## 2008-2009

### Chinese History: Tradition and Transformation

*Ellen Neskar*

*Lecture, Open—Fall*

Historians in both China and the West often depict the premodern Chinese empire as a homogeneous monolith that endured with little change from its inception in the third century B.C.E. until the Mongol invasion in the thirteenth century. This course seeks to discover the origins and validity of that depiction. This will involve a close examination of the ways in which China created and conceived of its own history and an exploration of the rise and development of its cultural and political institutions. Topics covered will include the rise and unfolding of Confucianism, Daoism, and Buddhism; the nature of China's social and cultural practices; the creation of its political and economic systems; and its changing international relations. Class assignments vary, relying mainly on primary sources, including government documents, memoirs, biographies, philosophical texts, and letters.

### First-Year Studies: Cultures and Arts of India

*Sandra Robinson*

*FYS*

The Indian subcontinent hosts numerous cultures grounded in Hindu, Buddhist, Islamic, secular, and "tribal" or unassimilated traditions. This interdisciplinary course explores the diverse cultural traditions of India through the visual and performing arts and through selected literature. Fiction and poetic narratives are studied in conjunction with nonverbal arts to illuminate Indian modes of thought and expression. Aesthetic, religious, economic, and political aspects of South Asian arts are viewed in light of transcultural theories of production and consumption. Questions raised in the fall include the following: How do arts of the twenty-first century reflect ancient myths and images? What social agendas underlie the definition of genres and conventional distinctions between "classical" and "folk" arts, and why are such boundaries now widely rejected? Why are cuisine and body decoration included among classical arts in the Indian canon? Which arts were historically available to women? How did British colonial values influence South Asian artists' identities and self-representations? Hindu temple sculpture, Moghul miniature painting, and Dalit theatre will be studied in light of sectarian

histories and social caste practices. In the spring, we explore Indian public culture today. How is the Bollywood film industry, together with other global media, transforming traditional values? How does artistic production reflect patronage, sponsorship, access, and entitlement? How do form and function intersect in rickshaw art and other aspects of daily life? Sources include the music of Ravi Shankar, films of Satyajit Ray and Mira Nair, and work of prominent photographers. The seminar culminates with readings from recent works of Salman Rushdie, Arundhati Roy, and other postcolonial writers who continue to inscribe images of India onto the global scene.

### Performing Identities: Class, Ethnicity, Gender, and Race in Contemporary Performance

*Shanti Pillai*

*Open—Spring*

This course will offer students methodologies to think critically about class, ethnicity, gender, and race and the role of performance in reproducing and subverting social constructions of self and other. We will begin by looking at how scholars and political activists have conceptualized class, ethnicity, gender, and race as both historically specific, structured relations of oppression, as well as fields of visual representation. Our discussion will challenge ontological claims about the nature of these social identities, in addition to exploring the ways in which these rubrics of difference intersect and must be thought about in relation to one another. We will apply our theoretical understanding toward examining the underlying assumptions and overt intentions of artists working in a range of performative media, both within popular culture and the avant-garde. We will explore how performances reproduce or subvert ideas about class, ethnicity, gender, and race through the use of stereotypes, drag, humor, irony, and other stylistic choices. Ultimately, our goal in this course will be twofold: to gain an understanding of the limitations and possibilities that contemporary artistic practices have for commenting on social issues and to gain a greater awareness of our own individual responses to performative representations of identity. The course is thus an opportunity for reflecting deeply about ourselves, seeing our experiences and attitudes in relation to broad social constructions and historical trajectories, and, most important, learning how to communicate and discuss our feelings and ideas about controversial subjects in ways that are productive and yet do not seek to hide behind a stifling political correctness. Class work will entail discussions based on readings and audiovisual materials, as well as maintaining a journal. Students will create their own performances as part of their final projects (no previous experience required).

## Readings in Daoism: Zhuangzi and His Followers

**Ellen Neskar**

*Intermediate—Spring*

This seminar centers on the careful reading of *The Zhuangzi*, one of the foundational texts of the Daoist tradition. Arguably the greatest piece of Chinese literature and philosophy, *The Zhuangzi*, defies all categorization and instead invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. In the end, *Zhuangzi* plunges us into an examination of some of the core questions of philosophy: What is being? What is knowledge? What is the nature of human nature? The goal of this course is twofold: to understand the *Zhuangzi* as it was written in the fourth century B.C.E. and to examine the ways in which it has been interpreted and reinterpreted through history. To accomplish the first, we thoroughly familiarize ourselves with the text and the philosophical questions it raises through close and detailed reading. To accomplish the second goal, we will look at the text in its broader historical context as well as its influence on later philosophical and artistic traditions. Readings will include the *Dao-de-jing*, Confucius, later Daoist philosophers and religious leaders, poets, and painters.

## Sacrifice

**Sandra Robinson**

*Open—Spring*

This seminar begins with a study of sacrificial practices associated with Indo-European/Euro-Indian mythologies and ends with a critical inquiry into current legacies and practices. Sacrifice bridges religious, political, and economic aspects of culture. As sacrament, it represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice functions as celebration, as manifestation of goodwill, as insurance, as source of communion. The sacrifice of a scapegoat channels violence and thereby legitimizes acts of killing that serve social interests of surrogacy and catharsis. Seminar topics include gift exchange, fasting and feasting, the warrior ethic, martyrdom, victimization, bloodletting, scarification, asceticism, and renunciation. Liturgies of Hindu puja offerings and of the Roman Catholic Eucharist provide core texts. Sacrificial themes from classical Indian and Hellenistic mythology are traced through contemporary literature and cinema. The seminar addresses the politics of sacrifice and alterity through three case studies: first, sati (widow immolation) in India; second, global representations of charity in Calcutta; and third, the targeting of scapegoats in the current transnational political climate.

## Writing India: Transnational Narratives

**Sandra Robinson**

*Intermediate—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan upon independence from British imperial rule. Their writings join utopian imaginings and legacies of the past with dystopias and aspirations of today. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of communal violence reflect urgencies similar to those expressed in literatures of the Holocaust. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After considering brief accounts of India as represented in ancient chronicles of Chinese, Greek, and Persian travelers, we explore modern constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the Raj. The central focus of the seminar is on India as remembered and imagined in selected works of writers including Ved Mehta, V. S. Naipaul, Salman Rushdie, and Arundhati Roy. We use interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

*Open to sophomores, juniors, and seniors.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Advanced Japanese (p. 381)**, Herschel Miller *Japanese*, Kuniko Katz *Japanese*

**Beginning Japanese (p. 381)**, Kuniko Katz *Japanese*

**First-Year Studies: Imagination on the Move:**

**Exploring Travel in Literature (p. 461)**, Una Chung *Literature*

**Ghosts, Monsters, and the Supernatural in Japanese Fiction (p. 462)**, Sayuri I. Oyama *Japanese*

**Intermediate Japanese (p. 381)**, Sayuri I. Oyama *Japanese*

**In World Time: Cultural Studies of the Pacific Rim (p. 463)**, Una Chung *Literature*

**Reading O\_e Kenzaburo and Murakami**

**Haruki (p. 464)**, Sayuri I. Oyama *Japanese*

## 2009-2010

### Images of India: Text/Photo/Film

**Sandra Robinson**

*Intermediate—Spring*

This seminar examines the interface of colonial and postcolonial representations of India as imagined and imaged. Visual artists and writers from India, Pakistan, and Bangladesh are actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter-narration to images previously established in the regime of the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial discourse depicted peoples of the Indian subcontinent both in terms of degradation and in terms of the romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term “Indian” is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are consequently preoccupied with issues of identity formation. What does it mean to have been conceived of as an Indian? What historical claims are implicit in allegories of the nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this inquiry, sources include works by prominent South Asian writers, photographers, and filmmakers.

*Sophomores and above.*

### Pilgrimage, Tourism and Orientalism

**Sandra Robinson**

*Open—Year*

This seminar explores cultures of travel in South Asia by addressing diverse aspects of pilgrimage and tourism. We inquire into the proposition that, throughout history, pilgrimage and tourism have been functionally indistinguishable. What role, if any, do travelers' intentions play in defining categories of travel? Festivals at Hindu, Buddhist, and Islamic sites provide venues not only for religious expression but also for artistic performance, social negotiation, and economic exchange. Through anthropological accounts, we inquire critically into mappings of “sacred geographies” as we study strategies of travel promotion and trade in local artifacts at pilgrim/tourist centers. We also consider the optics of encounter, analyzing the privileged position of anthropologists and other travelers as they relate to the subjects of their gazes. Through 18th- to 20th century travel memoirs and paintings, we explore themes of exoticism, quest, discovery, and personal

transformation in light of orientalism. How have orientalist assumptions complicated global travel encounters? Is service tourism in India a legacy of the “civilizing mission” of British colonialism? Postcolonial travel narratives today continue to raise issues of identity and alterity, dislocation and exile, experience and memory. Current destination attractions illustrate the “society of the spectacle” and provide a series of case studies. Visual sources, including films and photographs, reveal complexities of crowd control, ecology, and public health, while depicting more lyrical aspects of festivals and holidays. Readings are drawn from history of religions, cultural anthropology, and personal narratives.

### Reading China's Revolutions through Literature

**Ellen Neskär**

*Open—Fall*

Some of the most revealing and groundbreaking prose written in 20th-century China is to be found in neither history nor politics but in fiction and memoir. The premise of this course is that literature offers an important glimpse into the social and cultural aspects of China's revolutions. More specifically, the course will look at the literature produced following the 1911 revolution and May Fourth Movement, the 1949 communist revolution, and the Cultural Revolution (1966-1976). Our approach to the readings will use the methods of both literary analysis and social history. Topics to be explored include the ways in which writers viewed the problems of traditional literature, the proper form and function of revolution, and the role of literature in bringing about social and political change. We will also look at the ways in which successive generations of writers created new narrative techniques or adopted Western literary styles to effect revolution.

### The Tao in Early Chinese Philosophy

**Ellen Neskär**

*Open—Spring*

All Chinese philosophers uphold the Tao (Way) as both an absolute principle and a path by which individuals attain perfection. They differ, of course, in their understanding of what the Tao means. This course will be devoted to a careful reading of a small number of foundational texts from the early Taoist and Confucian traditions. The goals of this seminar are twofold. First, it is designed to familiarize students with the seminal thinkers of Chinese philosophy – Confucius, Lao-zi, Zhuang-zi, and Mencius. The second goal is to explore more fully the debates among these thinkers concerning the nature of the Way and the manner in which it might be attained in the world.

## Writing India: Transnational Narratives

**Sandra Robinson**  
*Intermediate—Fall*

The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. In recent decades, the global visibility of South Asian writers has changed the face of contemporary English literature. Many writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan with independence from British imperial rule. Their writings join utopian imaginings and legacies of the past with dystopias and aspirations of today. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from settings elsewhere in Asia, Africa, and Latin America. Accounts of communal violence reflect urgencies similar to those expressed in literatures of the Holocaust. After considering representations of India in ancient chronicles of Chinese, Greek, and Persian travelers, we explore orientalist constructions of India in excerpts from Kipling, Forster, Orwell, and other writers of the Raj. The central focus of the seminar is on India as imagined and remembered in selected works of writers, including Salman Rushdie, Arundhati Roy, and Jhumpa Lahiri. We use interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

*Sophomores and above.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Asian American Text and Image: Harold and Kumar Go Back in Time** (p. 468), Una Chung *Literature Global Images of Asia-Pacific in Late 20th Century* (p. 471), Una Chung *Literature Japanese I* (p. 381), Kuniko Katz *Japanese Japanese II* (p. 382), Eiko Ishioka Guclu *Japanese Japanese III* (p. 382), Sayuri I. Oyama *Japanese Japanese Women: Writers and Texts* (p. 472), Sayuri I. Oyama *Japanese Modern Japanese Literature* (p. 473), Sayuri I. Oyama *Japanese The Buddhist Tradition* (p. 715), T. Griffith Foulk *Religion*

## 2010-2011

### Chinese Philosophy: The Mind and Human Nature

**Ellen Neskar**  
*Open—Fall*

The nature of human nature, the proper functioning of the mind, and the relationship of both to the Tao are central preoccupations of Chinese philosophy. In this course, we will explore these concerns through a careful reading of the foundational texts from the early Taoist and Confucian traditions. Our goals are twofold: First, we will pay close attention to each philosopher's conceptions of the mind, emotions, human nature, thought, and knowledge. Second, we will examine the unfolding of the debates among the philosophers concerning the manner in which these conceptions relate to the Tao and shape the individual's practice of self-cultivation.

*Open to any interested student.*

### Reading in Taoism: The Zhuangzi

**Ellen Neskar**  
*Open—Spring*

This seminar centers on the careful reading of *The Zhuangzi*, one of the foundational texts of the Taoist tradition. Arguably, the greatest piece of Chinese literature and philosophy, *The Zhuangzi*, defies all categorization and, instead, invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. In the end, *The Zhuangzi* plunges us into an examination of some of the core questions of philosophy: What is being? What is knowledge? What is the nature of human nature? The goal of this course is twofold: first, to familiarize ourselves with the text and the philosophical questions it raises through close and detailed reading; second, to understand *The Zhuangzi* within its broader historical context by looking at those texts to which it responds and which responded to it (including the *Dao-de-jing* and Confucius' *Analects*).  
*Open to any interested student.*

### Sacrifice

**Sandra Robinson**  
*Open—Spring*

This seminar centers on sacrificial practices using ancient and contemporary case studies. Sacrificial themes from ancient India and classical western traditions are studied through core texts, including: Euripides, *The Bacchae*; the Roman Catholic Eucharist; and Hindu liturgies for priestly and devotional offerings. We explore classical themes of sacrifice that survive today in contemporary literature and cinema. Sacrifice bridges religious, political, and economic aspects of

culture. As sacrament, it represents transformational mystery. As ceremonial exchange, it facilitates negotiations of status, observance of boundaries, and the redistribution of goods. In specific cultural settings, sacrifice functions as celebration, as manifestation of goodwill, as insurance, as source of communion. Seminar topics include gift exchange, fasting and feasting, the warrior ethic, victimization and martyrdom, bloodletting, scarification, asceticism, and renunciation. The sacrifice of a scapegoat channels violence and legitimizes acts of killing that serve social interests of surrogacy and catharsis. The seminar concludes by addressing the politics of sacrifice and alterity through recent critical inquiry into 1) *sati* (widow immolation) in India; 2) charity and service tourism; 3) court rituals and judicial proceedings; and 4) the targeting of ethnic scapegoats in transnational politics.  
*Open to any interested student.*

## Yoga and Ayurveda

**Sandra Robinson**

*Intermediate—Spring*

This seminar explores traditional disciplines of yoga and ayurveda, with a focus on theories and practices of hatha yoga. The psychophysical disciplines of India belong to joint domains of medicine, law, and religion. Indian interpretations of body and self form a foundation for these teachings. Hindu and Buddhist foundations of yogic doctrines are considered. Yoga has broad implications for physical and mental hygiene, preventive medicine, and public health. Ayurvedic medicine addresses anatomy, physiology, respiration, digestion, and endocrine function without compartmentalizing these systems. We draw on contemporary theories in the philosophy and anthropology of medicine in order to interpret techniques of the self that are embedded in ayurvedic teachings. With globalization, yoga and ayurveda as cultural signifiers have developed into a discourse, pointing to important issues in postcolonial identity formation.

*Intermediate. Open to sophomores and above.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Chan (Zen) Buddhism in China (p. 716), T. Griffith**  
Foulk *Religion*

**Ghosts, Monsters, and the Supernatural in Japanese**

**Fiction (p. 480), Sayuri I. Oyama** *Japanese*  
**Global Feminisms (p. 480), Una Chung** *Literature*  
**Japanese I (p. 382), Kuniko Katz** *Japanese*

**Japanese II (p. 382), Sayuri I. Oyama** *Japanese*

**Japanese III (p. 382), Eiko Ishioka** *Guclu Japanese*

**Japanese Religion and Culture (p. 717), T. Griffith**  
Foulk *Religion*

**Reading Ōe Kenzaburō and Murakami Haruki**  
(p. 484), Sayuri I. Oyama *Japanese*

## 2011-2012

### Bitter Victories, Sweet Defeats

**Kevin Landdeck**

*Open—Year*

This seminar is a sustained look at a major aspect of East Asian history in the first half of the 20th century: war. The course will not be “military history” in the sense of battles and campaigns but, instead, a look at war’s deep impact on politics, society, and culture in China and Japan from the 1890s to the 1950s, as governments and people prepared for war, waged it, propagandized for it, and rebuilt in its wake. For China, we will focus on the link between prolonged warfare and revolution. The Second Sino-Japanese War (1937-45) was preceded by decades of violent struggles among warlords and revolutionary parties and was followed by the PRC’s first major international conflict, the Korean War. The importance of these long years of warfare for the Chinese revolution cannot be overstated. We will ask how men were mobilized, how wars affected civilians, how revolutionary leaders and parties made use of warfare, why some Chinese collaborated with the Japanese, and why a regime whose flag was barely hoisted over Tiananmen Square decided to fight one of the world’s superpowers. For Japan, war was no less crucial but in different ways. To understand Japan’s disastrous imperial adventure and the effects of defeat, we will reverse the China rubric to look at the connections between aggressive militarism and the Meiji political “revolution” (1868), as well as later brushes with social revolution. The Nanjing Massacre (December 1937) will be dissected, as we attempt to understand the anatomy of that atrocity. Finally, we will look at the ramifications of defeat. How was “responsibility” for the war determined? Using scholarly studies, fiction, and the photographs of Shomei Tomatsu, we will ask what it meant to be an occupied country and what changes US occupation brought in its wake. We will confront the difficult issue of Japan as “victim” by discussing the atomic bombs—a singular event in world history—and their cultural effects in Japan.

### Chinese Philosophy: Tao, Mind, and Human Nature

**Ellen Neskar**

*Intermediate, Sophomore and above—Year*

The nature of human nature, the proper functioning of the mind, and the relationship of both to the Tao are central preoccupations of Chinese philosophy. In the

first semester, we will explore these concerns through a careful reading of the foundational texts from the early Taoist and Confucian traditions. In the second semester, we will look at the ways in which later Neo-Taoist and Neo-Confucian philosophers reevaluated the classics and created metaphysical systems to ground their understanding of perfectibility of all people. Our goals are twofold: First, we will pay close attention to each philosopher's conceptions of the mind, emotions, human nature, thought, and knowledge. Second, we will examine the unfolding of the debates among the philosophers concerning the manner in which these conceptions relate to the Tao and shape the individual's practice of self-cultivation. Philosophers and texts will include: Confucius, Lao-tzu, Mencius, Chuang-tzu, Hsun-tzu, *Great Learning*, *Doctrine of the Mean*, Kuo Hsiang, and Chu Hsi.

## Empire to Nation

**Kevin Landdeck**

*Open—Spring*

What did it mean to be a subject of the Qing dynasty in 1800 or a citizen of one of the modern Chinese Republics founded in the 20th century? What changed in the course of that century and a half? This course is a reading seminar in China's fitful transition from the empire of the Manchu (Qing) dynasty (1644-1911) to the nation-state of the PRC (1949-present). The Qing dynasty was massive. From its height in the 18th century to the middle of the 20th, this continental power was remade into a member of the modern international community of nation-states. As we chart this process, recurring themes will be the changing nature of (state) sovereignty, relations with outsiders/foreigners, and the relationship of individuals to state power. We will examine the sinews of the Manchu dynasty's domestic authority, including the balancing act between the emperor's personal will and the bureaucracy's routinized power. Qing colonialism in Xinjiang will illuminate the multiethnic nature of its empire and its interactions with foreign "others." Despite internal challenges, external relations were what brought fundamental challenges to the imperial state—particularly the corrosive interactions with another imperial power, the seafaring British. The role of translation (of Western philosophy and international law) will be our entry point for China's slide into the modern international system of nation-states. The concept of race highlights how Chinese struggled with the definition of "nation" itself. From there, we will turn to the growth of a modern nation-state. Keeping in mind the distinction between rural and urban environments, the changing nature of power, the relationship between the state and individuals, and revolutionary political mobilization will be topics of particular interest.

## First-Year Studies: Cultures and Arts of India

**Sandra Robinson**

*FYS*

The Indian subcontinent hosts many diverse cultures grounded in Hindu, Buddhist, Islamic, secular, and unassimilated traditions. This multifaceted course explores the diverse cultural traditions of India through the visual and performing arts and through exemplary literature. Fiction and poetic narratives are studied in conjunction with nonverbal arts, as we explore modes of Indian thought and expression. Aesthetic, religious, economic, and political aspects of South Asian arts are viewed in light of transcultural theories of production and consumption. We study Hindu temple sculpture, Moghul miniature painting, and Dalit theatre, with attention to aesthetic principles, religious sectarian histories, caste hierarchies, and systems of patronage. Our inquiries address these questions: How do arts of the 21st century both reflect and transform traditional myths and images? What social agendas have led to conventional distinctions between "classical" and "folk" arts, and why are such definitions now widely rejected? Why does the Indian canon regard cuisine and body decoration to be classical art forms? Which arts were historically available to women? How did British colonial values influence South Asian artists' identities and self-representations? Sources include the music of Ravi Shankar, films of Satyajit Ray and Mira Nair, and work of prominent photographers. The seminar culminates with readings from recent works of Salman Rushdie, Arundhati Roy, and other postcolonial writers who continue to inscribe images of India onto the global scene.

## Images of India: Text/Photo/Film

**Sandra Robinson**

*Sophomore and above—Spring*

This seminar examines the interface of colonial and postcolonial representations of India as imagined and imaged. Visual artists and writers from India, Pakistan, and Bangladesh are actively engaged in reinterpreting the British colonial impact on South Asia. Their work presents sensibilities of the colonized in counter-narration to images previously established during the regime of the Raj. Highlighting previously unexposed impressions, such works inevitably supplement, usually challenge, and frequently undermine traditional accounts underwritten by imperialist interests. Colonial discourse depicted peoples of the Indian subcontinent both in terms of degradation and in terms of the romance of empire, thereby rationalizing various economic, political, and psychological agendas. The external invention and deployment of the term "Indian" is emblematic of the epoch, with colonial designation presuming to reframe indigenous identity. Postcolonial writers and artists are consequently preoccupied with



issues of identity formation. What does it mean to have been conceived of as an Indian? What historical claims are implicit in allegories of the nation? How do such claims inform events taking place today, given the resurgence of Hindu fundamentalism? For this inquiry, sources include works by prominent South Asian writers, photographers, and filmmakers.

## Personal Narratives

**Kevin Landdeck**

*Open—Fall*

This course explores the realm of private life and individual identity as revealed in forms of autobiographical writings from modern China. Ranging from the late Qing dynasty (1644-1911) and into the Reform era (1980s), our investigations will cover an eclectic mix of “personal” literature: diaries, memoirs, oral testimony, autobiographies, third-party anthropological reconstructions of individuals, and (auto)biographical fiction. We will encounter late imperial petty scholars, young urban women and their mothers with bound feet, peasants, radical revolutionaries, intellectuals, Maoist Red Guards, and factory workers. In a purely historical sense, the readings provide opportunities to understand the past by working directly with different types of sources. Yet, these personal stories not only open up windows on the lives and times of their writers but also allow us to explore the intersection between the practice of writing and identity construction, which some theorists argue is one of the distinctive elements of modernity. We will ask ourselves how these authors present themselves: What are their self-conceptions and self-deceptions? Where does their sense of “self” come from, and how do they construct private selves through writing? Why are they writing and for whom? We should even dare to ask whether these categories of “private” and “self” are even relevant. The rapid and often traumatic changes of these decades will cause us to consider how these people understood and situated themselves in wider society and the events of their time and, thus, will open up questions about the imaginative constructions of national (or social) communities that are smuggled inside these “personal” stories.

## Writing India: Transnational Narratives

**Sandra Robinson**

*Sophomore and above—Fall*

The global visibility of South Asian writers has changed the face of contemporary English literature. Many

writers from the Indian subcontinent continue to narrate tumultuous events that surrounded the 1947 partition of India and Pakistan with independence from British imperial rule. Their writings join utopian imaginings and legacies of the past with dystopias and thwarted aspirations of recent decades. More promising visions currently prevail. This seminar addresses themes of identity, fragmentation, hybridity, memory, and alienation that link South Asian literary production to contemporary writing from postcolonial cultures in Southeast Asia, Africa, and Latin America. Accounts of South Asian communal violence reflect urgencies resonant with those expressed in literatures of the Holocaust. The cultural space of India has been repeatedly transformed and redeployed according to varied cultural projects, political interests, and economic agendas. After briefly considering representations of India in travel chronicles of Chinese Buddhist pilgrims, Greek adventurers, and Turko-Persian conquerors, we explore modern constructions of India found in excerpts from Kipling, Forster, Orwell, and other writers of the British Raj. The central focus of the seminar is on India as remembered and imagined in selected works of writers, including Salman Rushdie, Vikram Seth and Arundhati Roy. We use interdisciplinary critical inquiry as we pursue a literature that shifts increasingly from narrating the nation to narrating its diasporic fragments in transnational contexts.

Full descriptions of the courses may be found under the appropriate disciplines.

**Buddhist Art and Architecture (p. 718), T. Griffith**  
*Foulk Religion*

**First-Year Studies: The Buddhist Philosophy of Emptiness (p. 718), T. Griffith**  
*Foulk Religion*

**Food, Agriculture, Environment, and Development (p. 262), Joshua Muldavin**  
*Geography*

**Introduction to Development Studies: The Political Ecology of Development (p. 263), Joshua Muldavin**  
*Geography*

**Islam and the Muslim World (p. 718), Kristin Zahra**  
*Sands Religion*

**Japanese I (p. 383), Kuniko Katz**  
*Japanese*

**Japanese II (p. 383), Miyabi Yamamoto**  
*Japanese*

**Japanese III (p. 383), Chieko Naka**  
*Japanese*

**Muslim Literature, Film, and Art (p. 719),**  
*Kristin Zahra Sands Religion*

# Biology

## 2002-2003

### Contemporary Topics in Women's Biology

*Elena Gizang-Ginsberg*

This course is designed to discuss the biological principles and issues that are unique to women for their management of good health. The term "women's health" encompasses much more than reproductive health. It includes understanding the role of diet, nutrition and exercise in maintaining a healthy lifestyle, an understanding of beauty and body image myths and how they impact on our mental and physical well being, as well as a knowledge base about diverse chronic diseases which confront women today. Reproductive topics including menstruation, contraception, fertility, assisted reproductive technologies and gynecological treatments will also be addressed. We will also discuss how our society and its institutions, including the scientific process itself, have impacted on the creation and interpretation of biological information. Although this course is about the biology of women, it is specifically designed to emphasize "inclusiveness" rather than "exclusiveness" in today's world. Men and women interested in obtaining a better understanding of the structure and function of the female body during her lifespan will hopefully be able to develop a greater sensitivity to issues related to the physical, mental, and emotional well being of women. Open to all interested students.

### Developmental Biology

*Drew E. Cressman*

One of the wonders of life is that the fertilization of a single egg with a single sperm ultimately leads to the formation of an incredibly complex adult life form. Even more amazing is that for humans, most of the critical period of development occurs out of sight, in the womb of the mother. So how does a single fertilized cell undergo this journey into an adult organism? In this course, we will examine the processes by which organisms undergo early embryogenesis, beginning with the mechanisms of gamete formation and fertilization and proceeding through cleavage into different cell types and development of organs and the overall body plan. Additionally, we will examine the similarities and differences in the developmental biology of different species, ranging from worms to mammals. Finally, we will conclude the course by examining the causes and effects of abnormal development and congenital defects in embryonic and prenatal development.

### Drugs and the Brain

*Leah Olson*

What causes depression or schizophrenia? Are they mental disorders? Brain disorders? Why do drugs help these conditions? Why do humans and many other animals "like" the effect of psychotropic drugs? What is the basis for addiction to these drugs? All these questions are really questions about the brain — what it is and how it functions to generate "the mind." We now know that chemical messengers are used for communication between neurons in the brain, and that disorders in communication can result in severe behavioral disorders — Alzheimer's disease, anxiety, and schizophrenia, to name a few. As we learn more about how drugs relieve or promote disorders in chemical communication, and thus behavior, we learn more about what the brain is and how it functions. This course will be a study of the brain, focusing on chemicals as a tool to help unravel that mystery which is the mind.

### General Biology

*Leah Olson*

This course is a basic but in-depth survey of the major topics of biology, stressing the basic unity of life. We will concentrate most of our study in three basic areas. First, we will cover how cells work, exploring in detail cell and molecular biology and asking about the basic structure and functions of cells and how these functions are controlled and regulated by the nucleus. We then will move to successively higher levels of organization — tissue, organ, and organ system — focusing primarily on the human body. This area will include classical genetics, anatomy, and physiology as well as development and reproduction. Evolution, as the cornerstone of modern biology, is the third major focus of the course and will be used to inform all other studies. Weekly labs will supplement the classes.

### Human Physiology and Anatomy

*Elena Gizang-Ginsberg*

Did you ever wonder why you get dizzy when you are on a roller coaster ride or why your heart beats faster and your palms get sweaty when you are about to perform or give a pre-sentation? In this computer age we often know more about our computer's hard drive than our own "internal" hard drive. The human body is a complex system of anatomical design and physiological function. In this one-semester course, we will provide an overview of basic human anatomy of each body region by detailing the respective components of internal and external structure. We will analyze each organ system's physiology — examining how each system supports a specific function, such as those required for responsiveness, growth, movement, and metabolism. Organ systems to be studied include the integument, skeletal, muscular, nervous, cardiovascular, endocrine,

sensory, immune, and digestive systems. We will extensively discuss how these individual biological systems are intricately networked to ultimately result in the normal functioning of the entire human body. Relevant current-day issues as well as clinical anomalies will also be explored.

## Introduction to Genetics

### *Drew E. Cressman*

At the biological core of all life on Earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel, and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the molecular functions of genes and DNA, and how mutations in DNA can lead to physical abnormalities and diseases such as Down's and Turner's syndromes or hemophilia. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence.

## Marine Biology

### *Raymond D. Clarke*

The ocean is the last of the great frontiers on Earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean, then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

## The Biological Basis of Human Disease

### *Drew E. Cressman*

To ultimately cure a particular human disease, it is essential to understand the underlying causes of that disease. In the past decade, our knowledge of the cellular and molecular defects responsible for such syndromes as breast cancer, cystic fibrosis, and diabetes has increased exponentially. In this course, we will begin by reviewing some basic cell biology and genetics, and then we will address the biological causes of a variety of classes of human diseases, ranging from simple single gene disorders such as sickle cell anemia to complex syndromes such as diabetes and hypertension. Critical questions will include: How and when is the disease initiated? How is it propagated through the body? How does it avoid the immune system and how does the body respond? What types of therapy are applied to treat affected individuals? We will also examine animal model systems such as transgenic or knockout mice used to study these diseases, as well as the potential and pitfalls of treatments such as gene therapy, anti-angiogenic drugs, and tumor antigen immunization.

## The Research Experience

### *Raymond D. Clarke*

Science is a process of discovery and all science courses, indeed all college courses, are exercises in personal discovery for students. Of course, science is more than that; it is a social exercise of shared discovery by which new information is added to our common store of knowledge. This course will introduce students to the scientific process through direct experience: participation in manageable segments of a long-term research project on the environmental biology of coral reef fishes. In the process, they will learn the theoretical underpinnings, read the primary literature, and participate in hypothesis formulation, research design, data collection, statistical analysis, presentation of results, interpretation of results, and critical commentary on each other's work. At the completion of the course, students will have a greatly enhanced appreciation of the creativity, attention to detail, and single-minded focus that characterize scientific research. They will come to see how an idea leads to empirical observation and eventually appears in the scientific literature, perhaps also making its way into textbooks. This course is primarily for students who have taken a year of science with lab and are comfortable with quantitative reasoning.

## Virology

### *Drew E. Cressman*

Viruses are some of the smallest biological entities found in nature, yet at the same time perhaps the most notorious. Having no independent metabolic activity of

their own, they function as intracellular parasites depending entirely on infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than 18 million people since its identification and infected twice that number. Ebola, West Nile virus, herpes, and pox viruses — all well-known viruses yet shrouded in fear and mystery. During the course of this semester, we will examine the biology of viruses, discussing their physical and genetic properties, their interaction with host cells, their ability to commandeer the cellular machinery for their own reproductive needs, the effects of viral infection on host cells, and finally how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been portrayed in literature, with readings including Laurie Garrett's *The Coming Plague* and Richard Preston's *The Hot Zone*.

## 2003-2004

### Biodiversity

#### *Raymond D. Clarke*

Ants, bacteria, jellyfish, fig trees, elephants, corals, fruit flies, snails, orchids, lichens, dolphins, viruses . . . What is biodiversity? How do we measure it? Do all species have the same value? How do we determine that value? In this course, we will explore the tremendous diversity of life produced by evolution and investigate the ways in which this diversity leads to ecosystem stability, a rather elusive concept. We will also investigate the mechanisms of speciation and extinction that contribute to diversity. Extinction is the only truly irreversible environmental change, and as such, should be the least tolerated of all the insults we are imposing on the earth. Are we headed toward a homogenized earth, with little sense of place as the same tolerant, weedy species come to occupy all regions, or will we maintain a stimulating, complex biological world that will provide us with aesthetic, intellectual, environmental, and economic value indefinitely? What are the strategies that are being employed to conserve biodiversity in the face of continuing pressure from growing human populations, increasing affluence, and military activity? While the topic of this course is a fundamental biological one, conference work may include aesthetics, economics, public policy, and various social issues.

### Biology of Living and Dying

#### *Leah Olson*

"He not busy being born is busy dying."

—Bob Dylan  
Researchers at the Massachusetts General Hospital have discovered that a gene used by the tiny worm *C. elegans* to regulate how much it eats, how fat it

becomes, and how long it lives is strikingly similar to the gene for the human insulin receptor. Poets and scientists agree. Eating and getting old, sex and death—these processes seemed inexorably linked. A single gene that governs what you eat and how long you live? What's the link? Why is obesity now described as an epidemic in the United States? Can we live longer by eating less? Why is it so hard for people to permanently lose weight? Why should there be a gene that causes aging? If aging is a deliberate, genetically programmed phenomenon and not just the body wearing out, might modern biology be able to find a cure? Is it even ethical to try to pursue a fountain of youth? This course will explore these and other questions about the biological regulation of eating and body weight and the process of aging and death.

### Differences in Biology and Health for Men and Women

#### *Elena Gizang-Ginsberg*

Fundamental differences between men and women have long been a topic of fascination and interest. Aristotle once wrote, "The female is softer in disposition, is more mischievous, less simple, more impulsive, and more attentive to the nurture of young; the male, on the other hand, is more spirited, more savage, more simple, and less cunning." Although this is a subjective commentary, scientists have continued to seek biological explanations for male and female differences. From the time that we are conceived through our twilight years, men and women differ in their genetic makeup and physiology. As a result, each sex is faced with different challenges and issues with regard to health. In this course, we will explore genetic and physiological differences between men and women during key life stages. They will include sexual differentiation during embryological development, sexual dimorphism and the brain, the mechanics of puberty, adulthood and the reproductive years, and the aging process. Relevant health topics will be extensively discussed with particular emphasis on why some issues are more pertinent for one sex rather than the other, such as differences in heart disease, immune disorders, drug metabolism, and longevity.

### Ecological Principles

#### *Raymond D. Clarke*

Ecology is the science of the relationship of living things to their living and nonliving environments. While providing the underpinnings for environmentalism, ecology exists independently as a basic science. This course will introduce the student to the major concepts of ecology: the flow of energy and cycling of nutrients through ecosystems, the regulation of population size, the ways in which species are grouped together to form natural communities, and the factors that contribute to the stability of natural systems. These concepts will help

students evaluate such current issues as biodiversity, global warming, ozone depletion, food production, and energy use. Classes will be augmented by field trips.

## First-Year Studies: Brain and Behavior

**Leah Olson**

Is there a biological basis for consciousness? Do animals have minds? How do biologists study emotions? Does genetics determine behavior? This course will examine a wide variety of questions about the brain and behavior, in both humans and nonhumans, by reading topical books and articles by researchers and scientists exploring both the biology and the philosophy of the mind. We will learn the basic biology of neuroscience, but much classroom time will be devoted to discussions of readings, by major thinkers, both contemporary and historical, including Descartes, Darwin, Steven Pinker, and Antonio Damasio, who have tried to understand the biological relationship between brain, mind, and behavior.

## General Biology

**Drew E. Cressman**

The number and diversity of living organisms on earth is staggering, so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival and their modes of interaction with each other and the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics ranging from the microscopic to the macroscopic and the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

## Human Genetics

**Drew E. Cressman**

The formation of an individual's life is dependent on a complex mix of cultural experiences, social interactions, and personal health and physiology. At the center of this intricate web lies the biological components unique to each of us, yet shared in some form by all life on earth—our genes. Genes contribute much to what makes each of us an individual, from hair color and body shape to intelligence and personality. In this course, we

will attempt to gain an understanding of how genes and chromosomes provide the basic blueprint that leads to these unique physical and behavioral characteristics. In doing so, we will discuss the central concepts of human genetics including the mechanisms and patterns of inheritance, sex-linked traits, the genetics of behavior, DNA and proteins, the role of mutations in causing disease, human origins and evolution, and the application of various genetic technologies such as gene therapy and genetically modified organisms. Readings will be drawn from texts as well as current popular-press and peer-reviewed articles. No previous background in biology is required, other than a curiosity and desire to understand the genetic mechanisms that shape human existence and make us who we are.

## Human Origins: The Forging of Our Species

**Raymond D. Clarke**

Most of the traditional liberal arts curriculum focuses on human culture, primarily Western culture of the last 2,500 years. However, anatomically modern humans have existed for perhaps 100,000 years, and the human lineage has about a five-million-year unique history on the African continent. In this course we will examine the history of our species from an evolutionary perspective. This will involve an examination of the modern theory of evolution, including some of the recent controversies. With this knowledge we will be able to understand the factors that cause a species to change, and we will be in a position to investigate the fossil record sensibly. After quickly exploring our connections to other groups, we will focus on ape-human comparisons and our own fossil history. This will be done from the traditional paleontological perspective as well as by using modern techniques from molecular and population biology. Such investigation naturally leads to a discussion of modern biological diversity of humans. Since many of our current ideas about our past are in a state of flux, the course also will introduce students to scientific controversy and the nature of scientific “proof.”

## Human Physiology and Anatomy

**Elena Gizang-Ginsberg**

Did you ever wonder why you get dizzy when you are on a roller coaster ride or why your heart beats faster and your palms get sweaty when you are about to perform or give a presentation? In this computer age we often know more about our computer's hard drive than our own “internal” hard drive. The human body is a complex system of anatomical design and physiological function. In this one-semester course, we will provide an overview of basic human anatomy of each body region by detailing the respective components of internal and external structure. We will analyze each organ system's

physiology—examining how each system supports a specific function, such as those required for responsiveness, growth, movement, and metabolism. Organ systems to be studied include the integument, skeletal, muscular, nervous, cardiovascular, endocrine, sensory, immune, and digestive systems. We will extensively discuss how these individual biological systems are intricately networked to ultimately result in the normal functioning of the entire human body. Relevant current-day issues as well as clinical anomalies will also be explored.

## Immunology

*Leah Olson*

The immune system is the vast and complex network of cells, and the chemical messengers that they secrete, which continuously fight to protect our bodies from attack by disease-causing organisms. With a well-functioning immune system, we are blissfully unaware of the myriad of assaults targeted against us daily—a parent can care for her or his child with chicken pox without risk of infection. The tragic consequences of an improperly functioning immune system are dramatically evident in AIDS and other immune disorders, including autoimmune diseases such as arthritis, lupus, and myasthenia gravis, as well as allergic reactions, including the increasingly prevalent asthma. Many of the questions of immune function are those of communication. How do the cells of the immune system know how and where to go to fight an intruder? How do they know what kind of attack to mount? How are they able to recognize foreign cells as distinct from the cells of our own bodies? Why does the hormonal environment of women make them more susceptible to autoimmune disorders? How does the mother's immune system know not to attack the fetus, a foreign tissue growing within her? These questions of communication are questions of basic cell and molecular biology and are at the forefront of both modern biology and medicine.

## Marine Biology

*Raymond D. Clarke*

The ocean is the last of the great frontiers on earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean and then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our

present use of the seas and our impact on the organisms that live there. With this knowledge we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

## 2004-2005

## Biodiversity

*Raymond D. Clarke*

Ants, bacteria, jellyfish, fig trees, elephants, corals, fruit flies, snails, orchids, lichens, dolphins, viruses. . . . What is biodiversity? How do we measure it? Do all species have the same value? How do we determine that value? In this course we will explore the tremendous diversity of life produced by evolution and investigate the ways in which this diversity leads to ecosystem stability, a rather elusive concept. We will also investigate the mechanisms of speciation and extinction that contribute to diversity. Extinction is the only truly irreversible environmental change, and as such, should be the least tolerated of all the insults we are imposing on the earth. Are we headed toward a homogenized earth, with little sense of place as the same tolerant, weedy species come to occupy all regions, or will we maintain a stimulating, complex biological world that will provide us with aesthetic, intellectual, environmental, and economic value indefinitely? What are the strategies that are being employed to conserve biodiversity in the face of continuing pressure from growing human populations, increasing affluence, and military activity? While the topic of this course is a fundamental biological one, conference work may include aesthetics, economics, public policy, and various social issues.

## Cell Biology

*Drew E. Cressman*

Cells are the most basic unit of life on the planet—all life forms are simply conglomerations of cells, ranging from the individual bacterial cells to higher order plants and animals. Human themselves are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while keeping in mind their larger role in tissues and organs. If we can understand the structures and functions of the individual cells that

serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms.

## Coral Reefs: Endangered Ecosystems

**Raymond D. Clarke**

There are many projections foretelling the disappearance of coral reefs. Indeed, most reefs today are mere shadows of their former selves. Unlike their terrestrial counterparts, these rainforests of the sea are being seriously degraded even in locations far removed from human activity. This course will explore the natural history and ecology of these arguably most diverse ecosystems on earth. We will investigate the biology of corals and their essential symbionts, emphasizing their great productivity and vulnerability to bleaching. We will discuss the physical structure of reefs, their food webs, their geological history, and the hypotheses accounting for their high species diversity. The important subject of dispersal will be examined in detail, with emphasis on its significance for reef recovery. We will explore the question of whether the world will have any coral reefs by 2100. Conference topics can range from the purely theoretical to explorations of environmental impacts of conservation policy. This course is designed for students with at least one college-level biology course.

## Drugs and the Brain

**Leah Olson**

What causes depression or schizophrenia? Are they mental disorders? Brain disorders? Why do drugs help these conditions? Why do humans and many other animals "like" the effect of psychotropic drugs? What is the basis for addiction to these drugs? All these questions are really questions about the brain—what it is and how it functions to generate "the mind." We now know that chemical messengers are used for communication between neurons in the brain, and that disorders in communication can result in severe behavioral disorders—Alzheimer's disease, anxiety, and schizophrenia, to name a few. As we learn more about how drugs relieve or promote disorders in chemical communication, and thus behavior, we learn more about what the brain is and how it functions. This course will be a study of the brain, focusing on chemicals as a tool to help unravel that mystery that is the mind.

## General Biology

**Drew E. Cressman**

The number and diversity of living organisms on earth is staggering, so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and the environment form

the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics ranging from the microscopic to the macroscopic and the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

## Genetics

**Drew E. Cressman**

At the biological core of all life on earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course we will begin by investigating the theories of inheritance first put forth by Mendel, and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the molecular functions of genes and DNA and how mutations in DNA can lead to physical abnormalities and diseases such as Down and Turner syndromes or hemophilia. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence. Classes will be supplemented with weekly laboratory work.

## Human Origins: The Forging of Our Species

**Raymond D. Clarke**

Most of the traditional liberal arts curriculum focuses on human culture, primarily Western culture of the last 2,500 years. However, anatomically modern humans have existed for perhaps 100,000 years, and the human lineage has about a five-million-year unique history on the African continent. In this course we will examine the history of our species from an evolutionary perspective. This will involve an examination of the modern theory of evolution, including some of the recent controversies. With this knowledge we will be able to understand the factors that cause a species to change, and we will be in a position to investigate the fossil record sensibly. After quickly exploring our connections to other groups, we will focus on ape-

human comparisons and our own fossil history. This will be done from the traditional paleontological perspective as well as by using modern techniques from molecular and population biology. Such investigation naturally leads to a discussion of modern biological diversity of humans. Since many of our current ideas about our past are in a state of flux, the course also will introduce students to scientific controversy and the nature of scientific "proof."

## Introduction to Neuroscience

### Leah Olson

The study of the nervous system takes place at many levels, from the molecules that carry messages between and within individual cells of the nervous system, or the neuron, to complex behaviors—sensing, moving, learning, and feeling. This course will begin with an in-depth introduction to the basic cellular and molecular biology of the nervous system, exploring how nerve cells are designed to both integrate and communicate complex information. This background will serve as a foundation as we go on to explore how neurons are organized into even more complex nervous systems such as the human brain, capable of complex perceptions, learning, thinking, planning, and language. Although studies from human neurobiology are included, many studies from nonhumans will be used as models for understanding basic brain functions.

*Open to sophomores, juniors, and seniors. Some biology or psychology background is recommended.*

## Marine Biology

### Raymond D. Clarke

The ocean is the last of the great frontiers on earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean, then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

## Origins: An Exploration of the Scientific

### Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as: How old is the universe? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? When did life arise on earth? How can "living" organic matter arise in a "dead" inorganic world? How do new species (including humans) arise? What is consciousness? Is the emergence of artificial life on the horizon, and how are computers advancing the development of artificial intelligence? How, in general, do complex, ordered systems and organisms arise from seemingly simple and often random interactions among elementary constituents? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions that humans have pondered since the origin of consciousness. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

## Psychoneuroimmunology

### Leah Olson

This tongue twister has been coined to describe biology's newest field, a discipline that emphasizes the connections between the two most complex systems of the body—the nervous system and the immune system. The field investigates the possibility that the "mind" or mental states can influence health and attempts to understand the biological mechanisms that allow a two-way communication between them. The course will develop a strong general groundwork in both immunology and the brain, and also will include more specialized readings from psychoneuroimmunology.

## The Biology of Living and Dying

### Leah Olson

"He not busy being born is busy dying." —Bob Dylan  
Researchers at the Massachusetts General Hospital have discovered that a gene used by the tiny worm *C. elegans* to regulate how much it eats, how fat it becomes, and how long it lives is strikingly similar to the gene for the human insulin receptor. Poets and scientists agree. Eating and getting old, sex and death; these processes seemed inexorably linked. A single gene that governs what you eat and how long you live? What's the link? Why is obesity now described as an epidemic in the



United States? Can we live longer by eating less? Why is it so hard for people to permanently lose weight? Why should there be a gene that causes aging? If aging is a deliberate, genetically programmed phenomenon and not just the body wearing out, might modern biology be able to find a cure? Is it even ethical to try to pursue a fountain of youth? This course will explore these and other questions about the biological regulation of eating and body weight and the process of aging and death.

## 2005-2006

### Advanced Cell Biology: Regulation of Cell Function

**Drew E. Cressman**

The different kinds of cells in an organism, and the different ways that any cell can respond to changes in their environment, result from differences in the timing and level of expression of various genes that are responsible for their different cellular activity.

Therefore, a fundamental question in biology is to understand the mechanisms used by cells to regulate gene expression and subsequent cell function. Most regulation of gene function occurs at the level of DNA activity (transcription), and it has been estimated that 10 percent of all human genes encode the transcription factors responsible for this level of regulation. However, because of the complexity of the cell and the critical need to maintain normal cell function in a variety of environments, multiple mechanisms have evolved to modify and control cell activity. In this course we will focus on these various mechanisms, examining regulatory events at the level of transcription, translation, receptor activity and signal transduction, determination of cell fate, and the modification and localization of intracellular proteins. Once we understand how cells regulate their function, we can begin to imagine ways in which we may intervene to modify specific cell activities as well as how specific chemicals and compounds alter these regulatory mechanisms to the detriment of the cell. Classes will be designed to critically analyze research articles drawn from the primary literature.

### Drugs and the Brain

**Leah Olson**

What causes depression or schizophrenia? Are they mental disorders? Brain disorders? Why do drugs help these conditions? Why do humans and many other animals “like” the effect of psychotropic drugs? What is the basis for addiction to these drugs? All these questions are really questions about the brain—what it is and how it functions to generate “the mind.” We now know that chemical messengers are used for communication between neurons in the brain, and that disorders in communication can result in severe

behavioral disorders—Alzheimer’s disease, anxiety, and schizophrenia, to name a few. As we learn more about how drugs relieve or promote disorders in chemical communication, and thus behavior, we learn more about what the brain is and how it functions. This course will be a study of the brain, focusing on chemicals as a tool to help unravel that mystery which is the mind.

### Ecological Principles

**Raymond D. Clarke**

Ecology is the science of the relationship of living things to their living and nonliving environments. While providing the underpinnings for environmentalism, ecology exists independently as a basic science. This course will introduce the student to the major concepts of ecology: the flow of energy and cycling of nutrients through ecosystems, the regulation of population size, the ways in which species are grouped together to form natural communities, and the factors that contribute to the stability of natural systems. These concepts will help students evaluate such current issues as biodiversity, global warming, ozone depletion, food production, and energy use. Classes will be augmented by field trips.

*Primarily for students with advanced placement or previous college science.*

### First-Year Studies in Biology: A Journey Through the History of Life (Backward)

**Raymond D. Clarke**

This course is built around the recent book by Richard Dawkins: *The Ancestor’s Tale: A Pilgrimage to the Dawn of Evolution*. Starting with humans, the book (and the course) moves backward exploring the characteristics and biological innovations of the various groups with which we converge as we move down the tree of life until we end with the earliest bacteria. By starting with ourselves, we begin the journey with the familiar, and continue to the less familiar as we develop the knowledge to appreciate the traits of more exotic forms of life. In the process, we will come to fully appreciate biological diversity through an understanding of genetics and the process of evolution. Organisms will be investigated through the disciplines of anatomy, physiology, behavior, and ecology. The changing chemistry, climates, and geography of the earth, which provide the backdrop for evolutionary change, will be explored. By moving from one small twig down through the increasingly thick branches to the main trunk of the tree of life, we will develop a deep appreciation for the connectedness of all living things and for the amazing creativity of the evolutionary process. Occasional laboratory exercises will provide concrete examples of the life forms and processes discussed in class.

## General Biology

### *Drew E. Cressman*

The number and diversity of living organisms on earth is staggering, so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics ranging from the microscopic to the macroscopic and the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

## Human Origins: The Forging of Our Species

### *Raymond D. Clarke*

Most of the traditional liberal arts curriculum focuses on human culture, primarily Western culture of the last 2,500 years. However, anatomically modern humans have existed for perhaps 100,000 years, and the human lineage has about a five-million-year unique history on the African continent. In this course we will examine the history of our species from an evolutionary perspective. This will involve an examination of the modern theory of evolution, including some of the recent controversies. With this knowledge we will be able to understand the factors that cause a species to change, and we will be in a position to investigate the fossil record sensibly. After quickly exploring our connections to other groups, we will focus on ape-human comparisons and our own fossil history. This will be done from the traditional paleontological perspective as well as by using modern techniques from molecular and population biology. Such investigation naturally leads to a discussion of modern biological diversity of humans. Since many of our current ideas about our past are in a state of flux, the course also will introduce students to scientific controversy and the nature of scientific “proof.”

## Immunology

### *Leah Olson*

The immune system is the vast and complex network of cells, and the chemical messengers that they secrete, that continuously fight to protect our bodies from attack

by disease-causing organisms. With a well-functioning immune system, we are blissfully unaware of the myriad of assaults targeted against us daily—a parent can care for her or his child with chicken pox without risk of infection. The tragic consequences of an improperly functioning immune system are dramatically evident in AIDS and other immune disorders, including autoimmune diseases such as arthritis, lupus, and myasthenia gravis, as well as allergic reactions, including the increasingly prevalent asthma. Many of the questions of immune function are those of communication. How do the cells of the immune system know how and where to go to fight an intruder? How do they know what kind of attack to mount? How are they able to recognize foreign cells as distinct from the cells of our own bodies? Why does the hormonal environment of women make them more susceptible to autoimmune disorders? How does the mother's immune system know not to attack the fetus, a foreign tissue growing within her? These questions of communication are questions of basic cell and molecular biology, and are at the forefront of both modern biology and medicine

## Origins: The Simplicity Behind Complexity

### *Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh* **Origins: The Simplicity Behind Complexity**

*Mr. Hinrichs, Mr. King, Ms. Olson, Mr. Siff, Ms. Singh*

### LECTURE, SECOND SEMESTER

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as, How do complex systems arise from simple (and often random) interactions among elementary constituents? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? How can “living” organic matter arise in a “dead” inorganic world? Are human beings the only species that reason mathematically? What is the adaptive advantage of having “numbers sense”? Why is consciousness such a challenge to formalize? How does the advent of computers complicate the matter? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

*Open to any interested student.*

## Plants and Society: Contemporary Issues in Botany

**Kenneth M. Cameron**

Although we often take them for granted, plants shape our daily lives and our culture in fundamental ways. They provide the food that nourishes us, the medicine that heals us, the drugs that stimulate us, the fibers that clothe us, and the timber that shelters us. We symbolically mark holidays and special events in our lives with plants such as pumpkins, shamrocks, roses, evergreens, and lilies. Access to plant products including opium, tea, sugarcane, rubber, quinine, and spices have prompted societies to go to war. Moreover, much of the global economy is based on valuable commodities from plants or plant by-products (e.g., coal, oil, coffee, cocoa, and grain). As the primary producers of oxygen and consumers of carbon dioxide, plants not only sustain humans, but all of life on earth. In this course we will examine the role that plants play in an overstressed planet ecosystem and in human societies by addressing some problematic issues related to plants in our world. We will address the controversies surrounding genetically modified crops, organic farming, herbal medicine, eradication of invasive weeds, rising carbon dioxide levels, legalization of marijuana, rain forest destruction, tobacco regulation, and caffeine labeling, among others. Occasional field trips will be used to further emphasize the importance of plants in our world.

## Principles of Botany

**Peter Cameron**

Understanding the biology of plants is fundamental to understanding the complex web of life on earth and its evolutionary history. Nearly all other organisms, including humans, rely on plants directly or indirectly for their sources of food and oxygen. Plants are essential to our existence, and by studying them in detail, biologists learn more about our own species and the world we inhabit. This course is an introductory, scientific study of the plant kingdom. The first half of the course will address aspects of plant genetics, cells, growth, development, morphology, and anatomy. The second half will cover plant physiology, reproduction, diversity, evolution, and ecology. Weekly lectures and textbook readings will be supplemented with video presentations from *The Private Life of Plants* series, at least one field trip to the New York Botanical Garden, and occasional laboratory sessions. In addition to covering all aspects of plant biology, an introduction to bacteria, algae, and fungi will also be presented.

## 2006-2007

## Anatomy and Physiology

**Sanjoy Chakraborty**

In an era of incredible advancement in science and technology, perhaps the health care system, i.e., the understanding of the human body, is arguably the most astonishing of all. Those preparing for careers in the health sciences need to understand the human body in greater detail than ever before. Many students preparing for careers outside the biomedical areas also need to understand how the human body works. This course is beneficial for a wide variety of students. It includes such diverse fields as the social sciences, criminal justice, preschool through secondary education, athletics and fitness training, as well as the visual and performing arts. Moreover, knowing body mechanisms helps a person to make a difficult decision about one's own health or the health of loved ones and also prepare people to ask appropriate questions of their health providers. Anatomy and Physiology provides verbal and visual illustration of structures and function and demonstrates the majesty, harmony, and complexity of the human organism. Students will understand how different organ systems, organs, tissues, and finally, cells communicate with each other and perform daily functions. The beginning of the study concerns the acquisition of knowledge, but gradually it becomes important for students to develop the ability to solve practical, real-life problem. Students will also be given the opportunity to do hands-on work with fetal pig, sheep heart, and human skeleton. Relevant health problems or diseases will also be discussed.

*Open to any interested student.*

## Drugs and the Brain

**Leah Olson**

What causes depression or schizophrenia? Are they mental disorders? Brain disorders? Why do drugs help these conditions? Why do humans and many other animals "like" the effect of psychotropic drugs? What is the basis for addiction to these drugs? All these questions are really questions about the brain—what it is, and how it functions to generate "the mind." We now know that chemical messengers are used for communication between neurons in the brain, and disorders in communication can result in severe behavioral disorders—Alzheimer's disease, anxiety, and schizophrenia, to name a few. As we learn more about how drugs relieve or promote disorders in chemical communication, and thus behavior, we learn more about what the brain is and how it functions. This course will be a study of the brain, focusing on chemicals as a tool to help unravel that mystery which is the mind.

*Open to any interested student.*

## Field Botany

**Kenneth M. Cameron**

More than three thousand species of vascular plants are found in New York State, and most of these grow in the metropolitan New York area. They are classified into about two hundred different families with names like Asteraceae (the sunflower family), Poaceae (grasses), Liliaceae (lilies), and Aceraceae (maples). Although this diversity is small in comparison to many tropical parts of the world, our flora is an important one and has been well-documented in Gleason and Cronquist's *Manual of Vascular Plants of Northeastern United States and Adjacent Canada*. This course is designed for both the science and non-science student who wishes to learn more about the local plants and plant communities growing in our area. During the winter months, we will become familiar with the technical terminology applied to plant structures, alternative systems of plant classification, rules of botanical nomenclature, and methods of plant study both in the laboratory and in the field. As spring approaches, classes will be held outdoors as often as possible. These weekly outdoor field excursions will take us to different habitats near and far. By the end of the course, students will become intimately familiar with and easily able to identify at least forty different families and more than one hundred native plant species.

*Open to any interested student.*

## General Biology

**Leah Olson, Raymond D. Clarke**

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*Open to any interested student.*

## Human Genetics

**Drew E. Cressman**

The formation of an individual's life is dependent on a complex mixture of cultural experiences, social interactions, and personal health and physiology. At the center of this intricate web lies the biological components unique to each of us, yet shared in some form by all life on earth—our genes. Genes contribute much to what makes each of us an individual, from hair color and body shape to intelligence and personality. Such genes and traits are inherited from our parents, yet environmental factors can profoundly influence their function in different individuals. Stunning advancements in the field of genetics are reported every day, from the identification of new genes for particular traits to the development of gene-based tests for human diseases. But what exactly are genes and how do they work in humans? In this course, we will explore how genes and chromosomes provide the basic blueprint that leads to our unique physical and behavioral characteristics. In doing so, we will discuss the central concepts of human genetics, including the mechanisms and patterns of inheritance, sex-linked traits, the genetics of behavior, DNA and proteins, the role of mutations in causing disease, human origins and evolution, and the application of various genetic technologies such as gene therapy and genetically modified organisms. Readings will be drawn from texts as well as current popular-press and peer-reviewed articles. No previous background in biology is required, other than a curiosity and desire to understand the genetic mechanisms that shape human existence and make us who we are.

*Open to any interested student.*

## Human Origins: The Forging of Our Species

**Raymond D. Clarke**

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leads to a discussion of modern biological diversity of humans. Since many of our current ideas about our past are in a state of flux, the course also will introduce students to scientific controversy and the nature of scientific “proof.”

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## Marine Biology

**Raymond D. Clarke**

The ocean is the last of the great frontiers on earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will examine the physical characteristics of each of the major zones of the ocean and then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge, we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, review the tests, and discuss conference papers, which may be written on any basic or applied aspect of marine biology.

*Open to any interested student.*

## The Biology of Living and Dying

**Leah Olson**

“He not busy being born is busy dying.”

—Bob Dylan

Researchers at the Massachusetts General Hospital have discovered that a gene used by the tiny worm *C. elegans* to regulate how much it eats, how fat it becomes, and how long it lives is strikingly similar to the gene for the human insulin receptor. Poets and scientists agree. Eating and getting old, sex and death; these processes seemed inexorably linked. A single gene that governs what you eat and how long you live? What's the link? Why is obesity now described as an epidemic in the United States? Can we live longer by eating less? Why is it so hard for people to permanently lose weight? Why should there be a gene that *causes* aging? If aging is a deliberate, genetically programmed phenomenon and

not just the body wearing out, might modern biology be able to find a cure? Is it even ethical to try to pursue a fountain of youth? This course will explore these and other questions about the biological regulation of eating and body weight and the process of aging and death.

*Open to any interested student.*

## The Feeling Brain: The Biology and Psychology of Emotions

**Elizabeth Johnston, Leah Olson**

*Intermediate—Spring*

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals, and he argued for an evolutionary understanding of emotions as a biological phenomenon; William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neuroscience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life, and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of investigation of emotions in order to define our terms, and then proceed quickly to the new experimental work being developed in both humans and animal models. Some of the questions to be entertained are, What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision making?

*Intermediate.*

## Virology

**Drew E. Cressman**

Viruses are some of the smallest biological entities found in nature, yet at the same time perhaps the most notorious. Having no independent metabolic activity of their own, they function as intracellular parasites depending entirely on infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than eighteen million people since its identification and infected twice that number. Ebola, West Nile virus, herpes, and pox viruses are all well-known viruses yet shrouded in fear and mystery. During

the course of this semester, we will examine the biology of viruses, discussing their physical and genetic properties, their interaction with host cells, their ability to commandeer the cellular machinery for their own reproductive needs, the effects of viral infection on host cells, and finally how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been portrayed in literature, with readings including Laurie Garrett's *The Coming Plague* and Richard Preston's *The Hot Zone*.

*Intermediate. Previous course work in biology is required.*

## 2007-2008

### Anatomy and Physiology

**Laura Klein**

If any science course can be said to be universally and intimately linked to the human experience, it is the study of how the body functions through actions and interactions of its structures. Students planning to focus on biology, medicine, or an allied health field will find that Anatomy and Physiology is a core course. However, anyone can gain insights into their own interests and areas of inspiration from exploring the workings of the human body. We have all, as infants, stared fascinated at the discovery of our own hand and, depending on our individual interests, continue to wonder about any number of diverse issues that concern human form and function. The question of how a familial inherited disease becomes expressed can lead to investigation into the ethical considerations involved in disclosing such genetic information. Investigation into environmental effects that disrupt pulmonary physiology and favor the development of asthma or emphysema can be critical to shaping public policy concerning environmental standards. Insights into how a painter perceives color composition or a dancer or athlete experiences subtle movements can suggest creative new approaches to these art forms. In order for this one-semester course to fill the needs of such a diverse student population, it will emphasize and revisit important concepts that pertain to all the levels of organization from cell to organism and to all systems of the human body. These systems will be explored as members of a few groups that are conceptually related with regard to function. Finally, students will be able to tailor their exploration to suit their individual goals through their independent reading and research and in group projects and presentations that expand the breadth of the class exposure to include the in-depth explorations of their fellow students.

### Cell Biology

**Drew E. Cressman**

Cells are the most basic units of life on the planet—all life forms are simply conglomerations of cells, ranging

from the individual bacterial cells to higher order plants and animals. Humans themselves are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while keeping in mind their larger role in tissues and organs. If we can understand the structures and functions of the individual cells that serve as subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms.

### Ecological Principles

**Raymond D. Clarke**

Ecology is the science of the relationship of living things to their living and non-living environments. While providing the underpinnings for environmentalism, ecology exists independently as a basic science. This course will introduce the student to the major concepts of ecology: the flow of energy and cycling of nutrients through ecosystems, the regulation of population size, the ways in which species are grouped together to form natural communities, and the factors that contribute to the stability of natural systems. These concepts will help students evaluate such current issues as biodiversity, global warming, ozone depletion, food production, and energy use. Classes will be augmented by field trips.

### First-Year Studies: Conflicts in Biology

**Drew E. Cressman**

As the frontiers of science are pushed forward, conflicts naturally emerge between new hypotheses and established ideas. Biology is no exception to this rule. Since the time of the ancient Greeks, new proposals examining the biological nature of humans and the living world have initially met with resistance and even ridicule before becoming established as modern paradigms. What appears obvious now was once regarded as revolutionary, while it is conceivable that current ideas one day will be regarded as bordering on the absurd. Oftentimes these conflicts arise not only due to the convergence of scientific principles, but also result from personality clashes of the individuals involved in the research area. Paradigm shifts have occurred in a variety of biological fields, ranging from early ideas on heredity and evolution to more recent advances in prions and mad cow disease, animal model usage, sex determination, cutting-edge cancer therapies, and the interplay between genes and the environment. Using these and other examples, we will examine the progress of biological thought and the persistence of the scientific method in changing our understanding of life.

## General Biology

**Raymond D. Clarke, Leah Olson**

The number and diversity of living organisms on earth is staggering, so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics ranging from the microscopic to the macroscopic and the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

*Ms. Olson, first semester*

*Mr. Clarke, second semester*

## Human Origins: The Forging of Our Species

**Raymond D. Clarke**

Most of the traditional liberal arts curriculum focuses on human culture, primarily Western culture of the last 2,500 years. However, anatomically modern humans have existed for perhaps 100,000 years, and the human lineage has about a five-million-year unique history on the African continent. In this course, we will examine the history of our species from an evolutionary perspective. This will involve an examination of the modern theory of evolution, including some of the recent controversies. With this knowledge we will be able to understand the factors that cause a species to change, and we will be in a position to investigate the fossil record sensibly. After quickly exploring our connections to other groups, we will focus on ape-human comparisons and our own fossil history. This will be done from the traditional paleontological perspective as well as by using modern techniques from molecular and population biology. Such investigation naturally leads to a discussion of modern biological diversity of humans. Since many of our current ideas about our past are in a state of flux, the course also will introduce students to scientific controversy and the nature of scientific “proof.”

## Introduction to Genetics

**Drew E. Cressman**

At the biological core of all life on earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought process, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the molecular functions of genes and DNA, and how mutations in DNA can lead to physical abnormalities and diseases such as Down and Turner's syndromes, hemophilia, and cancer. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence. Classes will be supplemented with laboratory work.

## Marine Biology

**Raymond D. Clarke**

The ocean is the last of the great frontiers on earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean and then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge, we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

## Psychoneuroimmunology

**Leah Olson**

This tongue twister has been coined to describe biology's newest field, a discipline that emphasizes the connections between the two most complex systems of the body—the nervous system and the immune system.

The field investigates the possibility that the “mind” or mental states can influence health and attempts to understand the biological mechanisms that allow a two-way communication between them. The course will develop a strong general groundwork in both immunology and the brain and also will include more specialized readings from psychoneuroimmunology.

## The Feeling Brain: The Biology and Psychology of Emotions

*Elizabeth Johnston, Leah Olson*

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals, and he argued for an evolutionary understanding of emotions as a biological phenomenon; William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neuroscience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of investigation of emotions in order to define our terms and then proceed quickly to the new experimental work being developed in both humans and animal models. Some of the questions to be entertained: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision making?

## Topics in Cell Biology

*Leah Olson*

Cell biological pathways that define the basic metabolic processes of cells are currently understood to be responsible for cell aging and cell death. That is, the very processes essential for maintaining life—the breakdown and processing of food—are the pathways that eventually cause death. This understanding—that nutrient pathways are central in informing cellular decisions about life and death—recently lead to the stunning experiment that showed that feeding mice large amounts of resveratrol, the ingredient in red wine thought to be responsible for the “French paradox,” could significantly extend the healthy life span of mice. What are these pathways? This course will explore these and related topics that are on the cutting edge of work

in cell biology. The course will be conducted as a journal club; that is, students will be reading and making presentation from the primary literature on selected topics primarily centered on issues related to nutrient processing and cell senescence and aging. Topics covered will include insulin receptor signaling that functions to maintain levels of blood glucose and how defects in those signaling pathways give rise to diabetes; other nutrient-sensing pathways in the cell; cell death, or apoptosis; oxygen-free radical production and its regulation; and fat metabolism. We will also be tying the mechanisms being studied at the cell level to issues related to the regulation of eating, obesity, aging, and other organismal level functions.

## 2008-2009

### Cell Biology

*Drew E. Cressman*

Cells are the most basic unit of life on the planet—all life forms are simply conglomerations of cells, ranging from the individual bacterial cells to higher-order plants and animals. Humans themselves are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while keeping in mind their larger role in tissues and organs. If we can understand the structures and functions of the individual cells that serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms. Classes will be supplemented with laboratory work.

### Drugs and the Brain

*Leah Olson*

What causes depression or schizophrenia? Are they mental disorders? Brain disorders? Why do drugs help these conditions? Why do humans and many other animals “like” the effect of psychotropic drugs? What is the basis for addiction to these drugs? All these questions are really questions about the brain—what it is, and how it functions to generate “the mind.” We now know that chemical messengers are used for communication between neurons in the brain, and disorders in communication can result in severe behavioral disorders—Alzheimer’s disease, anxiety, and schizophrenia, to name a few. As we learn more about how drugs relieve or promote disorders in chemical communication, and thus behavior, we learn more about what the brain is and how it functions. This course will be a study of the brain, focusing on chemicals as a tool to help unravel that mystery which is the mind.



## First-Year Studies: Brain and Behavior

### Leah Olson

Is there a biological basis for consciousness? Do animals have minds? How do biologists study emotions? Does genetics determine behavior? This course will examine a wide variety of questions about the brain and behavior, in both humans and nonhumans, by reading topical books and articles by researchers and scientists exploring both the biology and the philosophy of the mind. We will learn the basic biology of neuroscience, but much classroom time will be devoted to discussions of readings, by major thinkers, both contemporary and historical, including Descartes, Darwin, Steven Pinker, and Antonio Damasio, who have tried to understand the biological relationship between brain, mind, and behavior.

## General Biology

### Raymond D. Clarke, Drew E. Cressman

The number and diversity of living organisms on earth is staggering, so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics ranging from the microscopic to the macroscopic and the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

Mr. Cressman, *FALL SEMESTER*

Mr. Clarke, *SPRING SEMESTER*

## Introduction to Genetics

### Drew E. Cressman

At the biological core of all life on earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth

by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the molecular functions of genes and DNA, and how mutations in DNA can lead to physical abnormalities and diseases such as Down and Turner syndromes, hemophilia, and cancer. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence. Classes will be supplemented with laboratory work.

*Open to any interested student with permission of the instructor.*

## Oceans in Peril

### Raymond D. Clarke

Living on land, humans have always been more sensitive to disruptions in terrestrial environments than in the aquatic. For most of history, we considered the oceans to be essentially limitless sources of fish and absorbers of waste. Local collapses of fish populations have been appreciated for many hundreds of years, but there always were new frontiers to exploit. We are now expanding into the last frontier, the deep sea, and rapidly depleting the slow-growing, long-lived species that live there. While we remove fish and other organisms at unsustainable rates, we are inadvertently dumping a host of toxic chemicals such as mercury into the system and they are coming back to haunt us. Other pollutants are generating an increasing number of "dead zones." And most pervasive is the carbon dioxide we are releasing into the biosphere causing a warming that is right now gravely altering arctic ice-based ecosystems and tropical coral reef ecosystems. Furthermore, the additional carbon dioxide is acidifying the oceans, which greatly stresses organisms with limestone skeletons, such as clams, corals, and several forms of plankton that form the base of open-water food chains. These disruptions act synergistically to degrade marine ecosystems and render them less diverse, less valuable, and less interesting. In this course, we will not only come to appreciate the damage being done, but will consider the ways in which we can mitigate the damage and restore the function of many marine ecosystems. To this end, we will have to return to history and try to get a perspective on what a pristine marine system looks like.

*Intermediate. Open to students who have taken a previous college biology course.*

## Principles of Botany

### Kenneth G. Karol

Understanding the biology of plants is fundamental to understanding the complex web of life on earth and its evolutionary history. Nearly all other organisms, including humans, rely on plants directly or indirectly for their food and oxygen. Consequently, plants are

essential to our existence and by studying them in detail we learn more about our own species and the world we inhabit. This course is an introductory survey of botany. The first half of the course will examine aspects of plant anatomy, morphology, physiology, and development. The second half will cover plant genetics, reproduction, diversity, and evolution. Weekly lectures and textbook readings will be supplemented with video presentations from *The Private Life of Plants* series and occasional laboratory sessions. In addition to covering many facets of plant biology, an introduction to bacteria and algae will also be presented.

## Psychoneuroimmunology

**Leah Olson**

This tongue twister has been coined to describe biology's newest field, a discipline that emphasizes the connections between the two most complex systems of the body—the nervous system and the immune system. The field investigates the possibility that the “mind” or mental states can influence health and attempts to understand the biological mechanisms that allow a two-way communication between them. The course will develop a strong general groundwork in both immunology and the brain and also will include more specialized readings from psychoneuroimmunology.

## 2009-2010

### Advanced Cell Biology: Regulation of Cell Function

**Drew E. Cressman**

The different kinds of cells in an organism and the different ways that any cell can respond to changes in their environment result from differences in the timing and level of expression of various genes that are responsible for their different cellular activity. Therefore, a fundamental question in biology is to understand the mechanisms used by cells to regulate gene expression and subsequent cell function. Most regulation of gene function occurs at the level of DNA activity (transcription), and it has been estimated that 10% of all human genes encode the transcription factors responsible for this level of regulation. However, because of the complexity of the cell and the critical need to maintain normal cell function in a variety of environments, multiple mechanisms have evolved to modify and control cell activity. In this course, we will focus on these various mechanisms, examining regulatory events at the level of transcription, translation, receptor activity and signal transduction, determination of cell fate, and the modification and localization of intracellular proteins. Once we understand how cells regulate their function, we can begin to imagine ways in which we may intervene to modify specific cell activities, as well as how specific

chemicals and compounds alter these regulatory mechanisms to the detriment of the cell. Readings are drawn entirely from the primary literature covering the latest developments in cell biology.

## Ecology

**Raymond D. Clarke**

Ecology is the science of the relationship of living things to their living and non-living environments. While providing the underpinnings for environmentalism, ecology exists independently as a basic science. This course will introduce the student to the major concepts of ecology: the flow of energy and cycling of nutrients through ecosystems, the regulation of population size, the ways in which species are grouped together to form natural communities, and the factors that contribute to the stability of natural systems. In addition to the fundamental principles, we will explore the observational and experimental support for these ideas, both qualitative and quantitative. These methods and concepts will help students evaluate such current issues as biodiversity, global warming, food production, and energy use. Classes will be augmented by field trips.

*Intermediate.*

## General Biology

**Drew E. Cressman, Leah Olson**

The number and diversity of living organisms on Earth is staggering and so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and with the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics, ranging from the microscopic to the macroscopic and the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

*Drew Cressman will teach this course in the fall; Leah Olson will teach this course in the spring.*

## Human Genetics

**Drew E. Cressman**

The formation of an individual's life is dependent upon a complex mixture of cultural experiences, social interactions, and personal health and physiology. At the center of this intricate web lies the biological components that are unique to each of us yet shared, in some form, by all life on earth—our genes. Genes contribute much to what makes each of us an individual, from hair color and body shape to intelligence and personality. Such genes and traits are inherited from our parents, yet environmental factors can profoundly influence their function in different individuals. Stunning advancements in the field of genetics are reported every day, from the identification of new genes for particular traits to the development of gene-based tests for human diseases. But what exactly are genes, and how do they work in humans? In this course, we will explore how genes and chromosomes provide the basic blueprint that leads to our unique physical and behavioral characteristics. In doing so, we will discuss the central concepts of human genetics, including: the mechanisms and patterns of inheritance, sex-linked traits, the genetics of behavior, DNA and proteins, the role of mutations in causing disease, human origins and evolution, and the application of various genetic technologies such as stem cells and genetically modified organisms. Readings will be drawn from texts, as well as from current popular-press and peer-reviewed articles. No previous background in biology is required other than a curiosity and desire to understand the genetic mechanisms that shape human existence and make us who we are.

## Introduction to Neuroscience

**Leah Olson**

The study of the nervous system takes place at many levels, from the molecules that carry messages between and within individual cells of the nervous system, or the neuron, to complex behaviors—sensing, moving, learning, and feeling. This course will begin with an in-depth introduction to the basic cellular and molecular biology of the nervous system, exploring how nerve cells are designed to both integrate and communicate complex information. This background will serve as a foundation as we go on to explore how neurons are organized into even more complex nervous systems such as the human brain, capable of complex perceptions, learning, thinking, planning, and language. Although studies from human neurobiology are included, many studies from nonhumans will be used as models for understanding basic brain functions.

*Open to sophomores, juniors, and seniors. Some biology or psychology background is recommended.*

## Marine Biology

**Raymond D. Clarke**

The ocean is the last of the great frontiers on Earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean and then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge, we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

*Open to any interested student.*

## Principles of Botany

**Kenneth G. Karol**

Understanding the biology of plants is fundamental to understanding the complex web of life on earth and its evolutionary history. Nearly all other organisms, including humans, rely on plants directly or indirectly for their food and oxygen. Consequently, plants are essential to our existence; and by studying them in detail, we learn more about our own species and the world we inhabit. This course is an introductory survey of botany. The first half of the course will examine aspects of plant anatomy, morphology, physiology, and development. The second half will cover plant genetics, reproduction, diversity, and evolution. Weekly lectures and textbook readings will be supplemented with occasional laboratory sessions. In addition to covering many facets of plant biology, an introduction to bacteria and algae will also be presented.

## The Feeling Brain

**Elizabeth Johnston, Leah Olson**

**Intermediate—Fall**

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals and argued for an evolutionary

understanding of emotions as a biological phenomenon. William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neuroscience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of the investigation of emotions in order to define our terms and then proceed quickly to the new experimental work being developed in both humans and animal models. Some of the questions to be entertained are: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision-making?

*This is a joint seminar.*

## Virology

### Drew E. Cressman

Viruses are some of the smallest biological entities found in nature yet, at the same time, perhaps the most notorious. Having no independent metabolic activity of their own, they function as intracellular parasites depending entirely on infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than 18 million people since its identification and infected twice that number. Ebola, West Nile virus, herpes and pox viruses are all well-known viruses yet shrouded in fear and mystery. During the course of this semester, we will examine the biology of viruses, discussing their physical and genetic properties, their interaction with host cells, their ability to commandeer the cellular machinery for their own reproductive needs, the effects of viral infection on host cells, and finally how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been portrayed in literature, with readings including Laurie Garrett's *The Coming Plague* and Richard Preston's *The Hot Zone*.

*Advanced. Previous course work in biology is required.*

## 2010-2011

## Anatomy and Physiology

### Open—Spring

If any science course can be considered universally and intimately linked to the human experience, it is the study of how the body functions through actions and interactions of its structures. Students planning to focus on biology, medicine, or an allied health field will find that Anatomy and Physiology is a core course. However, anyone can gain insights into their own interests and areas of inspiration from exploring the workings of the human body. We have all, as infants, stared fascinated at the discovery of our own hand and, depending on our individual interests, continue to wonder about any number of diverse issues that concern human form and function. The question of how a familial inherited disease becomes expressed may lead to investigation into the ethical considerations involved in disclosing such genetic information. Investigation into environmental effects that disrupt pulmonary physiology and favor the development of asthma or emphysema can be critical to shaping public policy concerning environmental standards. Insights into how a painter perceives color composition or how a dancer or athlete experiences subtle movements may suggest creative new approaches to these art forms. In order for this one-semester course to fill the needs of such a diverse student population, it will emphasize and revisit important concepts that pertain to all the levels of organization, from cell to organism and to all systems of the human body. These systems will be explored as members of a few groups that are conceptually related with regard to function. Finally, students will be able to tailor their exploration to suit their individual goals through their independent reading and research and in group projects and presentations that expand the breadth of the class exposure to include the in-depth explorations of their fellow students.

*Open to any interested student.*

## Biological Basis of Human Disease

### Drew E. Cressman

### Open—Spring

To ultimately cure a particular human disease, it is essential to understand the underlying causes of that disease. In the past decade, our knowledge of the cellular and molecular defects responsible for such syndromes as breast cancer, cystic fibrosis, and diabetes has increased exponentially. In this course, we will begin by reviewing some basic cell biology and genetics; then, we will address the biological causes of a variety of classes of human diseases, ranging from simple single-gene diseases such as sickle cell anemia to complex syndromes such as diabetes and hypertension. Critical questions will include how and when is the disease initiated? How is it propagated through the body? How does it avoid the

immune system, and how does the body respond? What types of therapy are applied to treat affected individuals? We will also examine animal model systems such as transgenic or knockout mice used to study these diseases, as well as the potential and pitfalls of treatments such as gene therapy, silencing RNA, anti-angiogenic drugs, and tumor antigen immunization.  
*Open to any interested student.*

## Cell Biology

**Drew E. Cressman**

*Intermediate—Spring*

Cells are the most basic unit of life on the planet—all life forms are simply conglomerations of cells, ranging from the individual bacterial cells to higher order plants and animals. Humans themselves are made up of trillions of cells. So what exactly is a cell? What is it made of? How does it function? In a complex organism, how do cells communicate with one another and coordinate their activities? How do they regulate their growth? What role do genes play in controlling cellular function? This course will address these questions and introduce the basic biology of cells while keeping in mind their larger role in tissues and organs. If we can understand the structures and functions of the individual cells that serve as the subunits of larger organisms, we can begin to understand the biological nature of humans and other complex life forms. Classes will be supplemented with weekly laboratory work.  
*Intermediate.*

## General Biology I: Cellular and Molecular Biology

**Drew E. Cressman**

*Lecture, Open—Fall*

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how these principles relate to the mechanisms of evolution. Throughout the semester, we will discuss the individuals responsible for major discoveries, as well as the experimental techniques and processes by which such advances in biological understanding are made. This semester-long course is designed to be followed in sequence by “General Biology 2: Organismal and Population Biology.” Classes will be supplemented with weekly laboratory work.  
*Open to any interested student.*

## General Biology II: Organismal and Population Biology

**Raymond D. Clarke**

*Intermediate, Lecture—Spring*

The number and diversity of living organisms on Earth is staggering and so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and with the environment form the basis of endless and fascinating study. This course is designed to follow “General Biology 1: Cellular and Molecular Biology,” and the sequence is a fundamental introduction to the science of life—the broad field of biology. In this component, we will explore the diversity of life, how biologists attempt to order this diversity through systematics, the anatomy and physiology of various life forms, and the ways they interact behaviorally and ecologically. In addition to describing structures and examining mechanisms, we will explore the processes of hypothesis formation, experimental design, and the interpretation of results. Classes will be supplemented with weekly laboratory work.

*Intermediate.*

## Introduction to Genetics

**Drew E. Cressman**

*Open—Fall*

At the biological core of all life on Earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the molecular functions of genes and DNA and how mutations in DNA can lead to physical abnormalities and diseases such as Down and Turner syndromes, hemophilia, and cancer. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence. Classes will be supplemented with weekly laboratory work.

*Open, with permission, to any interested student.*

## Introduction to Neuroscience

**Leah Olson**

*Intermediate—Spring*

The study of the nervous system takes place at many levels, from the molecules that carry messages between and within individual cells of the nervous system, or the

neuron, to complex behaviors—sensing, moving, learning, and feeling. This course will begin with an in-depth introduction to the basic cellular and molecular biology of the nervous system, exploring how nerve cells are designed to both integrate and communicate complex information. This background will serve as a foundation as we go on to explore how neurons are organized into even more complex nervous systems, such as the human brain, that are capable of complex perceptions, learning, thinking, planning, and language. Although studies from human neurobiology are included, many studies from nonhumans will be used as models for understanding basic brain functions.

*Open to sophomores and above. Some biology or psychology background is recommended.*

## Marine Biology

**Raymond D. Clarke**

*Open—Fall*

The ocean, the last of the great frontiers on Earth, is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas?

These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean and then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge, we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

*Open to any interested student.*

## The Biology of Living and Dying

**Leah Olson**

*Open—Fall*

"He not busy being born is busy dying." —Bob Dylan  
Researchers at Massachusetts General Hospital have discovered that a gene used by the tiny worm *C. elegans* to regulate how much it eats, how fat it becomes, and how long it lives is strikingly similar to the gene for the human insulin receptor. Poets and scientists agree. Eating and getting old, sex and death...these processes

seemed inexorably linked. A single gene that governs what you eat and how long you live: What's the link? Why is obesity now described as an epidemic in the United States? Can we live longer by eating less? Why is it so hard for people to permanently lose weight? Why should there be a gene that *causes* aging? If aging is a deliberate, genetically programmed phenomenon and not just the body wearing out, might modern biology be able to find a cure? Is it even ethical to try to pursue a fountain of youth? This course will explore these and other questions about the biological regulation of eating and body weight and the process of aging and death.  
*Open to any interested student.*

## The Feeling Brain: The Biology and Psychology of Emotions (biology)

**Elizabeth Johnston, Leah Olson**

*Intermediate—Fall*

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals and argued for an evolutionary understanding of emotions as a biological phenomenon. William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of "affective neuroscience." This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of the investigation of emotions in order to define our terms and then quickly proceed to the new experimental work being developed in both human and animal models. Some of the questions to be entertained are: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision-making? *This is a joint seminar.*

*Open to sophomores and above.*

## Topics in Cell Biology

**Leah Olson**

*Advanced—Spring*

Cell biological pathways that define the basic metabolic processes of cells are currently understood to be responsible for cell aging and cell death; that is, the very processes that are essential for maintaining life—the breakdown and processing of food—are the pathways

that eventually cause death. This understanding—that nutrient pathways are central in informing cellular decisions about life and death—recently led to the stunning experiment that showed that feeding mice large amounts of resveratrol, the ingredient in red wine thought to be responsible for the “French paradox,” could significantly extend the healthy lifespan of mice. What are these pathways? This course will explore these and related topics that are on the cutting edge of work in cell biology. The course will be conducted as a journal club; that is, students will be reading and making presentations from the primary literature on selected topics primarily centered on issues related to nutrient processing and cell senescence and aging. Topics covered will include: insulin receptor signaling, which functions to maintain levels of blood glucose, and how defects in those signaling pathways give rise to diabetes; other nutrient-sensing pathways in the cell; cell death, or apoptosis; oxygen-free radical production and its regulation; and fat metabolism. We will also be tying the mechanisms being studied at the cell level to issues related to the regulation of eating, obesity, aging, and other organismal-level functions.

*Advanced.*

## 2011-2012

### Anatomy and Physiology

**Beth Ann Ditkoff**

*Open—Fall*

Anatomy is the branch of science that explores the bodily structure of living organisms, while physiology is the study of the normal functions of these organisms. In this course, we will explore the human body in both health and disease. Focus will be placed on the major body units such as skin, skeletal, muscular, nervous, endocrine, cardiovascular, respiratory, digestive, urinary and reproductive systems. By emphasizing concepts rather than the memorization of facts, we will make associations between anatomical structures and their functions. The course will take a clinical approach to health and illness, with examples drawn from medical disciplines such as radiology, pathology, and surgery. A final conference paper is required at the conclusion of the course. The topic will be chosen by each student to emphasize the relevance of anatomy/physiology to our understanding of the human body.

### Biology of Cancer

**Drew E. Cressman**

*Intermediate—Fall*

Cancer is likely the most feared and notorious of human diseases, being devastating in both its scope and its prognosis. It has been described as an alien invader inside one's own body, characterized by its insidious spread and devious ability to resist countermeasures.

Cancer's legendary status is rightfully earned, accounting for 13% of all human deaths worldwide and killing an estimated eight million people annually. In 1971, President Richard Nixon declared a “war on cancer” and, since then, more than \$200 billion has been spent on cancer research. While clinical success has been modest, tremendous insights have been generated in understanding the cellular, molecular, and genetic mechanisms of this disease. In this course, we will explore the field of cancer biology, covering topics such as tumor viruses, cellular oncogenes and tumor suppressor genes, cell immortalization, multistep tumorigenesis, cancer development and metastasis, and the treatment of cancer. In addition, we will discuss new advances in cancer research and draw from recent articles in the published literature.

### Ecology

**Raymond D. Clarke**

*Intermediate—Spring*

Ecology is the science of the relationship of living things to their living and nonliving environments. While providing the underpinnings for environmentalism, ecology exists independently as a basic science. This course will introduce the student to the major concepts of ecology: the flow of energy and cycling of nutrients through ecosystems, the regulation of population size, the ways in which species are grouped together to form natural communities, and the factors that contribute to the stability of natural systems. In addition to the fundamental principles, we will explore the observational and experimental support for these ideas, both qualitative and quantitative. These methods and concepts will help students evaluate such current issues as biodiversity, global warming, food production, and energy use. Classes will be augmented by field trips.

### General Biology I: Cellular and Molecular Biology

**Drew E. Cressman**

*Lecture, Open—Fall*

Biology, the study of life on Earth, encompasses structures and forms ranging from the very minute to the very large. In order to grasp the complexities of life, we begin this study with the cellular and molecular forms and mechanisms that serve as the foundation for all living organisms. The initial part of the semester will introduce the fundamental molecules critical to the biochemistry of life processes. From there, we branch out to investigate the major ideas, structures, and concepts central to the biology of cells, genetics, and the chromosomal basis of inheritance. Finally, we conclude the semester by examining how these principles relate to the mechanisms of evolution. Throughout the semester, we will discuss the individuals responsible for major discoveries, as well as the experimental techniques and

process by which such advances in biological understanding are made. Classes will be supplemented with weekly laboratory work.

## General Biology II: Organismal and Population Biology

**Leah Olson**

*Lecture, Open—Spring*

The number and diversity of living organisms on Earth is staggering—and so common that we often take their very existence for granted. Yet the nature of these organisms, their mechanisms of survival, and their modes of interaction with each other and with the environment form the basis of endless and fascinating study. This course serves as a fundamental introduction to the science of life—the broad field of biology. As such, we cover a wide variety of topics, ranging from the microscopic to the macroscopic and from the laboratory to the field. The course will be divided into three parts. The first portion of the year will focus on the biology of cells and the chromosomal basis of inheritance. We will then turn our attention to the mechanisms of evolution and biological diversity. Finally, we will conclude by examining organismal functions and ecology. In addition to the science involved, we will discuss the individuals responsible for major discoveries and the process of hypothesis formation, experimental design, and interpretation of results. Classes will be supplemented with weekly laboratory work.

## Introduction to Genetics

**Drew E. Cressman**

*Open—Spring*

At the biological core of all life on Earth is the gene. The unique combination of genes in each individual ultimately forms the basis for that person's physical appearance, metabolic capacity, thought processes, and behavior. Therefore, in order to understand how life develops and functions, it is critical to understand what genes are, how they work, and how they are passed on from parents to offspring. In this course, we will begin by investigating the theories of inheritance first put forth by Mendel and then progress to our current concepts of how genes are transmitted through individuals, families, and whole populations. We will also examine chromosome structure and the molecular functions of genes and DNA and how mutations in DNA can lead to physical abnormalities and diseases such as Down's and Turner's syndromes or hemophilia. Finally, we will discuss the role of genetics in influencing such complex phenotypes as behavior and intelligence. Classes will be supplemented with weekly laboratory work.

## Marine Biology

**Raymond D. Clarke**

*Open—Fall*

The ocean is the last of the great frontiers on Earth and is widely heralded as the source of our future energy and food resources. The ocean is believed to be the cradle of life and certainly supports a much greater variety of living things than the freshwater or terrestrial environments. What is the nature of life in the ocean? How does marine life capture and share the sun's energy? Why are some areas of the ocean rich in life and others almost devoid of life? Can we farm the seas? These and other questions will be discussed in a systematic inquiry into marine biology. We will study the physical characteristics of each of the major zones of the ocean and then examine the kinds of marine organisms and the adaptations that suit them to their characteristic zones. This will lead to a discussion of our present use of the seas and our impact on the organisms that live there. With this knowledge, we will examine some of the exotic schemes proposed to harvest food and energy from the ocean and evaluate their probable effects on the ocean system. Classes will be supplemented by laboratory sessions and field trips. Conferences will be used to explain class material, to review the tests, and to discuss conference papers, which may be written on any basic or applied aspect of marine biology.

## Principles of Botany

**Kenneth G. Karol**

*Open—Fall*

Understanding the biology of plants is fundamental to understanding the complex web of life on Earth and its evolutionary history. Nearly all other organisms, including humans, directly or indirectly rely on plants for their food and oxygen. Consequently, plants are essential to our existence; and by studying them in detail, we learn more about our own species and the world that we inhabit. This course is an introductory survey of botany. The first half of the course will examine aspects of plant anatomy, morphology, physiology, and development. The second half will cover plant genetics, reproduction, diversity, and evolution. In addition to covering many facets of plant biology, an introduction to bacteria and algae will also be presented. Weekly lectures and textbook readings will be supplemented with occasional laboratory sessions.

## Topics in Cell Biology

**Leah Olson**

*Advanced—Spring*

Cell biological pathways that define the basic metabolic processes of cells are currently understood to be responsible for cell aging and cell death; that is, the very



processes that are essential for maintaining life—the breakdown and processing of food—are the pathways that eventually cause death. This understanding—that nutrient pathways are central in informing cellular decisions about life and death—recently led to the stunning experiment that showed that feeding mice large amounts of resveratrol, the ingredient in red wine thought to be responsible for the “French paradox,” could significantly extend the healthy lifespan of mice. What are these pathways? This course will explore these and related topics that are on the cutting edge of work in cell biology. The course will be conducted as a journal club; that is, students will be reading and making presentations from the primary literature on selected topics primarily centered on issues related to nutrient processing and cell senescence and aging. Topics covered will include: insulin receptor signaling, which functions to maintain levels of blood glucose, and how defects in those signaling pathways give rise to diabetes; other nutrient-sensing pathways in the cell; cell death, or apoptosis; oxygen-free radical production and its regulation; and fat metabolism. We will also be tying the mechanisms being studied at the cell level to issues related to the regulation of eating, obesity, aging, and other organismal-level functions.

## Virology

**Drew E. Cressman**

**Advanced—Spring**

Viruses are some of the smallest biological entities found in nature—yet, at the same time, perhaps the most notorious. Having no independent metabolic activity of their own, they function as intracellular parasites, depending entirely on infecting and interacting with the cells of a host organism to produce new copies of themselves. The effects on the host organism can be catastrophic, leading to disease and death. HIV has killed more than 18 million people since its identification and has infected twice that number. Ebola, West Nile virus, herpes, and pox viruses—are all well-known viruses yet shrouded in fear and mystery. During the course of this semester, we will examine the biology of viruses, discussing their physical and genetic properties, their interaction with host cells, their ability to commandeer the cellular machinery for their own reproductive needs, the effects of viral infection on host cells, and finally how viruses and other subviral entities may have originated and evolved. In addition, we will examine how viruses have been portrayed in literature, with readings that include Laurie Garrett's *The Coming Plague* and Richard Preston's *The Hot Zone*.

# Chemistry

## 2002-2003

### Atmospheric Chemistry

**Ryan Z. Hinrichs**

The sky appears endless . . . and so it has long been viewed as a vast, even infinite sink for dumping the gaseous waste of our industrialized society. However, the rise of urban populations coupled with increased use of technology demonstrated the sky's finiteness with the emergence of regional pollution: smog and acid rain. More recently, the issues have become global, including stratospheric ozone depletion and greenhouse gases. One role of the scientific community involves accurately assessing the extent of these environmental issues. A major challenge of these assessments relates to differentiating between human influences and natural atmospheric processes. We will consider the current state of knowledge on tropospheric and stratospheric chemistry — the lower and upper atmosphere. With this knowledge and the most recent data, we will assess the current condition of Earth's atmosphere.

### Biochemistry

**Mali Yin, Michael Malin**

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism. Prerequisite: Organic Chemistry and General Biology.

### General Chemistry

**Ryan Z. Hinrichs**

All matter, including the Earth, our bodies, and the air we breathe, comprises inconceivably small atoms and molecules. This understanding of our physical world has been formulated through hypothesis and experimentation and is at the core of chemistry: the study of matter and its transformations. We will begin by considering the contemporary model of matter, which utilizes quantum mechanics in understanding atomic structure and chemical bonding in molecules. Then we'll explore the "bang" of chemistry, discussing transformations of matter — or chemical reactions. Using ideas such as thermodynamics, dynamic equilibria, and chemical kinetics, we'll seek to understand these (sometimes dramatic) chemical reactions. Just as experimentation played a fundamental

role in the formulation of these ideas, it plays an integral part in learning them. Laboratory experiments will complement topics discussed in seminar.

### Organic Chemistry

**Mali Yin, Michael Malin**

This course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory students will learn the basic techniques used in the synthesis, isolation, and identification of organic compounds. Prerequisite: General Chemistry or its equivalent.

### The Science of Photography

**Ryan Z. Hinrichs**

At the turn of the twentieth century, refinements in the photographic process resulted in widespread use of the camera, greatly influencing our society. Now, at the turn of the twenty-first century, digital technology is facilitating a new photographic revolution. These revolutions were founded on advances in science. But what are the underlying scientific principles of photography? How do photographic films and papers capture images? What is inside a digital camera? But first, perhaps we should step back and ask what allows us to see these images to begin with? In answering these questions, our discussions will center on how various molecules and materials interact with light. We will consider the role of rod and cone cells in human vision, experiment with silver halides and black-and-white photography, and explore the principles of color and digital photography.

## 2003-2004

### Environmental Chemistry

**Mali Yin**

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

## First-Year Studies: Chemical Induced Revolutions

**Ryan Z. Hinrichs**

Chemistry endeavors to understand our physical world on an atomic and molecular level. Over the centuries, this pursuit has facilitated a proliferation of ideas and the discovery and synthesis of compounds that have changed the human experience. For example, the discovery of oxygen ignited the chemical revolution; light sensitive materials, the photographic revolution; silicon chips, the digital revolution; radioactivity ushered in the nuclear age; the discovery of DNA's double helix catalyzed the genetic revolution; and the overflowing pharmacopoeia resulted in the psychedelic and pharmaceutical revolutions. We will consider these influential molecules—how their utilitarian properties arise from their molecular structures. Furthermore, to gain insight into the process and evolution of scientific thought, we will consider the circumstances, scientists, and experiments central to these discoveries. Many ethical questions will arise during our discussions because “advances” may bring unintended consequences, such as global warming and the threat of nuclear and chemical weapons. By exploring these revolutions, this course seeks to understand the relationship between the microscopic world and the World.

## General Chemistry

**Ryan Z. Hinrichs**

All matter, including the earth, our bodies, and the air we breathe, comprises inconceivably small atoms and molecules. This understanding of our physical world has been formulated through hypothesis and experimentation and is at the core of chemistry: the study of matter and its transformations. We will begin by considering the contemporary model of matter, which utilizes quantum mechanics in understanding atomic structure and chemical bonding in molecules. Then we'll explore the “bang” of chemistry, discussing transformations of matter—or chemical reactions. Using ideas such as thermodynamics, dynamic equilibria, and chemical kinetics, we'll seek to understand these (sometimes dramatic) chemical reactions. Just as experimentation played a fundamental role in the formulation of these ideas, it plays an integral part in learning them. Laboratory experiments will complement topics discussed in seminar.

## Nutrition

**Mali Yin**

Nutrition is the sum of all interactions between us and the food we consume. The study of nutrition includes the nature and general role of nutrients in forming structural material, providing energy, and helping to regulate metabolism. How do food chemists synthesize

the fat that can't be digested? Can this kind of fat satisfy our innate appetite for fats? Are there unwanted side effect and why? What constitutes a healthy diet? What are the consequences of severely restricted food intake seen in prevalent emotional disorders such as anorexia and bulimia? These and other questions will be discussed. We will also discuss the effect of development, pregnancy, emotional state, and disease on nutritional requirements. We will also consider effects of food production and processing on nutrition value and food safety.

## Organic Chemistry

**Mali Yin**

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

## 2004-2005

## Biochemistry

**Mali Yin**

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism.

## Environmental Chemistry

**Mali Yin**

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

## General Chemistry

**Ryan Z. Hinrichs**

Chemistry seeks to understand our physical world on an atomic and molecular level. This microscopic conceptualization uses the elements of the periodic table as building blocks for a vast array of molecules, ranging

from water to DNA, and has been formulated through hypothesis and experimentation. We will analyze experiments and data to formulate the contemporary model of matter, using electrostatic forces and quantum mechanics to understand atomic structure and chemical bonding in molecules. With a firm understanding of molecular structure, we will explore the "bang" of chemistry, discussing transformations of matter—or chemical reactions. Ideas such as thermodynamics, dynamic equilibria, and chemical kinetics will allow us to quantitatively understand these chemical reactions. Just as experimentation played a fundamental role in formulating these ideas, it plays an integral part in learning them; laboratory experiments will complement topics discussed in seminar.

## Organic Chemistry

### Mali Yin

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Prerequisite: General Chemistry or its equivalent.*

## Origins: An Exploration of the Scientific

### Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as: How old is the universe? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? When did life arise on earth? How can "living" organic matter arise in a "dead" inorganic world? How do new species (including humans) arise? What is consciousness? Is the emergence of artificial life on the horizon, and how are computers advancing the development of artificial intelligence? How, in general, do complex, ordered systems and organisms arise from seemingly simple and often random interactions among elementary constituents? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions that humans have pondered

since the origin of consciousness. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

## Photographic Chemistry

### Ryan Z. Hinrichs

J. N. Niépce produced the first extant photograph by coating a pewter plate with asphalt; the exposure time was 8-10 hours. In less than 200 years, photographic materials have become more sensitive by over eight orders of magnitude (100,000,000 times), and digital advances are making other revolutionary breakthroughs. This course will trace the chemical history of photography by examining a sample of the more than 100 photographic processes. We will seek to understand how each photographic material interacts with light on a chemical and molecular level. Emphasis will be placed on silver gelatin, color and digital photography, as well as representative alternative processes. We will also cover several related topics, including the nature of light, optics, and the biochemistry of human vision and color perception. Group conferences will be conducted as laboratories to experiment with select historical and alternative processes.

## 2005-2006

## Earth's Climate: Past and Future

### Ryan Z. Hinrichs

Earth's average surface temperature increased by  $0.6 \pm 0.2$  °C over the last century. Will this trend continue? One challenge in predicting future climate change involves accurately assessing the causes of past climatic variations and differentiating between anthropogenic forcing and natural processes. This course reconstructs earth's climatic history dating back over four billion years—to when life first originated on earth and forever altered its climate—using evidence such as sediment composition, isotopic ratios, and ice cores. A theoretical model consistent with this evidence requires the consideration of variations in solar radiation intensity; tectonic activity and continental configurations; orbital cycles; glacial coverage and land albedo; ocean circulations; vegetation; and atmospheric processes and composition, including greenhouse gases. Only after we have considered the current understanding of earth's past and present climate will we turn to predicting future climate change. Central to this final discussion will be the role of uncertainty in science and its implications for policy decisions.

## Environmental Chemistry

### Mali Yin

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

## General Chemistry

### Ryan Z. Hinrichs

Chemistry seeks to understand our physical world on an atomic and molecular level. This microscopic conceptualization uses the elements of the periodic table as building blocks for a vast array of molecules, ranging from water to DNA, and has been formulated through hypothesis and experimentation. We will analyze experimental data to formulate the contemporary model of matter, using electrostatic forces and quantum mechanics to understand atomic structure and chemical bonding in molecules. With a firm understanding of molecular structure, we'll explore the "bang" of chemistry, discussing transformations of matter—or chemical reactions. Ideas such as thermodynamics, dynamic equilibria, and chemical kinetics will allow us to quantitatively understand these chemical reactions. Just as experimentation played a fundamental role in formulating these ideas, it plays an integral part in learning them; laboratory experiments will complement topics discussed in seminar.

*Open to any interested student, but an openness for quantitative rigor is necessary.*

## Nutrition

### Mali Yin

Nutrition is the sum of all interactions between us and the food we consume. The study of nutrition includes the nature and general role of nutrients in forming structural material, providing energy, and helping to regulate metabolism. How do food chemists synthesize the fat that can't be digested? Can this kind of fat satisfy our innate appetite for fats? Are there unwanted side effect and why? What constitutes a healthy diet? What are the consequences of severely restricted food intake seen in a prevalent emotional disorder such as anorexia and bulimia? These and other questions will be discussed. We will also discuss the effect of development, pregnancy, emotional state, and disease on nutritional requirements. We will also consider effects of food production and processing on nutrition value and food safety.

## Organic Chemistry

### Mali Yin

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Intermediate. Prerequisite: General Chemistry or its equivalent.*

## Origins: The Simplicity Behind Complexity

### Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh

## Origins: The Simplicity Behind Complexity

*Mr. Hinrichs, Mr. King, Ms. Olson, Mr. Siff, Ms. Singh*

### LECTURE, SECOND SEMESTER

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as, How do complex systems arise from simple (and often random) interactions among elementary constituents? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? How can "living" organic matter arise in a "dead" inorganic world? Are human beings the only species that reason mathematically? What is the adaptive advantage of having "numbers sense"? Why is consciousness such a challenge to formalize? How does the advent of computers complicate the matter? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

*Open to any interested student.*

## Quantum Chemistry

**Ryan Z. Hinrichs**

Quantum chemistry emphasizes a microscopic view of chemical systems. This requires the application of quantum mechanics to atoms and molecules as a theoretical basis because electrons and nuclei do not obey classical mechanics. Much of the experimental support for quantum chemical theory comes from spectroscopy, which uses light to probe the microscopic properties of matter. This course balances theory and experiment in constructing the chemist's modern molecular view. Major topics include electronic structure of atoms and molecules; computation chemistry; molecular vibrations and rotations; thermal energy distributions; and electronic, vibrational, and rotational spectroscopy.

*Intermediate. Course prerequisites: General Chemistry and a familiarity with calculus, or permission of the instructor.*

## 2006-2007

## Analytical Chemistry

**Ryan Z. Hinrichs, Mali Yin**

Analytical Chemistry explores the instruments, procedures, and analyses used to separate, identify, and quantify the chemical components of real-world samples. Topics include quantitative treatment of aqueous equilibrium, gravimetric and volumetric techniques, statistical analysis of data, and modern methods of instrumental analysis.

*Intermediate.*

## Biochemistry

**Mali Yin**

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism.

*Intermediate. Prerequisites: Organic Chemistry and General Biology.*

## Environmental Chemistry

**Mali Yin**

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, and surface water and groundwater pollution. We will then consider how

human activities such as transportation, energy production, and chemical industries influence the environment.

*Open to any interested student.*

## First-Year Studies: The Extraordinary Chemistry of Everyday Life

**Mali Yin**

Everything we eat, wear, and do involves chemistry. This yearlong course examines the chemistry of our everyday life—the way things work. The emphasis of this course is on understanding the everyday use of chemistry. We will introduce chemistry concepts with everyday examples, such as household chemicals and gasoline, which show how we already use chemistry and reveal why chemistry is important to us. We will concentrate on topics of current interest such as environmental pollution and the substances that we use in our daily lives that affect our environment and us. We will emphasize practical applications of chemistry to issues involving food and nutrition.

## General Chemistry

**Ryan Z. Hinrichs**

Chemistry seeks to understand our physical world on an atomic and molecular level. This microscopic conceptualization uses the elements of the periodic table as building blocks for a vast array of molecules, ranging from water to DNA, and has been formulated through hypothesis and experimentation. We will analyze experimental data to formulate the contemporary model of matter, using electrostatic forces and quantum mechanics to understand atomic structure and chemical bonding in molecules. With a firm understanding of molecular structure, we will explore the “bang” of chemistry, discussing transformations of matter—or chemical reactions. Ideas such as thermodynamics, dynamic equilibria, and chemical kinetics will allow us to quantitatively understand these chemical reactions. Just as experimentation played a fundamental role in formulating these ideas, it plays an integral part in learning them; laboratory experiments will complement topics discussed in seminar.

*Open to any interested student.*

## Global Warming

**Ryan Z. Hinrichs**

*First Semester*

Earth's average surface temperature increased by  $0.6 \pm 0.2$  °C during the twentieth century, and it is projected to rise by an additional  $1.4$  to  $5.8$  °C by 2100. Climate models indicate that this warming is due in large part to

human activities that have raised the concentrations of greenhouse gases to unprecedented levels. Indeed, ice-core data shows that current levels of carbon dioxide are higher now than at any point during the last 650,000 years. However, focusing only on average global warming oversimplifies the dynamics of our changing climate; some regions have experienced minor cooling while others, such as the arctic, have warmed more dramatically. And surface temperatures are only part of the picture: total hurricane intensities are increasing with warmer ocean waters, sea levels are expected to rise with warming waters and melting glaciers, deserts are expanding due to changes in precipitation and land-use practices, and the WHO estimates that 150,000 lives are lost annually because of climate change. Although all parts of the globe are experiencing climatic changes, social inequalities make developing countries more vulnerable than developed countries raising issues of environmental justice. This course will explore the science, politics, and social consequences of global warming. We will read primary literature and analyze ice-core data to understand the causes of climate change and differentiate between anthropogenic forcing and natural processes. Using case studies, we will examine the potential impacts on developed and developing countries, and we will consider the various policy options for addressing global warming.

*Open to any interested student.*

## Inorganic Chemistry

**Mali Yin, Ryan Z. Hinrichs**

*Semester: as needed (conference course)*

Inorganic Chemistry covers the bonding, structure, properties, and reactivity of all elements on the periodic table. Topics include coordination chemistry of the transition metals, organometallic chemistry, and bioinorganic chemistry. Laboratory experiments cover synthesis and instrumental analysis of inorganic and organometallic compounds.

*Intermediate.*

## Inventing Photography: A Chemical History

**Ryan Z. Hinrichs**

Although chemists have long known that certain chemicals respond to the action of light, the first extant photograph was not produced until 1826 when J. N. Niépce placed a pewter plate coated with asphalt in his camera obscura. Heliography, as Niépce called his process, was not practical because it required an eight-to ten-hour exposure and only produced a faint image. It did, however, serve as a starting point for L. Daguerre, who forged a collaboration with Niépce and invented a new process—daguerreotypes—whose magical images

excited the world and placed photography on a trajectory toward ubiquity. Daguerre's announcement was not welcome news to W. H. F. Talbot, who was independently perfecting his own photographic process. Talbot's images pale in comparison to daguerreotypes, but his salt-paper process evolved into modern silver gelatin photography. In less than two hundred years, over a hundred different photographic processes have been invented. This course will trace the chemical history of photography by examining a sample of the processes, including heliography, daguerreotypes, salt-paper prints, silver gelatin, and color photography. We will also consider the grass photographs of H. Ackroyd and D. Harvey and recent advances using genetically modified bacteria to capture images. Emphasis will be placed on understanding how each photographic material interacts with light on a molecular level and the scientific and cultural factors that led to each discovery. Additional topics will include the nature of light, optics, the biochemistry of vision, and color perception. When possible, laboratory experiments will complement seminar discussions.

*Open to any interested student.*

## Organic Chemistry

**Michael Malin**

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Intermediate. Prerequisite: General Chemistry or its equivalent.*

## Physical Chemistry

**Ryan Z. Hinrichs**

*Semester: As needed (conference course)*

Physical Chemistry I—Quantum Chemistry (last offered spring 2006): Application of quantum mechanics to chemical systems. Major topics include electronic structure of atoms and molecules, computation chemistry, molecular vibrations and rotations, and spectroscopy. Physical Chemistry II—Thermodynamics: application of the laws of thermodynamics to chemical systems, including statistical mechanics and kinetics.

*Intermediate.*

## 2007-2008

### Chemistry for Liberal Artists

#### Michael Malin

Artists create beautiful works with a wide variety of materials. In this course, we will explore the connection between chemistry and artist's materials. Each material has a composition and molecular architecture that are the keys to understanding how it works. Basic principles of structure and reactivity will be developed in a nonmathematical way. Topics will include acrylics, adhesives, dyes, inks, etching acids, glass, ceramics, drying of oils, pigments, paints, polymers, plastics, solvents, and compatibility of materials. Precautions in working with materials will also be discussed.

### Environmental Chemistry

#### Mali Yin

This course provides an introduction to the basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, global warming, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

### General Chemistry I

#### Michael Malin

Chemistry is called the molecular science. The physical and biological world contains an almost infinite variety of molecules ranging from small (nitric oxide, sodium chloride, water) to intermediate (glucose, Prussian Blue) to large (asphalt, nylon, DNA). The objectives of chemistry are to isolate chemical substances from natural sources, to create new ones by synthesis, and to describe the properties of chemical materials. We will begin by developing the concept of atomic structure and the bonding tendencies of atoms. Then, with an understanding of molecular structure, we will explore how one molecule is transformed into another. Topics will include atomic and molecular structure; liquids, solids, and gases; and classes of chemical reactions, thermochemistry, and periodic properties of the elements. The laboratory will emphasize basic techniques in synthetic and quantitative chemistry.

### General Chemistry II

#### Michael Malin

General Chemistry II is a continuation of General Chemistry I. Topics will include the properties of solutions, reaction rates, equilibrium, thermodynamics, acids and bases, electrochemistry, and introduction to

organic chemistry and nuclear chemistry. The laboratory will emphasize basic techniques in synthetic and quantitative chemistry.

### Organic Chemistry

#### Mali Yin

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Prerequisite: General Chemistry or its equivalent.*

### The Extraordinary Chemistry of Everyday Life

#### Michael Malin

Everything, including us, is composed of chemical compounds. Are you curious about why antioxidants are present in gasoline and also in foods? You have been washed with soap since the day you were born, so what exactly is soap and how does it function? How do Brita filters purify water? What is the poison in poison ivy? How do tooth whiteners work? How does caffeine act as a stimulant? These are some of the questions we might ask about the profusion of products available to us. In this course, we will explore the connection between chemistry and the contemporary world. Basic principles of molecular architecture and chemical reactions will be developed in a non-mathematical way. Topics will include consumer products, polymers, fuels, food, drugs, natural products, and more.

## 2008-2009

### Biochemistry

#### Mali Yin

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism.

*Prerequisites: Organic Chemistry and General Biology.*



## Environmental Chemistry

### Mali Yin

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, global warming, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

## Organic Chemistry

### Mali Yin

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Prerequisite: General Chemistry or its equivalent.*

## 2009-2010

## Environmental Chemistry

### Mali Yin

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, global warming, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

## General Chemistry I

### Todd Tippetts

Chemistry is called the molecular science. The physical and biological world contains an almost infinite variety of molecules, ranging from small (e.g., nitric oxide, sodium chloride, water) to intermediate (e.g., glucose, Prussian Blue) to large (e.g., asphalt, nylon, DNA). The objectives of chemistry are to isolate chemical substances from natural sources, to create new ones by synthesis, and to describe the properties of chemical materials. We will begin by developing the concept of atomic structure and the bonding tendencies of atoms. Then, with an understanding of molecular structure, we will explore how one molecule is transformed into another. Topics will include atomic and molecular

structure; liquids, solids, and gases; and classes of chemical reactions, thermochemistry and quantitative study of chemical reactions, as well as the periodic properties of the elements. The laboratory will emphasize basic techniques in synthetic and quantitative chemistry.

## General Chemistry II

### Todd Tippetts

A continuation of General Chemistry I, topics will include the properties of solutions, reaction rates, equilibrium, thermodynamics, acids and bases, electrochemistry, and an introduction to organic chemistry and nuclear chemistry. The laboratory will emphasize basic techniques in synthetic and quantitative chemistry.

## Organic Chemistry

### Sean Boson, Mali Yin

This course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Prerequisite: General Chemistry or its equivalent. Sean Boson will teach this course in the fall; Mali Yin will teach this course in the spring.*

## 2010-2011

## Biochemistry

### Intermediate—Spring

Biochemistry is the chemistry of biological systems. This course will introduce students to the basic principles and concepts of biochemistry. Topics will include the structure and function of biomolecules such as amino acids, proteins, enzymes, nucleic acids, RNA, DNA, and bioenergetics. This knowledge will then be used to study the pathways of metabolism.

*Intermediate. Prerequisites: Organic Chemistry and General Biology.*

## First-Year Studies: The Extraordinary Chemistry of Everyday Life

**Mali Yin**

**FYS**

Everything we eat, wear, and do involves chemistry. This yearlong course examines the chemistry of our everyday life—the way things work. The emphasis of this course is on understanding the everyday use of chemistry. We will introduce chemistry concepts with everyday examples, such as household chemicals and gasoline, that show how we already use chemistry and reveal why chemistry is important to us. We will concentrate on topics of current interest, such as environmental pollution, and the substances that we use in our daily lives that affect our environment and us. We will emphasize practical applications of chemistry to issues involving food and nutrition.

## From Alchemy to Chemistry

**Colin D. Abernethy**

**Open—Fall**

Tracing its origins back to ancient Egypt, alchemy was a dark, often forbidden, art whose practitioners wrote cryptic, encoded, symbolic, and often-secretive texts. Driven by the desire to turn base metals into gold and to discover the Philosophers' Stone and, with it, the secret of immortality, alchemists studied the transmutation of physical substances. Despite its unsavory reputation, alchemy was practiced by some of the most extraordinary individuals in the history of humanity's intellectual development: Jabir ibn-Hayyan, Roger Bacon, Paracelsus, and Robert Boyle. Indeed, Isaac Newton, widely regarded as the father of modern science, wrote more alchemical manuscripts than on any other subject. In this course, we will investigate the essence of alchemy and its turbulent history. The course will then explore the legacy of alchemy: how the work of the alchemists enabled the scientists of the 18th and 19th centuries to transform alchemical lore into the modern science of chemistry.

*Open to any interested student.*

## General Chemistry I

**Colin D. Abernethy**

**Lecture, Open—Fall**

Chemistry is the study of the properties, composition, and transformation of matter. It is central to the production of the materials required for modern life; for example, the synthesis of pharmaceuticals to treat disease, the manufacture of fertilizers and pesticides required to feed an ever-growing population, and the development of efficient and environmentally benign energy sources. This course provides an introduction to the fundamental concepts of modern chemistry. We will

begin by examining the structure and properties of atoms, which are the building blocks of the elements and the simplest substances in the material world around us. We will then explore how atoms of different elements can bond with each other to form an infinite variety of more complex substances called compounds. This will lead us to an investigation of several classes of chemical reactions: the processes by which substances are transformed into new materials with different physical properties. Along the way, we will learn how and why the three states of matter (solids, liquids, and gases) differ from one another and how energy may be either produced or consumed by chemical reactions. In weekly laboratory sessions, we will perform experiments to illustrate and test the theories presented in the lecture part of the course. These experiments will also serve to develop practical skills in both synthetic and analytic chemical techniques.

*Open to any interested student.*

## General Chemistry II

**Colin D. Abernethy**

**Lecture—Spring**

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions. This will enable us to consider the factors that affect both the rates and direction of chemical reactions. We will then investigate the properties of acids and bases and the role that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic chemistry. Weekly laboratory sessions will allow us to demonstrate and test the theories described in the lecture segment of the course.

*Open to any interested student.*

## Green Chemistry: A Scientific Method to Protect Ourselves and Our Environment

**Colin D. Abernethy**

**Spring**

Humanity's knowledge and application of chemistry has significantly enhanced the quality of life for billions of people. Revolutionary pharmaceuticals used to treat once debilitating or killer diseases, new fertilizers to enhance crop yields, and synthetic materials to provide improved clothing and shelter have all contributed to rising living standards and longevity. However, these achievements have come with a cost; the manufacture, use, and disposal of chemicals harmful to our environment threaten the long-term wellbeing of both humans and other species. Chemists have responded to environmental concerns by developing Green Chemistry, a philosophy and methodology designed to place human and environmental health at the heart of

their endeavors. This course introduces students to the moral obligations of chemists and other scientists to work for both the benefit of society and the wider natural world. It guides students to an understanding of how the Twelve Principles of Green Chemistry can be applied to minimize health and environmental dangers posed by today's chemical industry.

*Open to any interested student.*

## Organic Chemistry

**Mali Yin**

*Intermediate—Year*

This course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

*Intermediate. Prerequisite: General Chemistry or its equivalent.*

## 2011-2012

## Environmental Chemistry

**Mali Yin**

*Open—Fall*

This course provides an introduction to basic concepts of chemistry and their application to current environmental issues. Topics include acid rain, ozone depletion, air pollution, global warming, and surface water and groundwater pollution. We will then consider how human activities such as transportation, energy production, and chemical industries influence the environment.

## First-Year Studies: Green Chemistry: An Environmental Revolution

**Colin D. Abernethy**

*FYS*

Humanity's knowledge and application of science and technology have significantly enhanced the quality of life for billions of people. New sources of affordable energy for the world's ever-increasing population, revolutionary pharmaceuticals used to treat once debilitating or killer diseases, synthetic fertilizers used to enhance crop yields, and advanced materials used to provide improved clothing and shelter have all contributed to rising living standards and longevity.

These achievements, however, have come at a cost. The manufacture, use, and disposal of chemicals harmful to our environment threaten the long-term well-being of both humans and other species. Chemists have responded to these environmental concerns by developing "Green Chemistry," a revolutionary philosophy and methodology designed to place human and environmental health at the heart of their endeavors. This course introduces students to the moral obligations of scientists to work for both the benefit of society and for the wider natural world. It guides students to an understanding of how the Twelve Principles of Green Chemistry can be applied to minimize health and environmental dangers posed by today's agricultural, mining, manufacturing, and energy industries.

## General Chemistry I

**Colin D. Abernethy**

*Lecture, Open—Fall*

Chemistry is the study of the properties, composition, and transformation of matter. It is central to the production of the materials required for modern life; for example, the synthesis of pharmaceuticals to treat disease, the manufacture of fertilizers and pesticides required to feed an ever-growing population, and the development of efficient and environmentally benign energy sources. This course provides an introduction to the fundamental concepts of modern chemistry. We will begin by examining the structure and properties of atoms, which are the building blocks of the elements—the simplest substances in the material world around us. We will then explore how atoms of different elements can bond with each other to form an infinite variety of more complex substances called compounds. This will lead us to an investigation of several classes of chemical reactions, the processes by which substances are transformed into new materials with different physical properties. Along the way, we will learn how and why the three states of matter (solids, liquids, and gases) differ from one another and how energy may be either produced or consumed by chemical reactions. In weekly laboratory sessions, we will perform experiments to illustrate and test the theories presented in the lecture part of the course. These experiments will also serve to develop practical skills in both synthetic and analytic chemical techniques.

## General Chemistry II

**Colin D. Abernethy**

*Lecture, Open—Spring*

This course is a continuation of General Chemistry I. We will begin with a detailed study of both the physical and chemical properties of solutions. This will enable us to consider the factors that affect both the rates and the direction of chemical reactions. We will then investigate the properties of acids and bases and the role

that electricity plays in chemistry. The course will conclude with introductions to nuclear chemistry and organic chemistry. Weekly laboratory sessions will allow us to demonstrate and test the theories described in the lecture segment of the course.

## Nutrition

**Mali Yin**

*Open—Spring*

Nutrition is the sum of all interactions between us and the food we consume. The study of nutrition includes the nature and general role of nutrients in forming structural material, providing energy, and helping to regulate metabolism. How do food chemists synthesize the fat that can't be digested? Can this kind of fat satisfy our innate appetite for fats? Are there unwanted side effects and why? What constitutes a healthy diet? What are the consequences of severely restricted food intake seen in prevalent emotional disorders such as anorexia or bulimia? These and other questions will be discussed.

We will discuss the effect of development, pregnancy, emotional state, and disease on nutritional requirements. We will also consider the effects of food production and processing on nutrition value and food safety.

## Organic Chemistry

**Mali Yin**

*Intermediate—Year*

This yearlong course is a systematic study of the chemistry of carbon compounds. Introductory topics include bonding, structure, properties, reactions, nomenclature, stereochemistry, spectroscopy, and synthesis of organic compounds from a functional group approach. More advanced topics include reaction mechanisms, chemistry of aromatic compounds, carbonyl compounds, and biomolecules such as carbohydrates and amino acids. In the laboratory, students learn the basic techniques used in the synthesis, isolation, and identification of organic compounds.

# Classics

# Computer Science

## 2002-2003

### Hello World! An Invitation to Computer Science

**Michael Siff**

What is computer science? Ask 100 computer scientists and you will likely receive 100 different answers. In this course we will not only attempt to provide an answer, but also discuss why it is such a challenging question. Along the way we will introduce fundamental computer science concepts such as algorithms, digital circuits, programming languages, and networking. We will also consider how these concepts relate to some of the most visible applications of computer science: the Internet, database management systems, and artificial intelligence.

### Information Society: How Computers Affect Our Everyday Lives

**Michael Siff**

They are everywhere in our homes, offices, and classrooms and in less obvious places like telephones, televisions, and kitchen appliances. Soon they may be in our wallets and maybe even in our brains. In this course, we will consider four different, but overlapping, ways in which the ubiquity of networked computers affects society. First, how do computers alter our "quality of life" through the use of electronic mail, Web searching, and electronic commerce? What is the economic impact of computers — not just the price of Microsoft stock — but also in terms of the dot-com mania and the ideal of a cashless society? How do we deal with ethical issues relating to the use of computers like digital-copyright problems, First Amendment concerns, and privacy and security of the Internet? What effect do computers have on our culture, in terms of both content (e.g., book and movie plots) and process (e.g., digital film)? Finally, we will attempt to tie together these four areas by considering the future of computers including quantum computers, the next-generation internet, artificial intelligence, and virtual reality.

### Programming and Problem Solving: A First Course in Computer Science

**Sarah Allen**

This course is a yearlong introduction to traditional topics in computer science using a nontraditional first language, Java. Java provides an opportunity for

beginning students to learn object-oriented programming while furnishing an exciting interface to Internet and the World Wide Web. A combination of theory and practice, the course is designed to teach students about the fundamental principles of problem solving with a computer while providing them with the programming skills necessary to continue in the discipline. Emphasis is placed on the design of clearly written, well-structured programs while working to develop the skills required to implement graphical interfaces and handle event-driven modules. Topics covered the first semester include primitive data type, control structures, methods, and algorithms. The second semester addresses more advanced topics like encapsulation, abstract data types, and algorithm analysis. A required weekly lab supports the course material; in the lab students gain hands-on experience under the supervision of the instructor. Conference work allows students to investigate a broad range of issues arising from the uses of technology, explore other programming languages, or learn Internet programming.

### Software Design and Development

**Michael Siff**

Donald E. Knuth, one of the world's most distinguished computer scientists, has said both "computer programs are fun to write" and "software is hard." The goal of this course is to give students a taste of what it is like to design and develop real software. The quotes by Knuth illustrate two themes of this course that are not necessarily at odds: The challenge of writing good software should not offset the pleasure derived from writing it. Some of the main topics we will cover include why developing reliable software is inherently difficult, the importance of abstraction, the separation of design from implementation, and how to write software in teams. We will study data structures such as hash tables, trees, and graphs; algorithms such as dynamic programming and greedy algorithms; and programming paradigms such as network sockets and interprocess communications. This course will involve several substantial software projects including a yearlong group project. Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, or Java.

## 2003-2004

### Achilles, the Tortoise, and Alan Turing: The Limits of Computation

**Michael Siff**

Can computers solve any problem? The answer, provided by Alan Turing, was emphatically "no." However, Turing also thought that computers would one day be as "intelligent" as humans. In this course, we aim to show what Turing did—that there are very definite

limits to computation, but that those limits do not preclude Turing's dream of thinking machines. Using Douglas Hofstadter's Pulitzer Prize-winning book, *Gödel, Escher, Bach*, as our guide, we will investigate the limits of computation, the foundations of computer science, and artificial intelligence. Along the way, we will consider how the concepts of recursion and infinity arise in surprising areas such as music, art, and literature. In particular we will consider some stories and essays of Lewis Carroll and Jorge Luis Borges.

## Compilers: How Computers Execute Their Programs

**Michael Siff**

Compilers are often known as translators and for good reason: their job is to take programs written in one language and translate them to another language (usually assembly or machine language) that a computer can execute. It is perhaps the ideal meeting between the theoretical and practical sides of computer science.

Modern compiler implementation offers a synthesis of the following: language theory—how languages (both natural languages and programming languages) can be represented on and recognized by a computer; software design and development—how practical software can be developed in a modular way, e.g., how components of one compiler can be connected to components of another compiler to form a new compiler; and computer architecture—understanding how modern computers work. During the semester, we will write a program implementing a nontrivial compiler. Conference work will allow students to pursue different aspects of compilers such as compilation of object-oriented languages, automatic garbage collection, compiler optimizations, and applications of compiler technology to natural-language translation.

## Hello World: An Introduction to Computer Science

**Michael Siff**

What is computer science? Ask 100 computer scientists, and you will likely receive 100 different answers. In this course we will not only attempt to provide an answer but also discuss why it is such a challenging question. Along the way we will introduce fundamental computer-science concepts such as algorithms, digital circuits, programming languages, and networking. We will also consider how these concepts relate to some of the most visible applications of computer science: the Internet, database management systems, and artificial intelligence.

## Programming and Problem Solving: An Introduction to Computer Science

**Sarah Allen**

This course is a yearlong introduction to traditional topics in computer science using a nontraditional first language, Java. Java provides an opportunity for beginning students to learn object-oriented programming while furnishing an exciting interface to Internet and the World Wide Web. A combination of theory and practice, the course is designed to teach students about the fundamental principles of problem solving with a computer while providing them with the programming skills necessary to continue in the discipline. Emphasis is placed on the design of clearly written, well-structured programs while working to develop the skills required to implement graphical interfaces and handle event-driven modules. Topics covered the first semester include primitive data type, control structures, methods, and algorithms. The second semester addresses more advanced topics like encapsulation, abstract data types, and graphical user interfaces. A required weekly lab supports the course material; in the lab students gain hands-on experience under the supervision of the instructor. Conference work allows students to investigate a broad range of issues arising from the uses of technology, explore other programming languages, or learn Internet programming.

## Robotics

**Michael Siff**

In many science-fiction stories, robots are depicted as a new species that are here to supplant human beings. In this course we will learn why, for the foreseeable future, this is more fiction than science. We will draw on a diverse collection of sources ranging from Isaac Asimov to Marvin Minsky. We will consider some fundamentals of the theory of robotics including sensors, motion planning, feedback control, and communication with other computing devices. We will also discuss some ethical issues involving the use of robots, in particular, the effects of robots as human replacements in the workforce. The course will feature a lab component, in which students will work in teams to construct and evaluate increasingly more complex, kit-based mobile robots.

## 2004-2005

## An Introduction to Computer Science Using the Internet

**Sarah Allen**

This course will use the Internet as a vehicle to explore fundamental concepts in computer science. It will enable students to understand the World Wide Web by

examining the fundamental technologies that make it possible. Topics include problem-solving techniques; algorithm and system design; control of a computer using HTML and JavaScript; network design; software translation; digital circuits; and the theory of computation. Students learn the basic principles of computer programming by building applications for the Internet. This is not a course in Web design, although students will build Web pages; it is a survey of the major topics in computer science. The course does not assume any programming experience, but assumes that the student is comfortable working with a computer.

## Artificial Minds: The Search for Thinking Machines

**Sarah Allen**

As science has continued to reveal with increasing precision the ways that matter and energy arrange themselves into life, the mind has largely eluded physical explanation. How does thinking arise from brain cells, and how can thought control the body? Some feel intelligent behavior can best be understood by trying to reproduce it, and often reproduction means simulation by a computer. Scientists who believed they could find the structures that underlie thought and show that the mind, like life, arises from patterns underneath started the field of artificial intelligence halfway through the last century. Students will examine some of the areas of focus in artificial intelligence research, including knowledge representation, search methodologies, propositional and predicate logic, machine learning and probabilistic reasoning. Students will explore several methods used to create "thinking" machines, including the use of declarative, object-oriented programming languages designed to draw conclusions from a set of facts and network-generating languages that attempt to simulate the brain's neural network. *Students should have at least one semester of programming experience, preferably in C++ or Java.*

## Computer Architecture: The Hardware/Software Interface

**Michael Siff**

The focus of this course is on the selection and interconnection of components to create a computer. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way we will learn how computers work from higher-level programming languages such as C down to the basic zeroes and ones of machine code.

Specific topics include Boolean logic, circuit design, computer arithmetic, assembly language, and memory hierarchies. Conference work will allow students to investigate additional aspects of computer architecture such as parallelism, pipelining, and input/output devices. *Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, or Java.*

## Computer Programming: An Introduction

**Michael Siff**

We open by posing two deceptively elusive questions: "What is a computer?" and "What is a computer program?" These questions motivate our study of computer programming—the science and art of using computers to solve problems. Is a computer just a fancy calculator? We show how computers can be programmed not only to perform numerical calculations, but much more. Starting with the very basics, we work our way up to write some games (such as hangman, mastermind, and twenty questions) and some rudimentary application software (a word processor, an address organizer, and a drawing tool). Along the way we explore data structures such as arrays, linked lists, and trees, and we study algorithms and techniques for analyzing the efficiency of our algorithms in terms of both time and memory. We study these concepts from an object-oriented viewpoint, making use of such notions as data abstraction (the separation of what a program does from how it does it), modularity (programs written in separate components each with distinct functionality), and polymorphism. We focus on general principles of computer programming that can be applied to a wide range of programming languages (specifically, we will consider the languages Scheme, PHP, Java, and C++). We emphasize the design of clearly written, well-structured programs and develop the skills required to implement graphical interfaces and handle event-driven modules. In addition to our seminar meetings, we will have a weekly laboratory to gain hands-on programming experience. No prior knowledge of programming is expected, although students should be comfortable working with a computer.

## Cryptology: Privacy and Security on the Internet

**Michael Siff**

Cryptology is the science (and art) of encoding and decoding information to enable private communication. With the ubiquity of the Internet and the World Wide Web, cryptology has begun to play a crucial role in everyday life. This course addresses questions such as: How can you send and receive e-mail without fear that unintended parties are privy to the contents of your messages? When you surf the Web, who else knows what



pages you visit? How can you trust that a Web site or e-mail has actually been written by its purported author? Should you be willing to use your credit card or Social Security numbers online? Can cryptology help establish a cashless society? To answer these questions, we go back in time and begin with an historical survey of cryptological techniques from ancient times up to the World War II and Alan Turing's codebreaking efforts against the German Enigma machine. We then consider how computers have changed the theory and practice of cryptology, facilitating both cryptography (encryption) and cryptanalysis (decryption). We discuss how the advent of computer networks and the Web have ushered in an era of new challenges and new opportunities in cryptology. We consider applications of modern cryptology to several hot-button issues such as cyber terrorism, spam and viruses, and electronic voting. We also consider the role of the First Amendment in the debate over government regulation of cryptology. In particular, we will ask ourselves: How do we balance our electronic needs between security and privacy? We will conclude with a discussion of the ramifications of quantum mechanics on the future of cryptology.

## Origins: An Exploration of the Scientific

**Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh**

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as: How old is the universe? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? When did life arise on earth? How can "living" organic matter arise in a "dead" inorganic world? How do new species (including humans) arise? What is consciousness? Is the emergence of artificial life on the horizon, and how are computers advancing the development of artificial intelligence? How, in general, do complex, ordered systems and organisms arise from seemingly simple and often random interactions among elementary constituents? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions that humans have pondered since the origin of consciousness. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

## 2005-2006

### Compilers: How Computers Execute Their Programs

**Michael Siff**

Compilers are often known as translators and for good reason: their job is to take programs written in one language and translate them to another language (usually assembly or machine language) that a computer can execute. It is perhaps the ideal meeting between the theoretical and practical sides of computer science. Modern compiler implementation offers a synthesis of (1) language theory: how languages (both natural languages and programming languages) can be represented on and recognized by a computer; (2) software design and development: how practical software can be developed in a modular way—e.g., how components of one compiler can be connected to components of another compiler to form a new compiler; and (3) computer architecture: understanding how modern computers work. During the semester, we will write a program implementing a nontrivial compiler for a novel programming language of our own design. Topics we will cover along the way include the difference between interpreters and compilers; regular expressions and finite automata; context-free grammars and the Chomsky hierarchy; type checking and type inference; contrasts between syntax and semantics; and graph coloring as applied to register allocation. Conference work will allow students to pursue different aspects of compilers such as compilation of object-oriented languages, automatic garbage collection, compiler optimizations, and applications of compiler technology to natural-language translation. *Open to any interested student.*

*Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, or Java.*

### Databases

**Michael Siff**

A modern database system is a collection of interrelated facts, recorded on digital media, and a set of computer programs to access those facts. These days, databases crop up almost everywhere: spreadsheets, electronic mail, cellular phones, personal digital assistants, flight-reservation systems, and many other places. This course attempts to shed light on why and how our society has become so dependent on information processing. We examine software and hardware techniques that lead to the efficient storage and retrieval of information. Topics include the relational model, SQL, the object-relational model, ACID properties, and more. We will develop Web-accessible database applications using PHP and open-source database software.

*Intermediate. Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, or Java.*

## Googling the Telecosm: The Internet, the Web, and the Future of Information

**Michael Siff**

They are everywhere. In our homes, offices, and classrooms and in less obvious places like telephones, televisions, and kitchen appliances. Some may already be in our wallets and soon, perhaps, in our brains. In this course we will consider different, but overlapping ways in which information-processing devices, and specifically networked computers, affect society. Questions we will address include, How do computers alter our “quality of life” through the use of electronic mail, Web searching, and electronic commerce? What is the economic impact of computer networks—not just the price of Microsoft stock—but also in terms of the dot-com mania, the open-source revolution, and the ideal of a cashless society? What are the ethical and legal ramifications of the Internet’s facilitation of music and video piracy, distribution of pornography, and cyberterrorism? How are privacy and First Amendment rights intertwined with these concerns? What effect do computers have on our culture, in terms of both content (e.g., book and movie plots) and process (e.g., digital film)? In part, to address this question, we will read cyberpunk fiction of William Gibson and Neal Stephenson. Finally, we will attempt to tie together these questions by considering the future of ubiquitous networked computing including Internet 2, tele-immersion, and virtual reality.

## Hello World! An Invitation to Computer Science

**Michael Siff**

What is computer science? Ask 100 computer scientists and you will likely receive 100 different answers. In this course we will not only attempt to provide an answer, but also discuss why it is such a challenging question. Along the way we will introduce fundamental computer science concepts such as algorithms, digital circuits, programming languages, and networking. We will also consider how these concepts relate to some of the most visible applications of computer science: the Internet, database management systems, and artificial intelligence.

## Origins: The Simplicity Behind Complexity

**Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh**  
**Origins: The Simplicity Behind Complexity**

*Mr. Hinrichs, Mr. King, Ms. Olson, Mr. Siff, Ms. Singh*

### LECTURE, SECOND SEMESTER

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as, How do complex systems arise from simple (and often random) interactions among elementary constituents? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? How can “living” organic matter arise in a “dead” inorganic world? Are human beings the only species that reason mathematically? What is the adaptive advantage of having “numbers sense”? Why is consciousness such a challenge to formalize? How does the advent of computers complicate the matter? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

*Open to any interested student.*

## Programming and Problem Solving: An Introduction to Computer Science

**Sarah Allen**

This course is a yearlong introduction to traditional topics in computer science using a nontraditional first language, Java. Java provides an opportunity for beginning students to learn object-oriented programming while furnishing an exciting interface to the Internet and the World Wide Web. A combination of theory and practice, the course is designed to teach students about the fundamental principles of problem solving with a computer while providing them with the programming skills necessary to continue in the discipline. Emphasis is placed on the design of clearly written, well-structured programs while working to develop the skills required to implement graphical interfaces and handle event-driven modules. Topics covered in the first semester include primitive data type,

control structures, methods, and algorithms. The second semester addresses more advanced topics like encapsulation, abstract data types, and graphical user interfaces. A required weekly lab supports the course material; in the lab students gain hands-on experience under the supervision of the instructor. Conference work allows students to investigate a broad range of issues arising from the uses of technology, explore other programming languages, or learn Internet programming.

## 2006-2007

### Computation and Cognition

**James Marshall**

To what extent is your brain like a computer? The central metaphor of cognitive science views the brain as a complex biological computing machine, the physical properties of which give rise to the mind's capacity for perception, misconception, introspection, remembering, forgetting, and consciousness. But what exactly does it mean to view thought as a complex computation? How far does this metaphor take us in practice, and what insights does it offer? In this course, we will investigate the nature of computation and its relationship to human—and possibly machine—intelligence. We will do this in a hands-on way, by writing computer programs that model cognitive processes such as language, perception, memory, and learning. We will study abstract models of computation called Turing machines and what they may tell us about the ultimate limits of the mind. We will read and discuss a number of important papers from artificial intelligence, and we will explore the idea of embodied cognition by experimenting with robots.

*Open to any interested student.*

### Computer Science: An Accelerated Introduction

**James Marshall**

This course is an accelerated introduction to computer science using the object-oriented programming language Java. Students will learn about the fundamental principles of problem solving with a computer while gaining the programming skills necessary to continue in the discipline. Throughout the course, we will emphasize the design of clearly written, well-structured programs. Starting with the basics, we will work our way up to implementing graphical interfaces with event-driven modules. Along the way, we will explore data structures such as arrays, linked lists, and trees and study several important algorithms and techniques for analyzing the efficiency of our algorithms. Class periods will include intensive lab work involving hands-on interaction at the computer. Conference work will allow

students to investigate a broad range of issues arising from the uses of technology, explore other programming languages, or learn Internet programming.

*Open to any interested student.*

### Fear and Loathing in Cyberspace

**Michael Siff**

The Internet was developed at the height of the cold war as a way to maintain a robust communication system in the event of a nuclear attack. It is ironic, then, that the same technology may now pose security threats of a wholly different nature—namely, “cyberterrorism.” In this seminar, we contrast the doomsday myths popularized by movies such as *War Games* with more mundane scenarios such as total disruption of electronic commerce. Along the way, we address questions such as, Can a few individuals disable the entire Internet? How does modern cryptology allow people to communicate secretly and anonymously? Can hackers launch missiles or uncover blueprints for nuclear power plants? Can they do it from remote computers on the other side of the world? And terrorism is not the only reason to be afraid of the Internet. We will also investigate other computer-security issues including spam, computer viruses and worms, identity theft, and cyberstalking of the MySpace-Facebook generation. Meanwhile, protecting ourselves from cyberterrorism may introduce us to other risks. For the other side of the coin, we go back to 1948, earlier in the cold war, when George Orwell penned his now classic dystopian vision of the future in which the government (a.k.a. “Big Brother”) was able to observe just about every move its citizens made. With our reliance on cell phones, text messages, and electronic mail, have we, nearly sixty years later, unwittingly signed ourselves up to live in an Orwellian society? Or can other technologies keep 1984 at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy.

*Open to any interested student.*

### Hello World: An Overview of Computer Science

**James Marshall**

A famous computer scientist once said that computer science is no more about computers than astronomy is about telescopes. But if not about computers, then what is computer science all about? In this course, we will not only attempt to provide an answer but also discuss why it is such a fascinating question. Along the way, we will explore fundamental computer science concepts such as algorithms, programming languages, logic circuits, the basic design of a digital computer, the ultimate limits of computation, the possibility of artificial intelligence, and the social impact of computers and the World Wide

Web. We will also consider the history and development of computer technology and the Internet, as well as the question of where it all may be leading in the future.

*Open to any interested student.*

## Programming Paradigms

### Michael Siff

In this seminar, we survey the different genres of programming languages, from the procedural worlds of C, Fortran, and Pascal to the object-oriented worlds of C++, Java, and Smalltalk to the functional worlds of Lisp, Scheme, and Standard ML to the scripting worlds of Perl, PHP, and Python. In the process, we learn how major trends in computer science are often intertwined with the development of programming languages. For instance, we consider the parallel development of C and the UNIX operating system; the rise of Java along with the World Wide Web; and the surprising overlap between formal logic, artificial intelligence research, and database theory as seen in languages such as Prolog. Other topics include domain specific languages, the interplay between user interfaces and support for concurrency, and the competing roles of commercial software developers and the open-source movement in the evolution of programming-language design. Finally, we discuss what trends to expect in the next generation of programming languages. Each student will be responsible for studying and presenting a novel programming language (such as Erlang or Joy) or a language paradigm (such as aspect-oriented or example-centric).

*Intermediate. Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, or Java.*

## Robotics

### James Marshall

This course provides a hands-on introduction to robotics, an exciting and thriving subfield of artificial intelligence. We will study a variety of robot programming paradigms, including reactive and behavior-based control methods, as well as adaptive methods, such as neural networks and genetic algorithms, which allow robots to learn from experience. We will use a software system called Pyro, which will enable us to experiment interactively with robots—both real and simulated—using the Python programming language. We will also read and discuss a number of papers on developmental robotics, a newly emerging research area inspired by developmental psychology and neuroscience, which studies how autonomous robots can acquire their behavior and knowledge strictly through their sensory experiences and interactions with their

environment. Students will have many opportunities for extended hands-on exploration through open-ended lab projects and conference work.

*Intermediate. No previous knowledge of Python or robot hardware is needed, but students should be comfortable programming in a high-level language such as Java or C++.*

## 2007-2008

## Compilers: How Computers Execute Their Programs

### Michael Siff

Compilers are often known as translators and for good reason: their job is to take programs written in one language and translate them to another language (usually assembly or machine language) that a computer can execute. It is perhaps the ideal meeting between the theoretical and practical sides of computer science. Modern compiler implementation offers a synthesis of (1) language theory: how languages (both natural languages and programming languages) can be represented on and recognized by a computer; (2) software design and development: how practical software can be developed in a modular way—e.g., how components of one compiler can be connected to components of another compiler to form a new compiler; and (3) computer architecture: understanding how modern computers work. During the semester, we will write a program implementing a nontrivial compiler for a novel programming language of our own design. Topics we will cover along the way include the difference between interpreters and compilers; regular expressions and finite automata; context-free grammars and the Chomsky hierarchy; type checking and type inference; contrasts between syntax and semantics; and graph coloring as applied to register allocation. Conference work will allow students to pursue different aspects of compilers such as compilation of object-oriented languages, automatic garbage collection, compiler optimizations, and applications of compiler technology to natural-language translation.

*Permission of the instructor is required. Students should have already taken at least one semester of computer programming (C, C++, or Java) and a course in computer architecture.*

## Computer Architecture: The Hardware/Software Interface

### Michael Siff

The focus of this course is on the selection and interconnection of components to create a computer. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes

more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way, we will learn how computers work from higher-level programming languages such as C down to the basic zeroes and ones of machine code. Specific topics include Boolean logic, circuit design, computer arithmetic, assembly language, and memory hierarchies. Conference work will allow students to investigate additional aspects of computer architecture such as parallelism, pipelining, and input/output devices.

*Permission of the instructor is required. Students should have at least one semester of programming experience, preferably in C, C++, or Java.*

## Computer Science: An Accelerated Introduction

**James Marshall**

This course is an accelerated introduction to computer science using the Python programming language. Students will learn about the fundamental principles of problem solving with a computer while gaining the programming skills necessary to continue in the discipline. Throughout the course, we will emphasize the design of clearly written, well-structured programs. We will begin with procedural programming and work our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore graphics and GUI programming, basic data structures such as lists and dictionaries, object-oriented design, sorting and searching algorithms, recursion, and techniques for analyzing the efficiency of algorithms. Weekly lab sessions will reinforce the concepts covered in class through extensive practice involving hands-on interaction at the computer.

## Data Structures and Functional Programming

**James Marshall**

In this course, we will study a variety of data structures and algorithms that are important for the design of sophisticated computer programs, along with abstraction techniques for controlling program complexity. For our study of data structures, we will use Java, a strongly typed, object-oriented language. Topics to be covered include types and polymorphism, linked lists, stacks, queues, priority queues, trees, and graphs, as well as event-driven programming and graphical user interfaces. Our study of functional programming will focus on recursion—one of the most powerful concepts in computer science—and recursively defined data structures, using the Scheme programming language. The central underlying theme tying together all of these topics is the notion of an abstract data type, and the

related notions of information hiding and encapsulation, which we will emphasize throughout the course. Class periods will include lab work involving hands-on interaction at the computer.

*Students should have at least one semester of programming experience in an object-oriented language such as Python, Java, or C++.*

## First-Year Studies: Is the Singularity Near?

**James Marshall**

Something profound is happening on planet earth. The past one hundred years have witnessed the most rapid and far-reaching technological advances in human history. Think of the world of 1907, as compared to the world of 2007. Back then automobiles, flying machines, and the telegraph were curiosities only recently invented, and television, space travel, computers, mobile phones, and the Internet were as yet unimagined, still decades away in the future. What of the next one hundred years? A growing number of serious, highly respected scientists and scholars have come to believe that the relentlessly accelerating pace of technological change over the next few decades will soon transform our human civilization into something radically different, almost unrecognizable, an event that will mark the beginning of a new “posthuman” era in evolutionary history. This event, often called the “singularity,” will be driven by advances in molecular biology, genetic engineering, nanotechnology, and machine intelligence. Ray Kurzweil, a well-known technologist and AI pioneer, has argued that the transition from biologically based to technologically based evolution is natural and inevitable and will bring enormous benefits to society. Others, taking a more pessimistic view of the human future, warn of the increasing risk of self-extinction posed by the development of evermore powerful technologies and worry that our genes may have finally outsmarted themselves this time. How realistic is the singularity scenario, and just how seriously should we take these ideas? In this course, we will explore these questions in depth, focusing in particular on developments in computational intelligence and on placing these ideas within the larger context of human and cosmic evolution.

## Hello World! An Invitation to Computer Science

**Michael Siff**

What is computer science? Ask 100 computer scientists and you will likely receive 100 different answers. In this course, we will not only attempt to provide an answer, but also discuss why it is such a challenging question. Along the way, we will introduce fundamental computer

science concepts such as algorithms and the study of their efficiency, digital circuits, programming languages, and networking. We will also consider how these concepts relate to some of the most visible applications of computer science: the Internet and the Web, database management systems, and artificial intelligence. In particular, we will explain why searching the Web syntactically (using keywords) is practical no matter how many pages are out there, while searching it semantically (for what we really mean) remains a daunting task. We will illustrate how simple circuits can be used to solve complex problems and how the power of abstraction tells us that the core principles of computer science apply regardless of whether computers are constructed from silicon, DNA, or tinkler toys. Finally, we will show that computers cannot solve all problems and, in particular, they cannot universally prevent system crashes and the “Blue Screen of Death.” On the other hand, we will argue that while there are very definite limits to computation, those limits do not preclude the dream of “thinking” machines. Group conferences will offer students hands-on experience with several different programming languages, applications, and simulations and will stress the distinction between markup languages for Web design (such as HTML and XML) and programming languages such as Python and Java.

## The Incredible Shrinking World

*Michael Siff*

... Or how technology connects everyone and everything, for better or worse. The title refers to the miniaturization of electronic computers and the resulting increase in computing power, decrease in cost to harness that power, and near ubiquity of computer networks. The title also refers to how technology brings people and places together—making distances formerly thought of as insurmountable evermore trivial. This happens physically, as jet planes allow people to travel around the world in fewer hours than the distance they have traveled in time zones. But, much more, this happens virtually: it allows information of all kinds (text, voice, images, movies, and more) to flow across those distances almost instantly. In this course, we will consider how a wide variety of information can be represented using bits on digital computers and how it can be transmitted accurately and efficiently on the Internet. We will emphasize leapfrogging technologies and their role in the developing world and debate whether programs like One Laptop per Child help bridge the digital divide. We will focus on how technology affects travel, whether it replaces travel via Skype, videoconferencing, and Web-based virtual museums or facilitates travel via GPS, Google Maps, and online travel agencies. And how, once there, technology dramatically alters the experience of being far away from home. We will also consider the dark side

of a highly connected society: the more BlackBerrys, the more workaholics; the more cell-phone calls, text messages, and e-mails exchanged, the less privacy; the more iPods, the more music and video piracy; and the greater reach of the Internet, the greater the distribution of spam and pornography. Finally, we will ask what happens when face-recognition software catches up with digital cameras and YouTube?

## 2008-2009

### An Introduction to Computer Science Using the Internet

*Sarah Allen*

This course will use the Internet as a vehicle to explore fundamental concepts in computer science. It will enable students to understand the World Wide Web by examining the fundamental technologies that make it possible. Topics include problem-solving techniques; algorithm and system design; control of a computer using HTML and JavaScript; network design; software translation; digital circuits and the theory of computation. Students learn the basic principles of computer programming by building applications for the Internet. This is not a course in Web design, although students will build Web pages; it is a survey of the major topics in computer science. The course does not presume any programming experience, but assumes that the student is comfortable working with a computer.

### Artificial Minds

*James Marshall*

Though science has continued to reveal with increasing precision the ways in which patterns of matter and energy arrange themselves into life, the mind has largely eluded physical explanation. How does thinking arise from brain cells, and how can thought control the body? Researchers in artificial intelligence believe that the best way to understand the mind is to reproduce it in a machine. They have been exploring ways to program computers to behave intelligently since the middle of the last century. How far has the field of AI come since then, and what are its prospects for the future? In this course, we will examine the major paradigms of AI research in detail, from symbolic approaches such as knowledge representation, propositional and predicate logic, and search methodologies, to more recent approaches that focus on adaptation and learning, such as neural networks, genetic algorithms, artificial life, and robotics. We will also investigate the idea of swarm intelligence and machine creativity, and consider some important philosophical questions surrounding AI including consciousness, the mind-body problem, and the Turing Test.

## Computer Science: An Accelerated Introduction

**James Marshall**

This course is an accelerated introduction to computer science using the Python programming language. Students will learn the fundamental principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. Throughout the course, we will emphasize the design of clearly written, well-structured programs. We will begin with procedural programming and work our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore graphics programming, basic data structures such as lists and dictionaries, multidimensional arrays, sorting and searching algorithms, recursion, and techniques for analyzing the efficiency of algorithms. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on interaction at the computer.

## Databases

**Michael Siff**

A modern database system is a collection of interrelated facts, recorded on digital media, and a set of computer programs to access those facts. These days, databases crop up almost everywhere: social networks such as Facebook, electronic mail, cellular phones, personal digital assistants, flight-reservation systems, and many other places. This course attempts to shed light on why and how our society has become so dependent on information processing by examining software (and to a lesser extent hardware) techniques that lead to the efficient storage and retrieval of information. Major topics include relational database design, query languages such as SQL, the object-relational model, ACID properties, and the client-server paradigm. Each student will be responsible for designing and implementing a Web-accessible database application of her or his choosing using open-source database software and a Web-application programming language such as PHP, Python, or Ruby. Students will work on their projects throughout the course and will demonstrate them to rest of the class at the close of the semester. We will also consider Web-application frameworks such as Ruby on Rails and Django. In addition to regular reading assignments, there will be several problem sets and short programming assignments. There will also be a more substantial programming assignment used to illustrate issues pertaining to the practical implementation of database systems. Suggested conference topics include alternative database models; data mining; database privacy and identity theft; Geographical Information Systems (GIS); and the implementation of a miniature database system.

*Permission of the instructor is required. Students should have at least one semester of programming experience in C, C++, Java, or Python.*

## First-Year Studies: Googling the Telecom—The Internet and the Future of Information

**Michael Siff**

They are everywhere. In our homes, offices, and classrooms and in less obvious places like telephones, televisions, and kitchen appliances. Some may already be in our wallets and soon, perhaps, in our brains. In this course, we will consider different but overlapping ways in which information-processing devices, and specifically networked computers, affect society. Questions we will address include, How do computers alter our quality of life through the use of instant messaging, electronic mail, Web searching, social networks, and electronic commerce? What is the economic impact of computer networks—not just the price of Google stock—but also in terms of the dot-com mania, the open-source revolution, and the ideal of a cashless society? What are the ethical and legal ramifications of the Internet's facilitation of music and video piracy, distribution of pornography, and cyberterrorism? We will also investigate other computer security issues including spam; computer viruses and worms; identity theft; and cyberstalking of the MySpace-Facebook generation. How are privacy and First Amendment rights intertwined with these concerns? What effect do computers have on our culture, in terms of both content (e.g., book and movie plots) and process (e.g., digital film)? In part to address this question, we will read the cyberpunk fiction of William Gibson and Neal Stephenson. Finally, we will attempt to tie together these questions by considering the future of ubiquitous networked computing, including the next generation Internet, virtual reality, and teleimmersion.

## Object-Oriented Programming: Structuring the World with Classes

**Sarah Allen**

Problem solving in an object-oriented language requires more than learning new language structures. It requires a new way of thinking, shifting from a procedural approach that emphasizes algorithms and data structures to thinking about objects. Objects are software packages of behaviors and states and manipulating interacting objects is at the heart of object-oriented programming. Topics covered in the course include encapsulation, inheritance, abstract data types, and polymorphism. The language of instruction is Java, a popular OO language with substantial libraries to support the creation of sophisticated graphical user interfaces. Frequent labs support the course material; in the labs students gain

hands-on experience under the supervision of the instructor. Conference work allows students to investigate a broad range of issues arising from the uses of technology, explore other programming languages, or learn Internet programming.

*Open to any interested student with permission of the instructor required. Students should have at least one semester of programming experience.*

## Robotics

### James Marshall

This course provides a hands-on introduction to robotics, an exciting and thriving subfield of artificial intelligence. We will study a variety of robot programming paradigms, including reactive and behavior-based control, as well as adaptive methods such as neural networks and genetic algorithms, which allow robots to learn from experience. We will use a software system called Pyro that will enable us to experiment interactively with robots—both real and simulated—using the Python programming language. We will also spend some time discussing developmental robotics, a newly emerging research area inspired by developmental psychology and neuroscience, which studies how autonomous robots can acquire their behavior and knowledge strictly through their sensory experiences and interactions with their environment. Students will have many opportunities for extended exploration through open-ended lab projects and conference work.

*No previous knowledge of Python or robot hardware is needed, but students should be comfortable programming in a high-level object-oriented language such as Java or C++.*

## 2009-2010

## A is for Abstraction

### Michael Siff

What is computer science? Ask 100 computer scientists, and you will likely receive 100 different answers. In this course, we will not only attempt to provide an answer but also discuss why it is such a challenging question. Along the way, we will introduce fundamental computer-science concepts such as abstraction, algorithms and the study of their efficiency, digital circuits, programming languages, and networking. We will also consider how these concepts relate to some of the most visible applications of computer science: the Internet and the Web, database management systems, and artificial intelligence. In particular, we will explain why searching the Web syntactically (using keywords) is practical no matter how many pages are out there, while searching it semantically (for what we really “mean”) remains a daunting task. We will illustrate how simple

circuits can be used to solve complex problems and how the power of abstraction tells us that the core principles of computer science apply regardless of whether computers are constructed from silicon, DNA, or tinker toys. Finally, we will show that computers cannot solve all problems and, in particular, cannot universally prevent system crashes and the “Blue Screen of Death.” On the other hand, we will argue that while there are very definite limits to computation, those limits do not preclude the dream of “thinking” machines. Group conferences will offer students hands-on experience with several different programming languages, applications, and simulations and will stress the distinction between markup languages for Web design (such as HTML and XML) and programming languages such as Python and Java.

## Compilers: How Computers Execute Their Programs

### Michael Siff

Compilers are often known as translators—and for good reason: Their job is to take programs written in one language and translate them to another language (usually assembly or machine language) that a computer can execute. It is, perhaps, the ideal meeting between the theoretical and practical sides of computer science. Modern compiler implementation offers a synthesis of (1) language theory: how languages (both natural languages and programming languages) can be represented on and recognized by a computer; (2) software design and development: how practical software can be developed in a modular way (e.g., how components of one compiler can be connected to components of another compiler to form a new compiler); and (3) computer architecture: understanding how modern computers work. During the semester, we will write a program implementing a nontrivial compiler for a novel programming language of our own design. Topics we will cover along the way include the difference between interpreters and compilers, regular expressions and finite automata, context-free grammars and the Chomsky hierarchy, type checking and type inference, contrasts between syntax and semantics, and graph coloring as applied to register allocation. Conference work will allow students to pursue different aspects of compilers such as compilation of object-oriented languages, automatic garbage collection, compiler optimizations, and applications of compiler technology to natural-language translation.

*Permission of the instructor is required. Students should have already taken at least one semester of computer programming (preferably in Java) and a course in computer architecture.*



## Computer Architecture: The Hardware/Software Interface

**Michael Siff**

The focus of this course is on the selection and interconnection of components to create a computer. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned with the way software designers write programs and vice versa. Along the way, we will learn how computers work from higher level programming languages such as C down to the basic zeroes and ones of machine code. Specific topics include Boolean logic, circuit design, computer arithmetic, assembly language, and memory hierarchies. Conference work will allow students to investigate additional aspects of computer architecture such as parallelism, pipelining, and input/output devices.

*With permission of the instructor. Students should have at least one semester of programming experience, preferably in C, C++, or Java.*

## Computer Science: An Accelerated Introduction

**James Marshall**

This course is an accelerated introduction to computer science, using the Python programming language. Students will learn the fundamental principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. Throughout the course, we will emphasize the design of clearly written, well-structured programs. We will begin with procedural programming and work our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore graphics programming, basic data structures such as lists and dictionaries, multi-dimensional arrays, recursion, sorting and searching algorithms, and binary trees. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer.

## Data Structures and Algorithms

**James Marshall**

In this course, we will study a variety of data structures and algorithms that are important for the design of sophisticated computer programs, along with techniques for managing program complexity. Throughout the course, we will use Java, a strongly typed, object-oriented programming language. Topics covered will include types and polymorphism, arrays, linked lists, stacks, queues, priority queues, heaps, dictionaries,

balanced trees, and graphs, as well as several important algorithms for manipulating these structures. We will also study techniques for analyzing the efficiency of algorithms. The central theme tying all of these topics together is the idea of abstraction and the related notions of information hiding and encapsulation, which we will emphasize throughout the course. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer.

*Students should have at least one semester of programming experience in an object-oriented language such as Python, Java, or C++.*

## HELLO WORLD! An Invitation to Computer Science

**Michael Siff**

What is computer science? Ask 100 computer scientists, and you will likely receive 100 different answers. In this course we will not only attempt to provide an answer but also discuss why it is such a challenging question. Along the way, we will introduce fundamental computer-science concepts such as algorithms and the study of their efficiency, digital circuits, programming languages, and networking. We will also consider how these concepts relate to some of the most visible applications of computer science: the Internet and the Web, database management systems, and artificial intelligence. In particular, we will explain why searching the Web syntactically (using keywords) is practical no matter how many pages are out there, while searching it semantically (for what we really “mean”) remains a daunting task. We will illustrate how simple circuits can be used to solve complex problems and how the power of abstraction tells us that the core principles of computer science apply regardless of whether computers are constructed from silicon, DNA, or tinker toys. Finally, we will show that computers cannot solve all problems and, in particular, cannot universally prevent system crashes and the “Blue Screen of Death.” On the other hand, we will argue that while there are very definite limits to computation, those limits do not preclude the dream of “thinking” machines. Group conferences will offer students hands-on experience with several different programming languages, applications, and simulations and will stress the distinction between markup languages for Web design (such as HTML and XML) and programming languages such as Python and Java.

## Principles of Programming Languages

**James Marshall**

A famous computer scientist once remarked that if you don't understand interpreters, you can still write programs—and you can even be a competent

programmer, but you can't be a master. This course explores the principles of programming language design through the study and implementation of interpreters. We will see how to design our own languages by starting from a high-level semantic description and systematically deriving a low-level implementation through the application of a series of program transformations. Along the way, we will become acquainted with the lambda calculus (the mathematical basis of modern programming language theory), syntactic abstraction, scoping mechanisms, continuations, lazy evaluation, nondeterministic evaluation, type checking, and other topics if time permits. We will use the Scheme programming language as our "meta-language" for exploring these issues in a precise, analytical way, similar to the way in which mathematics is used to describe phenomena in the natural sciences. Our great advantage over mathematics, however, is that we can test our ideas about languages, expressed in the form of interpreters, by directly executing them on the computer.

*Permission of the instructor is required. No prior knowledge of Scheme is needed, but students should have at least one semester of programming experience.*

## Privacy v. Security on the Internet

**Michael Siff**

The Internet was developed at the height of the Cold War as a way to maintain a robust communication system in the event of a nuclear attack. It is ironic, then, that the same technology may put us at risk of 21st-century security threats such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. In this lecture, we contrast doomsday myths popularized by movies such as "War Games" with more mundane scenarios such as total disruption of electronic commerce. Along the way, we address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire Internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer-security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on cell phones, text messages, and electronic mail, have we unwittingly signed ourselves up to live in an Orwellian society? Or can other technologies keep "1984" at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that make the Internet at once tremendously successful and also so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptography—the science (and

art) of encoding and decoding information to enable private communication. We will conclude with a discussion of how cutting-edge technologies, such as quantum cryptography and quantum computing, may impact the privacy of electronic communications in the near future. Group conferences will include a mix of seminar-style debates over privacy rights and hands-on laboratories in which students will experiment with network simulators and code-making and code-breaking software.

## The Computational Beauty of Nature

**James Marshall**

This course will explore the concepts of emergence and complexity within natural and artificial systems. Simple computational rules interacting in nonlinear ways can produce rich and complicated patterns of behavior and may account for much of what we think of as "beautiful" or "interesting" in the world. We will investigate a multitude of topics, including fractals, chaos, strange attractors, complex systems, cellular automata, self-organizing systems, neural networks, genetic algorithms, classifier systems, and artificial life. Throughout the course, we will emphasize computer experimentation rather than programming, using the computer as a laboratory in which to design and run simulations of complex systems and observe their behaviors.

## 2010-2011

### Artificial Minds

**Michael Siff**

*Lecture, Open—Spring*

Though science has continued to reveal, with increasing precision, the ways in which patterns of matter and energy arrange themselves into life, the mind has largely eluded physical explanation. How does thinking arise from brain cells, and how can thought control the body? Researchers in artificial intelligence (AI) believe that the best way to understand the mind is to reproduce it in a machine. They have been exploring ways to program computers to behave intelligently since the middle of the last century. How far has the field of AI come since then, and what are its prospects for the future? In this course, we will examine the major paradigms of AI research in detail, from symbolic approaches such as knowledge representation, propositional and predicate logic, and search methodologies to more recent approaches that focus on adaptation and learning such as neural networks, genetic algorithms, artificial life, and robotics. We will also investigate the idea of swarm intelligence and machine creativity and consider some important philosophical questions surrounding AI,

including consciousness, the mind-body problem, and the Turing Test.

*Open to any interested student.*

## Computer Science: An Accelerated Introduction

**James Marshall**

*Open—Fall*

This course is an accelerated introduction to computer science using the Python programming language. Students will learn the fundamental principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. Throughout the course, we will emphasize the design of clearly written, well-structured programs. We will begin with basic procedural programming and work our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore graphics programming, data structures such as lists and dictionaries, file processing, multi-dimensional arrays, recursion, sorting and searching algorithms, and binary trees. Weekly lab sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer.

*Open to any interested student.*

## Digital Zeitgeist

**Michael Siff**

*Open—Fall*

From social networking via the iPhone, Facebook, and Twitter to massively multiplayer online games, computer technology plays an ever-increasing role in our daily lives. Where may this phenomenon be taking us in the immediate and not-so-immediate future? Is there (or should there be) anything we can (or should) do about it? The miniaturization of electronic computers—and the resulting increase in computing power, decrease in short-term cost to harness that power, and ubiquity of computer networks—brings people and places together, making distances formerly thought of as insurmountable evermore trivial. With the advent of gigabit fiber-optic networks, smart phones, flip cameras, and RFID tags, information of all kinds (text, voice, images, movies, and more) can flow around the world, between people and objects and back again, in an instant. In this course, we will consider how information can be represented using bits on digital computers and how it can be communicated accurately, efficiently, and “automatically” on the Internet. We will consider some historical context: How does the rise of the Internet compare with the development of the printing press, the telegraph, radio, and television? We will focus on the evolution (or some would say revolution) in new media and how that leads to what journalist Bob Garfield refers to as the “Chaos Scenario,” as well as the Internet’s effect on traditional media (newspapers, magazines,

books, radio, television, film, quaint objects known as “records,” you name it) and marketing as it all migrates online. In many ways, the plethora of smaller, cheaper, faster networked devices improves our quality of life, but we will also consider the dark side of a highly connected society: The more iPhones and BlackBerrys, the more workaholics; the more cell-phone calls, text messages, and e-mails exchanged, the less privacy; the more iPods and iPads, the more music and video piracy; and the greater the reach of the Internet, the greater the distribution of spam and pornography and the likelihood of cyber terrorism. To tie many of these themes together, we will read some dystopian cyberpunk fiction that may make your hair (virtual or otherwise) stand on end. This is not a technical course; though, at times we will discuss some details that lie behind certain crucial technologies—in particular, the Internet and the World Wide Web.

*Open to any interested student.*

## First-Year Studies: Achilles, the Tortoise, and the Mystery of the Undecidable

**James Marshall**

*FYS*

In this course, we will take an extended journey through Douglas Hofstadter’s Pulitzer Prize-winning book *Gödel, Escher, Bach*, which has been called “an entire humanistic education between the covers of a single book.” The key question at the heart of the book is: How can minds possibly arise from mere matter? Few people would claim that individual neurons in a brain are “conscious” in anything like the normal sense in which we experience consciousness. Yet, self-awareness emerges, somehow, out of a myriad of neuronal firings and molecular interactions. How can individually meaningless physical events in a brain, even vast numbers of them, give rise to meaningful awareness, to a sense of self? And could we duplicate such a process in a machine? Considering these questions will lead us to explore a wide range of ideas from the foundations of mathematics and computer science to molecular biology, art, and music and to the research frontiers of modern-day cognitive science and neuroscience. Along the way, we will closely examine Gödel’s incompleteness theorem, mathematical logic and formal systems, the limits of computation, and the future prospects for artificial intelligence.

## Multimedia Programming

**Michael Siff**

*Open—Spring*

This course explores, via introductory computer programming, how different types of media (specifically, text, sounds, images, and movies) are represented

digitally and manipulated by computers. We will write programs that allow the user to display and edit photographic images, including the ability to alter color properties, convert to grayscale, lighten and darken, create "negative" effects, mirror, rotate, and scale. We will investigate algorithms for creating more advanced effects such as edge detection, blurring, and red-eye reduction. We will also write programs that allow the user to create, play, and edit sound files, including the ability to modulate pitch, timing, and volume; to combine multiple sounds into chords; and to create echo effects. Finally, we will write interactive programs that allow the user to create simple animations. This is *not* a course to learn how to use software such as Photoshop and Maya; rather it is a course to learn the fundamentals of computer science by learning to program basic multimedia applications.

*Open to any interested student. No programming experience is necessary.*

## Predicting the Future

**Michael Siff**

*Open—Fall*

From social networking via the iPhone, Facebook, and Twitter to massively multiplayer online games, computer technology plays an ever-increasing role in our daily lives. Where may this phenomenon be taking us in the immediate and not-so-immediate future? Is there (or should there be) anything we can (or should) do about it? The miniaturization of electronic computers—and the resulting increase in computing power, decrease in short-term cost to harness that power, and ubiquity of computer networks—brings people and places together, making distances formerly thought of as insurmountable evermore trivial. With the advent of gigabit fiber-optic networks, smart phones, flip cameras, and RFID tags, information of all kinds (text, voice, images, movies, and more) can flow around the world, between people and objects and back again, in an instant. In this course, we will consider how information can be represented using bits on digital computers and how it can be communicated accurately, efficiently, and "automatically" on the Internet. We will consider some historical context: How does the rise of the Internet compare with the development of the printing press, the telegraph, radio, and television? We will focus on the evolution (or some would say revolution) in new media and how that leads to what journalist Bob Garfield refers to as the "Chaos Scenario," as well as the Internet's effect on traditional media (newspapers, magazines, books, radio, television, film, quaint objects known as "records," you name it) and marketing as it all migrates online. In many ways, the plethora of smaller, cheaper, faster networked devices improves our quality of life, but we will also consider the dark side of a highly connected society: The more iPhones and BlackBerrys, the more workaholics; the more cell-phone calls, text messages,

and e-mails exchanged, the less privacy; the more iPods and iPads, the more music and video piracy; and the greater the reach of the Internet, the greater the distribution of spam and pornography and the likelihood of cyber terrorism. To tie many of these themes together, we will read some dystopian cyberpunk fiction that may make your hair (virtual or otherwise) stand on end. This is not a technical course; though, at times we will discuss some details that lie behind certain crucial technologies—in particular, the Internet and the World Wide Web.

*Open to any interested student.*

## Robotics

**James Marshall**

*Intermediate—Spring*

This course provides a hands-on introduction to robotics, an exciting and thriving subfield of artificial intelligence. We will study a variety of robot programming paradigms, including reactive and behavior-based control, as well as neural networks and genetic algorithms, which allow robots to learn from experience. We will use the Python programming language to experiment interactively with both real and simulated robots. We will also discuss a newly emerging research area, inspired by developmental psychology and neuroscience, called developmental robotics that studies how autonomous robots can acquire their knowledge and behavior strictly through their sensory experiences and interactions with the world. Students will have many opportunities for extended exploration through open-ended lab projects and conference work. No previous knowledge of Python or robot hardware is needed, but students should be comfortable programming in a high-level, object-oriented language such as Java or C++.

*Intermediate.*

## Web Programming and the Theory of Databases

**Michael Siff**

*Intermediate—Fall*

A modern database system is a collection of interrelated facts, recorded on digital media, and a set of computer programs to access those facts. In the 21st century, databases have become ubiquitous via the Web and "cloud computing" to the point that users may not even realize where their data is stored, how it is accessed, and who has access to it. This course attempts to shed light on why and how our society has become so dependent on information processing by examining software (and to a lesser extent hardware) techniques that lead to the efficient storage and retrieval of information. We will illustrate these principles by designing databases using open-source platforms (such as MySQL), designing Web sites to manipulate those databases using client-side

technologies (such as HTML, CSS, Javascript, and AJAX) and server-side programming languages (such as PHP and Python). Major topics include relational database design, query languages (such as SQL, XQuery, and XSLT), the object-relational model, ACID properties, and the client-server paradigm. Each student will be responsible for designing and implementing a Web-accessible database application of her or his choosing, using open-source database software and a Web-application programming language such as PHP, Python, or Ruby. Students will work on their projects throughout the course and will demonstrate them to rest of the class at the close of the semester. We will also consider Web-application frameworks such as Ruby on Rails and Django. In addition to regular reading assignments, there will be several problem sets and short programming assignments. There will also be a more substantial programming assignment used to illustrate issues pertaining to the practical implementation of database systems. Suggested conference topics include data mining, database privacy, Geographical Information Systems (GIS), and the implementation of a miniature database system.

*Intermediate. Permission of the instructor is required.*

*Students should be familiar with the basics of HTML and have at least one semester of programming experience.*

## 2011-2012

### Information and the Arrow of Time

**Michael Siff, Kanwal Singh**

*Intermediate, Sophomore and above—Spring*

What is information? What is entropy? How can the utterly reliable and predictable behavior of computers as we know them arise from subatomic particles governed by the wholly nondeterministic rules of quantum mechanics? Are quantum computers exponentially superior to their classical counterparts? Do the limits of classical computation apply to these machines? What are the philosophical implications of quantum computers; and, in particular, might they lend support to the many-worlds hypothesis? Will a practical quantum computer be built in the near future? If so, is it possible that these devices will demolish electronic privacy as we know it? This course will cover topics at the intersection of quantum physics and computer science, with an aim toward exploring how the fundamental laws of quantum mechanics impact the representation and manipulation of information on computers. Topics will include bits and qubits; the Nyquist limit; the basics of Shannon information theory; quantum computers and quantum cryptography; energy, entropy, and reversibility; the EPR paradox; and spooky action at a distance.

### Objects and Algorithms for Interactive Media

**Matthew Parker**

*Intermediate, Small seminar—Fall*

One of the primary challenges of learning object-oriented programming (OOP) is to find real-world applications that demonstrate how concepts such as encapsulation, subtype polymorphism, and inheritance empower a programmer or a team of programmers to develop sophisticated, robust software. This class will attempt to meet that challenge by exploring OOP as it applies to the implementation of digital games and interactive art. Students will learn the process of iterative design and its relationship to game and interface development through the creation of prototypes. Projects will be built in Processing, but the concepts discussed will be applicable to other object-oriented languages and digital formats. The class will focus on core programming techniques, data structures, and algorithms as they apply to game and installation development. A main goal will be for students to understand why object-oriented code can be powerful, dynamic, and easier to manage. We will also examine interactive programming concepts such as collision detection, level construction, the use of sprite sheets to animate characters, application flow, and basic ways to make game elements appear intelligent. Class discussions and guest speakers will help contextualize the power and potential of games and installations in our culture. Assignments will consist primarily of programming but will also include readings, presentations, and the critical evaluation of digital games.

### Privacy v. Security on the Internet

**Michael Siff**

*Lecture, Open—Spring*

The Internet was developed at the height of the Cold War as a way to maintain a robust communication system in the event of a nuclear attack. It is ironic, then, that the same technology may put us at risk of 21st century security threats such as electronic surveillance, aggregation and mining of personal information, and cyberterrorism. In this lecture, we contrast doomsday myths popularized by movies such as "War Games" with more mundane scenarios such as total disruption of electronic commerce. Along the way, we address questions such as: Does modern technology allow people to communicate secretly and anonymously? Can a few individuals disable the entire Internet? Can hackers launch missiles or uncover blueprints for nuclear power plants from remote computers on the other side of the world? We will also investigate other computer security issues, including spam, computer viruses, and identity theft. Meanwhile, with our reliance on Facebook, Twitter, cell phones, text messages, and electronic mail, have we unwittingly signed ourselves up to live in an

Orwellian society? Or can other technologies keep “1984” at bay? Our goal is to investigate if and how society can strike a balance so as to achieve computer security without substantially curtailing rights to free speech and privacy. Along the way, we will introduce the science of networks and describe the underlying theories that make the Internet at once tremendously successful and so challenging to regulate. A substantial portion of the course will be devoted to introductory cryptology—the science (and art) of encoding and decoding information to enable private communication. We will conclude with a discussion of how cutting-edge technologies such as quantum cryptography and quantum computing may impact the privacy of electronic communications in the near future. Group conferences will include a mix of seminar-style debates over privacy rights (e.g., on the ethics of Wikileaks) and hands-on laboratories in which students will experiment with network simulators and code-making and code-breaking software.

## Software Design and Development

**Matthew Parker**

*Intermediate, Small seminar—Spring*

Donald E. Knuth, one of the world's most distinguished computer scientists, has said both that “computer programs are fun to write” and that “software is hard.” The goal of this course is to give students a taste of what it is like to design and develop real software. Knuth's quotes illustrate two themes of this course that are not necessarily at odds: The challenge of writing good software should not offset the pleasure derived from writing it. Some of the main topics that we will cover include the power of abstraction, the separation of design from implementation, version control, the selection of development environments, the creative use of existing software libraries and tools, the benefits of a flexible approach, the role of maintaining good documentation, and how to write software in teams. No place is the adage “there is no substitute for experience” more relevant than in software engineering. With that in mind, this course is intended to be hands-on. Design and development techniques will be taught primarily by designing and developing a semester-long software project. Examples of project categories include (but are not limited to) digital games and mobile applications.

## The Soul of the Machine

**Michael Siff**

*Open—Fall*

The focus of this course is on the selection and interconnection of components used to create a computer. There are two essential categories of components in modern computers: the hardware (the physical medium of computation) and the software (the instructions executed by the computer). As technology becomes more complex, the distinction between hardware and software blurs. We will study why this happens, as well as why hardware designers need to be concerned about the way software designers write programs and vice versa. Along the way, we will learn how computers work from higher level programming languages, such as Java, Python and C, down to the basic zeroes and ones of machine code. Specific topics include Boolean logic, circuit design, computer arithmetic, assembly language, memory hierarchies, and time permitting, mobile architectures. Students should have at least one semester of programming experience, preferably in C, C++, Java, or Python.

## The Way of the Program

**Michael Siff**

*Open—Fall*

This course is an introduction to computer science and the art of computer programming, using the elegant, yet easy-to-learn programming language Python. Students will learn the fundamental principles of problem solving with a computer while gaining the programming skills necessary for further study in the discipline. Throughout the course, we will emphasize the power of abstraction and the benefits of clearly written, well-structured programs. We will begin with basic procedural programming and work our way up to object-oriented concepts such as classes, methods, and inheritance. Along the way, we will explore fundamental concepts such as algorithms and their complexity, binary representations of analog data, digital logic, recursion and, time permitting, network communication. Other topics include introductory computer graphics, file processing, efficient storage and retrieval of data, and some principles of game design and implementation. Weekly laboratory sessions will reinforce the concepts covered in class through extensive hands-on practice at the computer.

# Dance

## 2002-2003

### African Dance

**Robin Gee**

*Open—Year*

This introductory course will examine the cultural tradition of various African countries through song, dance, and music. We will focus on specific ethnic groups, primarily in West Africa, and explore the relationship between dance and music with an emphasis on developing movement vocabulary and technical skills. No previous African dance experience is required.

### Anatomy/Kinesiology

**Peggy Gould**

*Open—Year*

Study of musculoskeletal anatomy with emphasis on the moving body as well as on basic kinesiology. The course will include movement practice (Irene Dowd's "Spirals"), lecture, drawings, and practicum (using what we are learning to analyze specific movements and activities). Students will develop skills in movement analysis from the perspective of functional anatomy. This is an introductory-level course.

### Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for students who have completed Anatomy/Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

### Argentine Tango

**S Feuer**

*Open—Fall*

An introduction to the history and practice, romance and sensuality of the Argentine tango, waltz, and milonga. Students will learn both leader and follower roles, Salidas (basic steps) in the crossed and normal systems of walking, caminatas (walking patterns), and giros (turns) as well as bleos, ganchos, ochos, paradas, and sacadas. The emphasis will be on musicality and the social, improvisational tango as it is danced in the dance halls of Buenos Aires and around the world.

### Ballet I

**Barbara Forbes**

*Open—Year*

A course in the fundamentals of ballet technique for the beginning student. Open to any interested student; no previous training is required. Yearlong course; students may enter in the second semester with permission of instructor only.

### Ballet II

**Jose Martinez**

*Intermediate—Year*

For students who have had some previous training. This course will emphasize the principles of alignment, rhythm, and style in preparation for more advanced vocabulary. Admission will be by audition. Non-Dance Thirds may attend with permission of the instructor. Yearlong course; students may enter in the second semester with permission of instructor only.

### Ballet III

**Barbara Forbes**

*Advanced—Year*

For students who have reached a degree of proficiency in the study of ballet. This course will emphasize general technique through awareness of alignment, style, and musicality. Non-Dance Thirds may attend with the permission of the instructor. Yearlong course; students may enter in the second semester with permission of instructor only.

### Contact Improvisation/Partnering

**Kathy Westwater**

*Advanced—Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contract Improvisation, which emerged in the 1960s out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration.

### Dance Composition A

**Emily Devine**

*Open—Year*

Exploration and manipulation of dance and performance materials, including space, text, music, and a variety of existing and invented movement vocabularies, with special focus on structuring original material. Students will explore the unique problems posed by creating both individual and group works. This

course will include independent work, group discussions, and periodic informal showings of work developed in class.

## Dance Composition B

**Dan Hurlin**

*Intermediate—Year*

This course will focus on examining craft in the service of choreographic expression. Students will be required to embody manipulations of movement material to better understand different points of view and to explore time and space structures and see how they affect quality and content. Required for Dance Making.

## Dance History

**Rose Anne Thom**

*Open—Year*

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

## Dance Making

**Dan Hurlin, Sara Rudner, John A. Yannelli**

*Advanced—Year*

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. With supervision of the faculty, student composers in the class will be given the opportunity to compose works in collaboration with the more advanced choreographers. Students are encouraged to take Lighting Design and Stagecraft for Dance. Prerequisites: Dance Composition, Movement and Music, and permission of the instructor. See instructor for other prerequisites.

## Dance Meeting

*Open—Year*

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance

therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

## First-Year Studies in Dance

**Sara Rudner**

*FYS*

Students in First-Year Studies in Dance will participate fully in the Dance program as it is described above. In physical practice classes attention will be given to sharpening the students' awareness of time and space and to disciplining the body to move with energy, clarity, and ease. The study of functional anatomy will help ensure accurate use of the body. In improvisation we will work toward movement and compositional fluency through individual and group problem solving. In dance history students will be introduced to dance in the United States as it has evolved from the early twentieth century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to express their written and oral responses to their experiences as dancers. Emphasis will be placed on developing perceptual and analytical skills.

## Improvisation A

**Emily Devine**

*Open—Year*

## Improvisation B: A Compositional Approach

**Kathy Westwater**

*Intermediate—Year*

Students begin by identifying and exploring individual and group motivations for moving. Using improvisational methods, students then develop and expand their movement. The creation of improvisational scores is explored as well, in tandem with the elements of dance composition: time, space, energy, and shape. The class culminates with students directing their own and performing in each others' site specific scores. Beginning Improvisation in a prerequisite or with permission from the instructor.

## Improvisation C

**Sara Rudner**

*Advanced—Year*

These courses will expand on the natural abilities of the students through group and individual problem solving. Emphasis will be on the development of skills involving time, nuances of energy, and the dancers' relationship to the surrounding space, including the other dancers. Structures for interaction will be arrived at as a class or



individually. Different sources of material and approaches will be explored. Work at times will be outdoors.

## Labanotation/Repertory

**Rose Anne Thom**

*Open—Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**Aaron Copp, Tyler Micoleau**

*Open—Year*

Theoretical study of and practical experience in designing lighting for dance. For all dance students; recommended especially for students in Dance Making.

## Modern and Postmodern Practice

**Emily Devine, Gerald Casel, Renee Redding-Jones, Nicholas Leichter**

*Open—Year*

Beginning through advanced levels of dance movement styles. For the beginning student emphasis will be on the development of basic skills, energy, strength, control, and rhythmic awareness. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. On all levels attention will be given to sharpening the student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound and anatomical principles. Open to theatre and music students with the permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of instructor only.

## Music for Dancers

**William Catanzaro**

*Open—Year*

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to

different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

## Performance Project

**Kyle deCamp**

*Open—Year*

New Performance Project with choreographer/director Kyle deCamp. Open to advanced students in theatre and dance, interested in cross-genre, physical theatre for students who want to move with rigor and precision, participate in creating and performing a new work. Participation for one or two students as skilled assistant directors possible. By interview/audition.

## Repertory

**1 Hoffbauer, Sanchez**

*Spring*

First half of the second Semester — seven weeks

## Repertory

**Y Rainer**

*Spring*

Ms. Rainer's Trio - second half of the second Semester — six weeks

## Tap

**Roxane Butterfly**

*Open—Spring*

This tap class offers what any accomplished tap-dancer should know: how to use both rhythms and space to venture into choreography as well as improvisation. The first weeks will be spent on learning the basic rhythm tap rudiments and various style elements from the Original Hoofers (with emphasis on Jimmy Slyde's vocabulary). Then we will focus on the repertoire of "BeauteeZ'n the Beat" as an exploration of the choreographic possibilities of tap, progressing into an initiation of improvisation as the ultimate goal of tap as the language of self-statement.

## Teaching Conference

**Rose Anne Thom**

*Advanced—Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, oral, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools. For advanced and graduate students.

## T'ai Chi Ch'uan A and B

**Margaret Matsumoto**

*Open—Year*

T'ai chi ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of t'ai chi teaches us to relax while in motion, thereby bringing more consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

## Yoga A, B, and C

**Ellen Saltonstall, Patti Bradshaw**

*Advanced, Intermediate, Open—Year*

This course provides an opportunity to study and practice alignment, strength, and flexibility. By offering clear principles of biomechanics and balance muscular and energetic action, yoga can inform and support any style of dance. In addition to biomechanics, this study can help dancers express movement from the inner body, helping to interweave technique and artistry.

## 2003-2004

### African Dance

*Open—Year*

This introductory course will examine the cultural tradition of various African countries through song, dance, and music. We will focus on specific ethnic groups, primarily in West Africa, and explore the relationship between dance and music with an emphasis on developing movement vocabulary and technical skills. No previous African dance experience is required. *Yearlong course; students may enter the second semester with permission of the instructor only.*

### Anatomy/Kinesiology

**Peggy Gould**

*Open—Year*

Study of musculoskeletal anatomy with emphasis on the moving body as well as on basic kinesiology. The course will include movement practice (Irene Dowd's "Spirals"), lecture, drawings, and practicum (using what we are learning to analyze specific movements and activities). Students will develop skills in movement analysis from the perspective of functional anatomy. This is an introductory-level course. *Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy/ Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*Advanced. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Ballet I

**Barbara Forbes**

*Open—Year*

A course in the fundamentals of ballet technique for the beginning student.

## Ballet II

**Merceditas Mañago-Alexander**

*Intermediate—Year*

For students who have had some previous training. This course will emphasize the principles of alignment, rhythm, and style in preparation for more advanced vocabulary.

*Non-Dance Thirds may attend with permission of the instructor. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Ballet III

**Barbara Forbes**

*Advanced—Year*

For students who have reached a degree of proficiency in the study of ballet. This course will emphasize general technique through awareness of alignment, style, and musicality.

*Non-Dance Thirds may attend with the permission of the instructor.*

## Bharatanatyam: Classical South Indian Dance

**Shanti Pillai**

*Open—Spring*

This course will introduce students to the history and technique of this classical dance form. We will focus on the basic posture and steps, the percussive use of the feet, hand gestures, and the relationship of dance, music, and narrative. Throughout the semester we will have opportunities to reflect on the differences and similarities that we note in relation to our experience with the practice of Western dance forms.

## Contact Improvisation/Partnering

**Kathy Westwater**

*Open—Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration. *Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance Composition A

**Neil Greenberg**

*Open—Year*

Exploration and manipulation of dance and performance materials, including space, text, music, and a variety of existing and invented movement vocabularies, with special focus on structuring original material. Students will explore the unique problems posed by creating both individual and group works. This course will include independent work, group discussions, and periodic informal showings of work developed in class.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance Composition B

**Dan Hurlin**

*Intermediate—Spring*

This course will focus on examining craft in the service of choreographic expression. Students will be required to embody manipulations of movement material to better understand different points of view and to explore time and space structures and see how they affect quality and content. Required for Dance Making.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance History

**Rose Anne Thom**

*Open—Year*

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help

the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program.*

## Dance Making

**Dan Hurlin, Sara Rudner, John A.**

**Yannelli, Neil Greenberg**

*Year*

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

*Open—Year*

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

## Dance Training Conference

**Peggy Gould**

*Open—Year*

Students will meet at least twice per semester with the teacher to identify specific challenges in their Movement Practice classes. In consultation with Movement Practice faculty members, we will work on analyzing individual situations, setting short- and long-term training goals and creating practical strategies to achieve those goals, utilizing supplemental strength, flexibility, and kinesthetic awareness exercises. This course is required for all students taking a Dance Third and is designed to support the work being done in Movement Practice classes.

## Feldenkrais™: Awareness Through Movement

**Barbara Forbes**

*Open—Year*

This work involves verbally guided movement sequences in sitting, lying on the floor, or standing, which allow the student to develop awareness, flexibility, and coordination. These subtle, precisely structured movement explorations involve thinking, sensing, and imagining and offer a sense of release from

habitual patterns. The lessons consist of comfortable, easy movements that gradually evolve into movements of greater range and complexity.

## First-Year Studies in Dance

**Rose Anne Thom**

**FYS**

The dance program encourages students to explore vital aspects of dance in a variety of movement forms, improvisation, and dance history. In physical practice classes, attention will be given to sharpening the student's awareness of space and time and to disciplining the body to move with energy and precision while developing basic physical skills, strength, control, and an understanding of functional anatomy. In improvisation classes we will begin with the use of the natural movement ability of the students. Vocabulary, strength, and awareness will be expanded through informal group and individual problem solving. In dance history students will be introduced to the history of concert dance in the United States from the early twentieth century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to express their oral and written perceptions. Emphasis is placed on developing the skills necessary for independent research and study.

## Improvisation A: Beginning Improvisation, Improvisation B

**Neil Greenberg, Emily Devine**

**Year**

These courses will expand on the natural abilities of students through group and individual problem solving. Emphasis will be on the development of skills involving timing, nuances of energy, and the dancers' relationship to the surrounding space, including the other dancers. Structures for interaction will be arrived at as a class or individually. Different sources of material and approaches will be explored. Work at times will be outdoors.

## Improvisation C: Scoring

**Kathy Westwater**

**Intermediate—Spring**

This is an advanced exploration of the making of improvisational scores for movement. "Real-time composition," or the act of crafting a dance spontaneously, will be the outcome of our considerations of time, energy, space, and shape. Here the creative process will occur in condensed time, where the gap between moments of inspiration and execution increasingly narrows, thus heightening our experience as both creators and performers. Additionally, the use of voice, text, sound, objects, and environment will be considered as extensions of our movement practices.

Students will develop their own scores involving other members of the class to be shown and discussed in class.

*Prerequisite: Improvisation A or B or permission of the instructor.*

## Labanotation/Repertory

**Rose Anne Thom**

**Open—Year**

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**Aaron Copp, Tyler Micoileau**

**Open—Year**

Theoretical study of and practical experience in designing lighting for dance.

*For all dance students; recommended especially for students in Dance Making.*

## Modern and Postmodern Practice

**Sara Rudner, Emily Devine, Renee Redding-Jones, Gerald Casel**

**Open—Year**

Beginning through advanced levels of dance movement styles. For the beginning student, emphasis will be on the development of basic skills, energy, strength, control, and rhythmic awareness. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. On all levels attention will be given to sharpening the student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

*Open to theatre and music students with the permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Music for Dancers

**William Catanzaro**

**Open—Year**

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse

rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments. *Yearlong course; students may enter in the second semester with permission of the instructor only.*

## **Performance Project: Barefoot Balanchine™**

**Wilhelmina Frankfurt**

*Open—Fall*

Barefoot Balanchine is a project celebrating the centennial of George Balanchine's birthdate. Designed and taught by former NYCB soloist Wilhelmina Frankfurt, the project will focus on the ballets that George Balanchine created that were not danced on pointe. Although George Balanchine is most widely known for his work in the neo-classical idiom, he also explored many forms of dance in several media. There will be an informal performance of this project at the beginning of the spring semester.

*By permission of instructor.*

Balanchine is a trademark of the George Balanchine Trust.

## **Performance Project: Meredith Monk's "Plateau"**

*Open—Spring*

Students will learn and perform Meredith Monk's "Plateau", a work for six dancer/singers. The course will meet in the spring. Participation will be determined through audition.

## **Samba: Brazil**

**Fernanda Meyer**

*Open—Fall*

This unique art form narrates a history of cultural contact and conflict between Africans, Europeans, and the indigenous peoples of Brazil. Its rhythmic and gestural vocabulary expresses a joyful, spontaneous, and spiritual way of being. Samba praises its historical roots and rituals, taking gestures from religious and martial dance, but is constantly evolving to express the struggle of actual urban life. In this dance, we have a cultural body that speaks with rapid feet movement, whirling hips, and gracious, elegant arm gestures.

## **Senior Seminar**

**Sara Rudner**

*Advanced—Year*

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the

nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## **Teaching Conference**

**Rose Anne Thom**

*Advanced—Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## **T'ai Chi Ch'uan A and B**

**Margaret Matsumoto**

*Open—Year*

T'ai chi ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of t'ai chi teaches us to relax while in motion, thereby bringing more consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

## **Yoga A, B, and C**

**Patti Bradshaw, Susan Braham**

*Open—Year*

These classes offer students the opportunity to practice the ancient art of Yoga in the context of a dance program. This study emphasizes the union of spirit, mind, and body through practices that include breathing techniques, vocalization, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## **2004-2005**

## **African Dance**

**Nia Love**

*Open—Year*

This course is an exploration of the various dance styles, forms, and symbols attributed to the classical societies of Western Africa. The course will focus on those dances whose origins are (historically) found in the Old Mali

Empire (i.e., Mali, Senegal, the Gambia, Guinea) as well as in Ghana. It will specifically examine the dance styles of the Serer, Djiolla, Bambara, Wolof, Malinke, Manding, and Twi people of these regions. The objective of the course is to familiarize the student with the significance of African dance movement across the African diaspora with a contemporary understanding, to develop a movement vocabulary, and to place the various dances in their historical, social, and cultural contexts. The course will emphasize the development of African dance technique(s), the execution of steps and phrases, as well as a basic understanding of the use of rhythm, poly-rhythm, syncopation, and timing in African diaspora performance genres. It will introduce students to general concepts of African religious, historical, cultural, social, metaphysical, and aesthetic ideas and ideals as expressed through dance.

## Afrohopatazz

**Christalyn E. Wright**

*Open—Year*

This class will focus on movement phrases that are inspired by street/urban dynamics. We will explore West African, Afro-Caribbean, and hip-hop (as seen in music videos) dances integrated with contemporary dance techniques. This class is high energy and requires exceptional physical stamina.

## Anatomy/Kinesiology

**Peggy Gould**

*Open—Year*

Study of musculoskeletal anatomy with emphasis on the moving body as well as on basic kinesiology. The course will include movement practice (Irene Dowd's "Spirals"), lecture, drawings, and practicum (using what we are learning to analyze specific movements and activities). Students will develop skills in movement analysis from the perspective of functional anatomy. This is an introductory-level course.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy/ Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Ballet

**Barbara Forbes, Merceditas Mañago-Alexander**

*Open—Year*

Ballet classes at Sarah Lawrence College are designed to enhance the qualities of ease, grace, and symmetry that define the aesthetic of classical ballet as well as guide students to find the creative and expressive freedom within this traditional form. To this end we will explore alignment with an emphasis on anatomical principles and find strategies that enlist the appropriate neuromuscular effort needed to achieve optimal integration of mind and body. Beginners will use a body-friendly approach to learn basic ballet vocabulary and terminology. Emphasis will also be placed on musicality, use of energy, and transference of weight in exercises and enchainments. Intermediate and advanced levels will explore basic ballet principles in depth and complexity, using the language of ballet as a powerful, poetic means of communication.

*Open to theatre and music students with the permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

## Beginning Improvisation

**Emily Devine**

*Open—Year*

This components will expand on the natural abilities of students through group and individual problem solving. Emphasis will be on the development of skills involving timing, nuances, or energy, and the dancers' relationship to the surrounding space as well as the other dancers. Structures for interaction will be arrived at as a class or individually. Different sources of material and approaches will be explored. Work at times will be outdoors.

*This is a yearlong component and is open to theatre and music students with permission of the instructor. Students may enter in the second semester with permission of the instructor only.*

## Bharatanatyam: Classical South Indian Dance

**Shanti Pillai**

*Open—Spring*

This course will introduce students to the history and technique of this classical dance form. We will focus on the basic posture and steps, the percussive use of the feet, hand gestures, and the relationship of dance, music, and narrative. Throughout the semester we will have opportunities to reflect on the differences and similarities that we note in relation to our experience with the practice of Western dance forms.

## Composition A

**Sara Rudner, Dan Hurlin**

*Open—Fall*

This component is designed to demystify and enliven the process of making dances. We will engage in exercises that explore how to use the basic elements of time, space and generate movement. Our goal is to realize intention through structure, action, text, and sound. The class will include independent work, informal showings, and group discussions and will meet twice a week. A composition laboratory will be made available to all students.

## Composition B

**Kathy Westwater**

*Intermediate—Year*

We will explore numerous approaches to composing the body in time and space, with improvisation figuring prominently as a tool to engage our creativity. Exploring, perceiving, identifying, manipulating, characterizing, framing, and editing a physical language—these actions will constitute the investigative/compositional practices of this class. Other media in relationship to the body will be considered, including text, environment, sound, video, and objects. Students will be asked to create movement studies; perform in each others studies; and present, observe, and discuss studies.

*Prerequisite: Beginning Improvisation.*

## Contact Improvisation

**Kathy Westwater**

*Open—Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration. *Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance History

**Rose Anne Thom**

*Open—Year*

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art.

The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program.*

## Dance Making

**Sara Rudner, Dan Hurlin, John A. Yannelli**

*Advanced—Year*

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

*Open—Year*

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance Training Conference

**Peggy Gould**

*Open—Year*

Students will meet at least twice per semester with the teacher to identify specific challenges in their Movement Practice classes. In consultation with Movement Practice faculty members, we will work on analyzing individual situations, setting short- and long-term training goals, and creating practical strategies to achieve those goals, utilizing supplemental strength, flexibility, and kinesthetic awareness exercises. This course is required for all students taking a Dance Third and is designed to support the work being done in Movement Practice classes.

## Diaghilev's Ballets Russes

**Rose Anne Thom**

*Open—Spring*

From 1909-1929, Sergei Diaghilev, the Russian impresario, directed an astonishing artistic enterprise in Western Europe called the Ballets Russes. Initially a

company of Russian dancers, choreographers, painters, and composers, the Ballets Russes's roster grew to include major European artists from the worlds of art, literature, music, and dance. Diaghilev brought them together, encouraging and directing their innovative collaborations. Included among them were innovators such as Fokine, Nijinsky, Balanchine, Stravinsky, Ravel, Satie, Bakst, Picasso, and Massine. During the company's twenty-year history, its repertoire illustrated the major artistic movements of the early twentieth century from Symbolism to Constructivism. We will study the dances on videotape and slides and read histories, biographies, and criticism, in our attempt to re-create and appreciate the richness of this unique company.

*Open to any interested student. This class is a full seminar. It is not part of a dance third, nor is previous dance experience a prerequisite.*

## Feldenkrais TM: Awareness Through Movement

**Barbara Forbes**

*Open—Year*

This work involves verbally guided movement sequences in sitting, lying on the floor, or standing, which allow the student to develop awareness, flexibility, and coordination. These subtle, precisely structured movement explorations involve thinking, sensing, and imagining and offer a sense of release from habitual patterns. The lessons consist of comfortable, easy movements that gradually evolve into movements of greater range and complexity.

## First-Year Studies in Dance

**Emily Devine**

*FYS*

The Dance program encourages students to explore vital aspects of dance in a variety of movement forms, improvisation, and dance history. In physical practice classes, attention will be given to sharpening the student's awareness of space and time and to disciplining the body to move with energy and precision while developing basic physical skills, strength, control, and an understanding of functional anatomy. In improvisation classes we will begin with the use of the natural movement ability of the students. Vocabulary, strength, and awareness will be expanded through informal group and individual problem solving. In dance history students will be introduced to the history of concert dance in the United States from the early twentieth century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to express their oral and written perceptions and to develop analytical skills.

## Improvisation A

**Emily Devine**

*Open—Year*

This components will expand on the natural abilities of students through group and individual problem solving. Emphasis will be on the development of skills involving timing, nuances, or energy, and the dancers' relationship to the surrounding space as well as the other dancers. Structures for interaction will be arrived at as a class or individually. Different sources of material and approaches will be explored. Work at times will be outdoors.

*This is a yearlong component and is open to theatre and music students with permission of the instructor. Students may enter in the second semester with permission of the instructor only.*

## Labanotation/Repertory

**Rose Anne Thom**

*Open—Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**Aaron Copp, Tyler Micoleau**

*Open—Year*

Theoretical study of and practical experience in designing lighting for dance.

*For all dance students; recommended especially for students in Dance Making.*

## Modern and Postmodern Practice

**Sara Rudner, Emily Devine, Renee Redding-Jones, Merceditas Mañago-Alexander, Peggy Gould**

*Open—Year*

Beginning through advanced levels of dance movement styles. For the beginning student, emphasis will be on the development of basic skills, energy, strength, control, and rhythmic awareness. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. On all levels attention will be given to sharpening the student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.



*Open to theatre and music students with the permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

## Modern and Postmodern Practice

**Emily Devine, Renee Redding-Jones, Keith S. Sabado**

**Year**

For students new to the study of dance, the fundamental class will develop skills basic to all movement studies, i.e., dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, basic spatial and rhythmic awareness. For the beginning student, emphasis will be on the continued development of basic skills, energy use, strength, and control. Introduction of stylistic forms and their development will begin at this level. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. At all levels attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Music for Dancers

**William Catanzaro**

**Open—Year**

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Performance Art

**Dan Hurlin**

**Open—Spring**

"Performance art is an event that takes place in the time and space in which the event takes place." —Lee Breuer  
This course will look at the strategies and contingencies involved in making work that purposely falls outside of the boundaries of existing disciplines. Drawing on elements and inspiration from all artistic practices, including writing, theatre, visual art, installation, sculpture, dance, sound, music, and new media, students will create original works throughout the semester. The course will be structured around a study of historical precedents of performance art, beginning with the

Futurist Movement and Dada, and ending with the present day.

*Open to music, theatre, and visual arts students.*

## Performance Project

**Open—Spring**

Dance artist Sally Silvers will work with students on an original dance that will be performed at the end of the semester. Ms. Silvers says about her work, "I am deep digging, constantly refiguring, looking for boundaryless movement available to dance—to find the uncoded, nonidiomatic shapes and rhythms of the body outside of canonized genres or codified vernaculars—to keep it raw—to get at a social look of the body while taking flight on the poetry of an art form. Structurally, conceptually influenced by radical work in film, music, and poetry, my work is also committed to a 'social modernism,' to social and political (and not just personal) change."

## Postmodern Dance

**Rose Anne Thom**

**Open—Fall**

Applied to dance the term "postmodern" has had varied meanings for dancers, choreographers, writers, and audiences for the past forty years. But its genesis in the activities of the Judson Dance Theater in Greenwich Village in the mid-1960's is rarely disputed. Encouraged by the compositional experimentation of choreographer Merce Cunningham and composer John Cage, the Judson artists questioned established assumptions about dance and dancing. The answers found in their work dramatically altered modern dance, precipitating what is inclusively called postmodern dance. In this course we will study the work of artists who comprised the Judson Dance Theater and those who have been influenced by them, up to the present day. Students will be required to attend live performances in New York City and to use the resources of the Research Collection of the New York Public Library for the Performing Arts at Lincoln Center for both class and conference work.

*Open to any interested student. This class is a full seminar.*

*It is not part of a dance third, nor is previous dance experience a prerequisite.*

## Senior Seminar

**Sara Rudner**

**Advanced—Year**

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Special Dance/Theatre Project: An Exploration of Human Rights

### Open—Year

Human rights will be investigated from an economic, social, and cultural perspective. We will consider issues such as universal rights, women and children's rights, health rights, etc., as reflected in community and global organizations. Are there more questions than answers? Interviews, readings, film, visuals, movement, theatre, and vocals, when appropriate, will be utilized in the examination of the subject matter. Students will be expected to participate in artistic exercises as part of the exploration.

## T'ai Chi Ch'uan A and B

### Margaret Matsumoto

#### Open—Year

T'ai Chi Ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of T'ai Chi teaches us to relax while in motion, thereby bringing more consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

## Tap Dance

### Roxane Butterfly

#### Open—Fall

This tap class offers what any accomplished tap dancer should know: how to use both rhythms and space to venture into choreography as well as improvisation. The first weeks will be spent on learning the basic rhythm tap rudiments and various style elements from the Original Hoofers (with emphasis on Jimmy Slyde's vocabulary). Then we will focus on the repertoire of "BeauteeZ'n the Beat" as an exploration of the choreographic possibilities of tap, progressing into an initiation of improvisation as the ultimate goal of tap as the language of self-expression.

## Teaching Conference

### Rose Anne Thom

#### Advanced—Year

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Yoga A, B, and C

### Patti Bradshaw, Susan Braham

#### Open—Year

These classes offer students the opportunity to practice the ancient art of Yoga in the context of a dance program. This study emphasizes the union of spirit, mind, and body through practices that include breathing techniques, vocalization, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## Yoga A, B, and C

### Patti Bradshaw, Susan Braham

#### Open—Year

These classes offer students the opportunity to practice the ancient art of Yoga in the context of a dance program. This study emphasizes the union of spirit, mind, and body through practices that include breathing techniques, vocalization, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## 2005-2006

## African Dance

#### Open—Year

In this class students will explore the fundamental aesthetic of African dance. There will be an emphasis on rhythm as we work to internalize the intricacies of African polyrhythm. Grounding, strength, and stability are important to African dance, and students will spend time exploring their cultural meaning and importance. Learning African dance exposes students to better understand what dance means in African culture. This class builds personal awareness as it transcends cultural boundaries. Class will be accompanied by live drumming.

## Afrohopatazz

### Christalyn E. Wright

#### Open—Year

This class will focus on movement phrases that are inspired by street/urban dynamics. We will explore West African, Afro-Caribbean, and hip-hop (as seen in music videos) dances integrated with contemporary dance techniques. This class is high energy and requires exceptional physical stamina.

## Anatomy/Kinesiology

**Peggy Gould**

*Open—Year*

Study of musculoskeletal anatomy with emphasis on the moving body as well as on basic kinesiology. The course will include movement practice (Irene Dowd's "Spirals"), lecture, drawings, and practicum (using what we are learning to analyze specific movements and activities). Students will develop skills in movement analysis from the perspective of functional anatomy. This is an introductory-level course.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy/ Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*Advanced. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Aspects of World Dance

**Rose Anne Thom**

*Open—Spring*

The dancing body is a map of cultural identity. Through readings, videotapes, and live performances, we will observe extraordinary dance traditions from around the world, examining the origins and vocabularies of each form, where and when these dances are performed, and who does the dancing. Central to our discussion will be the shifting meanings in a style as it evolves and travels across boundaries, not just geographic, but from one group to another. The role of musical and theatrical elements will be a vital part of this study.

*Open to any interested student. This course is a full seminar, not a component of the Dance program. Dance experience is not a prerequisite.*

## Ballet

**Barbara Forbes, Merceditas Mañago-Alexander**

*Open—Year*

Ballet classes at Sarah Lawrence College are designed to enhance the qualities of ease, grace, and symmetry that define the aesthetic of classical ballet as well as guide students to find the creative and expressive freedom within this traditional form. To this end we will explore

alignment with an emphasis on anatomical principles and find strategies that enlist the appropriate neuromuscular effort needed to achieve optimal integration of mind and body. Beginners will use a body-friendly approach to learn basic ballet vocabulary and terminology. Emphasis will also be placed on musicality, use of energy, and transference of weight in exercises and enchainments. Intermediate and advanced levels will explore basic ballet principles in depth and complexity, using the language of ballet as a powerful, poetic means of communication.

*Open to theatre and music students with the permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

## Beginning Improvisation

**Sara Rudner**

*Open—Year*

This components will expand on the natural abilities of students through group and individual problem solving. Emphasis will be on the development of skills involving timing, nuances, or energy, and the dancers' relationship to the surrounding space as well as the other dancers. Structures for interaction will be arrived at as a class or individually. Different sources of material and approaches will be explored. Work at times will be outdoors.

*This is a yearlong component and is open to theatre and music students with permission of the instructor. Students may enter in the second semester with permission of the instructor only.*

## Composition A

**Emily Devine**

*Open—Year*

An exploration and manipulation of movement and performance materials with an emphasis on structuring original material, this component is designed to demystify and enliven the process of making dances. The class will include independent work, informal showings, and group discussions and will meet once a week.

## Composition B

**Kathy Westwater**

*Intermediate—Year*

We will explore numerous approaches to composing the body in time and space with improvisation figuring prominently as a tool to engage our creativity, in addition to various classical, modern, and postmodern compositional methods. Perceiving, manipulating, and shaping an individual, physical language—these actions will constitute the investigative practices of this class. Other media in relationship to the body will be considered, including text, environment, sound, and

objects. Students will be asked to create movement studies; perform in each others' studies; and present and discuss their studies.

*Prerequisite: Beginning Improvisation.*

## Contact Improvisation

**Kathy Westwater**

**Open—Year**

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration.

*Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance History

**Rose Anne Thom**

**Open—Year**

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program. Open to any interested student.*

## Dance Making

**Sara Rudner, Dan Hurlin, John A. Yannelli**

**Advanced—Year**

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

**'Open—Year**

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance Training Conference

**Peggy Gould**

**Open—Year**

Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes and departmental performance projects.

## Feldenkrais™: Awareness Through Movement

**Barbara Forbes**

**Open—Year**

This work involves verbally guided movement sequences in sitting, lying on the floor, or standing, which allow the student to develop awareness, flexibility, and coordination. These subtle, precisely structured movement explorations involve thinking, sensing, and imagining and offer a sense of release from habitual patterns. The lessons consist of comfortable, easy movements that gradually evolve into movements of greater range and complexity.

## First-Year Studies in Dance

**Sara Rudner**

**FYS**

The Dance program encourages students to explore vital aspects of dance in a variety of technical practices, creative studies, and dance history. In practice classes attention will be given to sharpening each student's awareness of space and time, and to disciplining the body to move with energy and precision while developing basic skills, strength, control, and an understanding of functional anatomy. In improvisation classes we will explore somatic intelligence and imagination and mine the natural movement ability of

each student; vocabulary and awareness will be expanded through informal group and individual problem solving. In dance history students will be introduced to the history of concert dance in the United States from the early twentieth century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to express their oral and written perceptions and to develop analytical skills.

## Flamenco Dance

**Meira Goldberg**

*Open—Year*

Gypsies and Goya's aristocrats, the swirl of a cape and the flash of a gold-toothed smile, the clatter of castanets and a wailing song, wild and indomitable ferocity, and seductive, almond-eyed beauties. . . . These are just a few of the images associated with flamenco, the popular dance and music of Spain. This course provides an in-depth introduction to the pulsing rhythms, languid arm movements, and powerful footwork of flamenco dance. The course is designed to provide the basis for understanding, appreciating, and participating in flamenco as an expression of individuality and of culture. Movement, rhythm, power of expression and communication will be cultivated through studio experiences with flamenco dance techniques as well as through films, selected readings, and trips to see live performance.

## Improvisation A

**Emily Devine**

*Open—Year*

In these components we will explore various ways of generating movement; the impact of changes in timing, energy, sound, etc.; and the relationship of dancers to one another and to the surrounding space. We will investigate different sources of material and approaches through individual and group problem-solving.

## Labanotation/Repertory

**Rose Anne Thom**

*Open—Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**Aaron Copp, Tyler Micolesau**

*Open—Year*

Theoretical study of and practical experience in designing lighting for dance.

*For all dance students; recommended especially for students in Dance Making.*

## Music for Dancers

**William Catanzaro**

*Open—Year*

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Performance Art

**Dan Hurlin**

*Open—Spring*

"Performance art is an event that takes place in the time and space in which the event takes place."

—Lee Breuer

This course will look at the strategies and contingencies involved in making work that purposely falls outside of the boundaries of existing disciplines. Drawing on elements and inspiration from all artistic practices, including writing, theatre, visual art, installation, sculpture, dance, sound, music, and new media, students will create original works throughout the semester. The course will be structured around a study of historical precedents of performance art, beginning with the Futurist Movement and Dada, and ending with the present day.

*Open to theatre, music, dance, and visual arts students.*

## Performance Project

**Neil Greenberg**

*Open—Fall*

The instructor will utilize video technology to record his improvisations that will then be learned "verbatim" by students. This process involves gathering information

from a source external to the body, a two-dimensional video image, and translating it to a three-dimensional, real, idiosyncratic physicality. The instructor will then structure the movement into choreographic sequences, and the dancers will experiment with the performance of the material from different points of departure. To support this investigation, the instructor will present somatic information and exercises, as well as offer methods of presentation from experimental theatre and film. There will be a performance at the conclusion of the semester. Participation is through audition.

## Senior Seminar

**Sara Rudner**

**Advanced—Year**

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Social Conscience in Modern Dance

**Rose Anne Thom**

**Open—Fall**

From its very beginnings in the solo dances of Isadora Duncan in the early part of this century, to the interdisciplinary explorations of Ralph Lemon in this decade, modern dance has reflected its social and political environment. Each generation absorbs the influences of its time resulting in altered aesthetics and changing bodies. While we trace the development of the art through the century, we will focus on eras when heightened artistic expression in dance parallels political and social turmoil: the depression of the 1930's, the civil rights and antiwar activities of the 60's, the feminist movement of the 70's, and the AIDS crisis of the 80's and 90's. Live and videotaped performances as well as important documentaries will supplement historical, biographical, and critical readings.

*Open to any interested student. This course is a full seminar, not a component of the Dance program. Dance experience is not a prerequisite.*

## T'ai Chi Ch'uan A and B

**Margaret Matsumoto**

**Open—Year**

T'ai Chi Ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of T'ai Chi teaches us to relax while in motion, thereby bringing more

consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

## Teaching Conference

**Rose Anne Thom**

**Advanced—Year**

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Yoga A, B, and C

**Patti Bradshaw, Susan Braham**

**Year**

These classes offer students the opportunity to practice the ancient art of Yoga in the context of a dance program. This study emphasizes the union of spirit, mind, and body through practices that include breathing techniques, vocalization, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## 2006-2007

### African Dance

**Open—Year**

In this course, students will explore the fundamental aesthetic of African dance. There will be an emphasis on rhythm as we work to internalize the intricacies of African polyrhythm. Grounding, strength, and stability are important to African dance, and students will spend time exploring their cultural meaning and importance. Learning African dance exposes students to better understand what dance means in African culture. This course builds personal awareness as it transcends cultural boundaries. It will be accompanied by live drumming.

### Afrohopatazz

**Christalyn E. Wright**

**Open—Year**

Afrohopatazz is an eclectic fusion of West African, American hip-hop dance and culture, and modern jazz that is seamlessly woven together to create one

movement style. We will focus on phrases inspired by street/urban dynamics. This class is high energy and requires exceptional physical stamina.

## Anatomy in Action

**Peggy Gould**

**Open—Year**

How is it possible for humans to move in the multitude of ways that we do? Come and learn to develop your X-ray vision of the human body in motion, in a course that combines movement practice, drawing, and lecture with problem solving. In this course, movement is the basis for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's "Spirals™," a comprehensive warm-up/cool-down designed to mobilize all joints and muscles to their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process.

*Introductory-level course. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Anatomy Seminar

**Peggy Gould**

**Advanced—Year**

This is an opportunity for advanced students who have completed Anatomy/ Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*Advanced. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Ballet

**Barbara Forbes, Merceditas Mañago-Alexander**

**Open—Year**

Ballet studies guide students in creative and expressive freedom by enhancing qualities of ease, grace, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit. Level 1 students will use a body-friendly approach to learning basic ballet vocabulary and terminology. Emphasis will be placed on musicality, use of energy, and transference of weight at the barre, in center work, and in

combinations. Levels 2 and 3 will further develop the ability to use the language of ballet as a powerful means of communication.

*Open to theatre and music students with permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

## Composition A, B, and C

**Kathy Westwater, Sara Rudner, Neil Greenberg**

**Open—Fall**

Movement is the birthright of every human being. These components explore its expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products, but involve themselves in the joy of creation.

*Beginning Improvisation is either a prerequisite or should be taken at the same time.*

## Contact Improvisation

**Kathy Westwater**

**Open—Year**

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration.

*Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance and Media

**Open—Year**

The field of dance has developed to include the use of multimedia in performance and documentation. This component will introduce and explore video, film, and digital and aural media as tools for communication and their implications for somatic practice. Areas of study

will include choreographing for the camera and designing camera movement for dance, video and sound editing, methods of documentation, and the integration of media into live performance.

## Dance History

**Rose Anne Thom**

**Open—Year**

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program. Open to any interested student.*

## Dance Making

**Sara Rudner, Emily Devine, John A. Yannelli, Sanchez**

**Advanced—Year**

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

**Open—Year**

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance Training Conference

**Peggy Gould**

**Open—Year**

Students will meet at least once per semester with the instructor to address individual dance training issues.

We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes and departmental performance projects.

## Feldenkrais: Awareness Through Movement®

**Barbara Forbes**

**Open—Year**

Moshe Feldenkrais believed that “rigidity, mental or physical, is contrary to the laws of life.” His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting or standing, and they gradually increase in range and complexity. Students are required to bring very fine attention to their experience in order to develop their capacity for spontaneous effortless action. Self-generated learning will release habitual patterns, offer new option, and enhance the integrated activity of the entire nervous system.

## First-Year Studies in Dance

**Rose Anne Thom**

**FYS**

The Dance program encourages students to explore vital aspects of dance in a variety of technical practices, creative studies, and dance history. In practice classes, attention will be given to sharpening each student's awareness of space and time and to disciplining the body to move with energy and precision while developing basic skills, strength, control, and an understanding of functional anatomy. In improvisation classes, we will explore somatic intelligence and imagination and mine the natural movement ability of each student; vocabulary and awareness will be expanded through informal group and individual problem solving. In dance history, students will be introduced to the history of concert dance in the United States from the early twentieth century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to express their oral and written perceptions and to develop analytical skills.

## Flamenco Dance

**La Meira**

**Open—Year**

Gypsies and Goya's aristocrats, the swirl of a cape and the flash of a gold-toothed smile, the clatter of castanets and a wailing song, wild and indomitable ferocity and



seductive, almond-eyed beauties.... These are just a few of the images associated with flamenco, the popular dance and music of Spain. This course provides an in-depth introduction to the pulsing rhythms, languid arm movements, and powerful footwork of flamenco dance. It is designed to provide the basis for understanding, appreciating, and participating in flamenco as an expression of individuality and of culture. Movement, rhythm, power of expression, and communication will be cultivated through studio experiences with flamenco dance techniques as well as through films, selected readings, and trips to see live performance.

## Graduate Seminar I

### Fall

This seminar, required for all graduate students, encourages students to learn about the world of dance by conducting research and by analyzing and writing about aspects of dance that interest them. In conferences, and under faculty guidance, students also engage in individualized projects that advance their creative and intellectual goals.

## Graduate Seminar II

### Fall

This seminar, required for all graduate students, is designed to encourage students to make connections between dance, theatre, music, writing and the visual arts, and to make them aware of and conversant with the creative process always at work in the world. Choreographic projects will be presented and discussed in seminars and conferences.

## Graduate Seminar III

### Fall

This seminar emphasizes a dynamic foundation for dancing, offering participants an opportunity to refine their technique and analytical skills. Relevant aspects of functional anatomy are presented and considered throughout the class. Students are encouraged and coached to increase awareness of their current strategies as well as to broaden their range of movement possibilities.

## Improvisation—Beginning and Improvisation A and B

**Emily Devine, Sara Rudner, Neil Greenberg**

*Intermediate, Open—Year*

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view as an individual or in partnership with others.

Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making.

Improvisation A is recommended for students who have already taken beginning improvisation and want to explore this form further.

## Labanotation/Repertory

**Rose Anne Thom**

*Open—Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design for Dance

**Aaron Copp, Tyler Micoleau, Jane Cox**

*Advanced—Year*

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts. Preference will be given to graduate students and seniors.

## Modern and Postmodern Practice

**Emily Devine, Renee Redding-Jones, Keith S. Sabado**

*Open—Year*

For students new to the study of dance, the fundamental class will develop skills basic to all movement studies, i.e., dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness. For the beginning student, emphasis will be on the continued development of basic skills, energy use, strength, and control. Introduction of stylistic forms and their development will begin at this level. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. At all levels attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Music for Dancers

**William Catanzaro**

*Open—Year*

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Performance Project

**Jeanine Durning**

*Open—Spring*

Dance artist Jeanine Durning will be working with students throughout the spring semester. Ms. Durning's work often brings together artists from dance, theater, music, and visual design to create live performance that has been described as "bold, madly exquisite, and full of complex passions." Durning's interest lies in the observation of human behavior, interactions, and situations. Her reinterpretation of this observation is rooted in the physical body and its delicate, awkward, mysterious, and sometimes fractured expressions. Durning's multifaceted choreography is an amalgam of experimental dance forms, formalism, kinetics, behavior, metaphor, image, and refined detail.

## Performance Project: Twyla Tharp's "The Fugue"

**Way**

*Open—Year*

Inspired in part by "A Musical Offering" by Johann Sebastian Bach, this dance trio represents the start of a new direction in the Tharpian canon. Since its creation, it has become a Tharp classic, in which the rigorously plotted choreography draws audiences inside its intriguing workings. "The Fugue's" primary phrase of movement is a twenty-count theme that dancers variously execute by way of reversals, inversions, and resequencings, all shaded by individually graded "attacks and coordinations."

## Senior Seminar

**Sara Rudner**

*Advanced—Year*

This class is designed to support the creative and technical practices, as well as the practical concerns of

students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## T'ai Chi Ch'uan A and B

**Margaret Matsumoto**

*Open—Year*

T'ai Chi Ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of T'ai Chi teaches us to relax while in motion, thereby bringing more consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

## Tap Dance

**Roxane Butterfly**

*Open—Year*

This tap course offers what any accomplished tap dancer should know: how to use both rhythms and space to venture into choreography as well as improvisation. The first weeks will be spent on learning the basic rhythm tap rudiments and various style elements from the Original Hoofers (with emphasis on Jimmy Slyde's vocabulary). Then we will focus on the repertoire of "BeauteeZ'n the Beat" as an exploration of the choreographic possibilities of tap, progressing into an initiation of improvisation as the ultimate goal of tap as the language of self-expression.

## Teaching Conference

**Rose Anne Thom**

*Advanced—Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Yoga

**Patti Bradshaw, Susan Braham**

*Open—Year*

These courses offer students the opportunity to study the ancient art of Yoga. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## 2007-2008

### Anatomy in Action

**Peggy Gould**

*Year*

How is it possible for humans to move in the multitude of ways that we do? Come and learn to develop your X-ray vision of the human body in motion, in a course that combines movement practice, drawing, and lecture with problem solving. In this course, movement is the basis for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's "Spirals™," a comprehensive warm-up/cool-down designed to mobilize all joints and muscles to their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process.

*Introductory-level course. Yearlong course; students may enter in the second semester with permission of the instructor only.*

### Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy/ Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*students may enter in the second semester with permission of the instructor only*

### Argentinean Tango

*Year*

Acquire a tango vocabulary of movement and the leading and following techniques in a close embrace. Topics include balance; posture; tango walk; basic steps; rhythms (tango, milonga, and waltz tango); traspie;

connection (communicating with torso, tango embrace and mark); sacadas; hooks; ornaments; musicality; and styles. Note: Bring shoes that allow you to pivot. High heels for women and leather-soled shoes for men are recommended.

## Ballet

**Barbara Forbes, Mercedes Mañago-Alexander**

*Open—Year*

Ballet studies guide students in creative and expressive freedom by enhancing qualities of ease, grace, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit. Level 1 students will use a body-friendly approach to learning basic ballet vocabulary and terminology. Emphasis will be placed on musicality, use of energy, and transference of weight at the barre, in center work, and in combinations. Levels 2 and 3 will further develop the ability to use the language of ballet as a powerful means of communication.

*Open to theatre and music students with permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

## Composition A, B

**Dan Hurlin, Sara Rudner**

*Year*

Movement is the birthright of every human being. These components explore its expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products, but involve themselves in the joy of creation.

*Beginning Improvisation is either a prerequisite or should be taken at the same time.*

## Contact Improvisation

**Kathy Westwater**

*Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation,

which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration.

*Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Contemporary African Dance

**Maia Claire Garrison**

**Year**

This class fuses elements of traditional West African dance with other popular "African-derived" movement forms. The genre is not strictly structured and allows dancers to interpret the moves in various ways.

## Dance and Technology

**Tony Schultz**

**Year**

This class will be run as a laboratory, mixing dance and computing. Students will experiment with designing interactive multimedia systems using Max/MSP/Jitter. These dance machines will provide new compositional approaches and forms for generating and disseminating dance. They can also serve as dynamic environments for digitally mediated live performances. Class readings will help place the work within a broader cultural context. No programming experience is required.

## Dance History

**Rose Anne Thom**

**Open—Year**

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program. Open to any interested student.*

## Dance Making

**Dan Hurlin, Sara Rudner, John A. Yannelli**

**Year**

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

**Year**

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

*students may enter in the second semester with permission of the instructor only*

## Dance Training Conference

**Liz Rodgers**

**Year**

Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes and departmental performance projects.

## Diaghilev's Ballets Russes

**Rose Anne Thom**

**Spring**

From 1909 to 1929, Sergei Diaghilev, the Russian impresario, directed an astonishing artistic enterprise in Western Europe called the Ballets Russes. Initially a company of Russian dancers, choreographers, painters, and composers, the Ballets Russes's roster grew to include major European artists from the worlds of art, literature, music, and dance. Diaghilev brought them together, encouraging and directing their innovative collaborations. Included among them were innovators such as Fokine, Nijinsky, Balanchine, Stravinsky, Ravel,

Satie, Bakst, Picasso, and Massine. During the company's twenty-year history, its repertoire illustrated the major artistic movements of the early twentieth century from symbolism to constructivism. We will study the dances on videotape and slides and read histories, biographies, and criticism in our attempt to re-create and appreciate the richness of this unique company.

*Open to any interested student. This course is a full seminar. It is not part of a Dance Third nor is previous dance experience a prerequisite.*

## Feldenkrais: Awareness Through Movement®

**Barbara Forbes**

**Year**

Moshe Feldenkrais believed that "rigidity, mental or physical, is contrary to the laws of life." His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting or standing, and they gradually increase in range and complexity. Students are required to bring very fine attention to their experience in order to develop their capacity for spontaneous effortless action. Self-generated learning will release habitual patterns, offer new option, and enhance the integrated activity of the entire nervous system.

## First-Year Studies in Dance

**Peggy Gould**

**FYS**

First-Year Studies in Dance includes a full Dance Third, a series of coordinated component courses that consists of twelve to fifteen hours of in-class time, including a daily, required practice class. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to express their oral and written perceptions of diverse elements of dance and to develop analytical skills. In practice classes, attention will be given to sharpening each student's awareness of space and time and to disciplining the body to move with energy and precision, while developing basic skills, strength, control, and an understanding of functional anatomy. In improvisation classes, we will explore somatic intelligence and imagination and mine the natural movement ability of each student; vocabulary and awareness will be expanded through informal group and individual problem solving. In dance history, students will be introduced to the history of concert dance in the United States from the early twentieth century to the present. The Dance program encourages students to explore vital aspects of dance in a variety of technical

practices, creative studies, and dance history. The First-Year Studies course offers increased focus and intensity to those efforts.

## FreeStyle

**Maia Claire Garrison**

**Year**

Taking inspiration from both old school and new school hip-hop, this class merges the two. High energy and playful, students will be encouraged to use their bodies in ways that involve many different stylistic techniques.

## Improvisation—Beginning and Improvisation A and B

**Emily Devine, Peggy Gould, Kathy Westwater**

**Year**

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view as an individual or in partnership with others. Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Improvisation A and B are recommended for students who have already taken beginning improvisation and want to explore this form further.

## Labanotation/Repertory

**Rose Anne Thom**

**Advanced—Year**

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Lighting Design for Dance

**Tyler Micoeau, Josh Epstein**

**Year**

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts. Preference will be given to graduate students and seniors.

## Modern and Postmodern Practice

*Emily Devine, Merceditas Mañago-Alexander, Keith S. Sabado*

### Year

For students new to the study of dance, the fundamental class will develop skills basic to all movement studies, i.e., dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness. For the beginning student, emphasis will be on the continued development of basic skills, energy use, strength, and control. Introduction of stylistic forms and their development will begin at this level. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. At all levels attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Music for Dancers

*William Catanzaro*

### Year

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

*students may enter in the second semester with permission of the instructor only*

## Performance Project: Trisha Brown's "Line Up"

*Vicky Shick*

### Year

"Line Up," a classic postmodern dance, was choreographed in 1997 by world-renowned choreographer Trisha Brown, one of the original members of the Judson Dance Theater. It will be reconstructed by Vicki Shick, who danced with Ms. Brown for many years.

*This class is open by audition to sophomores, juniors, seniors, and graduate students.*

## Postmodern Dance

*Rose Anne Thom*

### Open—Fall

Applied to dance the term postmodern has had varied meanings for dancers, choreographers, writers, and audiences for over forty years. But its genesis in the activities of the Judson Dance Theater in Greenwich Village in the mid-1960's is rarely disputed. Encouraged by the compositional experimentation of choreographer Merce Cunningham and composer John Cage, the Judson artists questioned established assumptions about dance and dancing. The answers found in their work dramatically altered modern dance, precipitating what is inclusively called postmodern dance. In this course, we will study the work of artists who comprised the Judson Dance Theater and those who have been influenced by them, up to the present day, looking at recorded dances and documentaries, as well as reading histories, biographies, and criticism. Students will be required to attend live performances in New York City and to use the resources of the Research Collection of the New York Public Library for the Performing Arts at Lincoln Center for both class and conference work.

*Open to any interested student. This course is a full seminar. It is not part of a Dance Third nor is previous dance experience a prerequisite.*

## Senior Seminar

*Sara Rudner*

### Year

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Tap Dance

*Roxane Butterfly*

### Year

This tap course offers what any accomplished tap dancer should know: how to use both rhythms and space to venture into choreography as well as improvisation. The first weeks will be spent on learning the basic rhythm tap rudiments and various style elements from the Original Hoofers (with emphasis on Jimmy Slyde's vocabulary). Then we will focus on the repertoire of "BeauteeZ'n the Beat" as an exploration of the choreographic possibilities of tap, progressing into an initiation of improvisation as the ultimate goal of tap as the language of self-expression.

## Teaching Conference

**Rose Anne Thom**

**Year**

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## T'ai Chi Ch'uan

**Margaret Matsumoto**

**Year**

T'ai Chi Ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art that it truly is, helping the body to balance and integrate from the movement center. The practice of T'ai Chi teaches us to relax while in motion, thereby bringing more consciousness and grace to all expressive and daily-life movement. This beginners' course teaches the basic sequence of moves so that students can practice them on their own.

## Yoga

**Patti Bradshaw**

**Year**

These courses offer students the opportunity to study the ancient art of Yoga. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## 2008-2009

## African Dance

**Open—Year**

In this course, students will explore the fundamental aesthetic of African dance. There will be an emphasis on rhythm as we work to internalize the intricacies of African polyrhythm. Grounding, strength, and stability are important to African dance, and students will spend time exploring their cultural meaning and importance. Learning African dance exposes students to better understand what dance means in African culture. This

class builds personal awareness as it transcends cultural boundaries. Class will be accompanied by live drumming.

## Anatomy in Action

**Peggy Gould**

**Open—Year**

How is it possible for humans to move in the multitude of ways that we do? Come and learn to develop your X-ray vision of the human body in motion, in a course that combines movement practice, drawing, and lecture with problem solving. In this course, movement is the basis for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's "Spirals™," a comprehensive warm-up/cool-down designed to mobilize all joints and muscles to their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process.

*Introductory-level course. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Anatomy Seminar

**Peggy Gould**

**Advanced—Year**

This is an opportunity for advanced students who have completed Anatomy / Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Argentinean Tango

**Annabella Lenzu**

**Open—Year**

Acquire a tango vocabulary of movement and the leading and following techniques in a close embrace. Topics include balance; posture; tango walk; basic steps; rhythms (tango, milonga, and waltz tango); traspie; connection (communicating with torso, tango embrace and mark); sacadas; hooks; ornaments; musicality; and styles. Note: Bring shoes that allow you to pivot. High heels for women and leather-soled shoes for men are recommended.

## Aspects of World Dance

**Rose Anne Thom**

*Open—Fall*

The dancing body is a map of cultural identity. Through readings, videotapes, and live performances, we will observe extraordinary dance traditions from around the world, examining the origins and vocabularies of each form, where and when these dances are performed, and who does the dancing. The role of musical and theatrical elements will be a vital part of this study. Central to our discussion will be the shifting meanings in a style as it evolves and as it travels across boundaries, not just geographic, but from one group to another.

*This class is a full seminar and not part of a Dance Third. Dance experience is not a prerequisite.*

## Ballet

**Barbara Forbes, Merceditas Mañago-Alexander**

*Open—Year*

Ballet studies guide students in creative and expressive freedom by enhancing qualities of ease, grace, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit. Level 1 students will use a body-friendly approach to learning basic ballet vocabulary and terminology. Emphasis will be placed on musicality, use of energy, and transference of weight at the barre, in center work, and in combinations. Levels 2 and 3 will further develop the ability to use the language of ballet as a powerful means of communication.

*Open to theatre and music students with permission of the appropriate faculty. Yearlong course; students may enter in the second semester with permission of the teacher only.*

## Composition A, B

**Dan Hurlin, Susan Rethorst, Sara Rudner, Donna Uchizono**

*Year*

Movement is the birthright of every human being. These components explore its expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and

discuss ideas and solutions with peers. Students are not required to make finished products, but involve themselves in the joy of creation.

*Beginning Improvisation is either a prerequisite or should be taken at the same time.*

## Contact Improvisation

**Kathy Westwater**

*Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration.

*Permission of the instructor is required. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## Dance/Movement Therapy: Fundamentals

**Cathy Appel**

*Open—Year*

In this process-oriented course, we will study the theory and practice of dance/ movement therapy. Through experiential and collaborative learning, we will examine the historical, developmental, cultural, and clinical aspects of dance's ability to heal and promote change. Students will also explore their own relationships to dance from the perspectives of personal growth and social action.

## Dance and Tech/Media

**Tony Schultz**

*Open—Year*

This class will be run as a laboratory, mixing dance and computing. Students will experiment with designing interactive multimedia systems using Max/MSP/Jitter. These dance machines will provide new compositional approaches and forms for generating and disseminating dance. They can also serve as dynamic environments for digitally mediated live performances. Class readings will help place the work within a broader cultural context. No programming experience is required.



## Dance History

**Rose Anne Thom**

**Open—Year**

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program. Open to any interested student.*

## Dance Making

**Dan Hurlin, Sara Rudner, Kathy Westwater, John A. Yannelli**

**Year**

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

**Open—Year**

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers.

*Course taught by dance faculty and guests. Students may enter in the second semester with permission of the instructor only.*

## Dance Training Conference

**Liz Rodgers**

**Open—Year**

Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination

exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes and departmental performance projects.

## Feldenkrais: Awareness Through Movement®

**Barbara Forbes**

**Open—Year**

Moshe Feldenkrais believed that “rigidity, mental or physical, is contrary to the laws of life.” His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting or standing, and they gradually increase in range and complexity. Students are required to bring very fine attention to their experience in order to develop their capacity for spontaneous effortless action. Self-generated learning will release habitual patterns, offer new option, and enhance the integrated activity of the entire nervous system.

## First-Year Studies in Dance

**Emily Devine**

**FYS**

First-Year Studies in Dance consists of a full Dance Third with twelve to fifteen hours of in-class time, including a daily physical practice class at an appropriate level. In First-Year Studies in Dance, students will have an additional weekly forum to develop analytical skills, both oral and written. In practice classes, attention will be given to training the body to move with energy and precision, awareness of space and time, building strength and control, and an understanding of functional anatomy. In improvisation classes, we will explore somatic intelligence and imagination through the natural movement abilities of each student; vocabulary and awareness will be expanded through group and individual problem solving. In dance history, students will explore the history of concert dance in the United States from the early twentieth century to the present. All of these components are designed to encourage individual investigation and community.

## Flamenco Dance

**La Meira**

**Open—Year**

Gypsies and Goya's aristocrats, the swirl of a cape and the flash of a gold-toothed smile, the clatter of castanets and a wailing song, wild and indomitable ferocity, and seductive, almond-eyed beauties. . . . These are just a few of the images associated with flamenco, the popular dance and music of Spain. This course provides an in-depth introduction to the pulsing rhythms, languid arm movements, and powerful footwork of flamenco dance. It is designed to provide the basis for understanding,

appreciating, and participating in flamenco as an expression of individuality and of culture. Movement, rhythm, power of expression, and communication will be cultivated through studio experiences with flamenco dance techniques as well as through films, selected readings, and trips to see live performance.

## FreeStyle

**Maia Claire Garrison**

*Open—Year*

Taking inspiration from both old school and new school hip-hop, this class merges the two. High energy and playful, the course will encourage students to use their bodies in ways that involve many different stylistic techniques.

## Improvisation—Beginning and Improvisation A and B

**Emily Devine, Kathy Westwater, Susan Rethorst, Donna Uchizono**

*Open—Year*

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view as an individual or in partnership with others. Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Improvisation A and B are recommended for students who have already taken beginning improvisation and want to explore this form further.

## Labanotation/Repertory

**Rose Anne Thom**

*Open—Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**Jane Cox, Josh Epstein**

*Open—Year*

The art of illuminating dance is the subject of this component. We will examine the theoretical and

practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts.

*Preference will be given to graduate students and seniors.*

## Modern and Postmodern Practice

**Emily Devine, Mercedes Mañago-Alexander, Keith S. Sabado**

*Open—Year*

For students new to the study of dance, the fundamental class will develop skills basic to all movement studies, i.e., dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness. For the beginning student, emphasis will be on the continued development of basic skills, energy use, strength, and control. Introduction of stylistic forms and their development will begin at this level. Intermediate and advanced students will study more complex movement patterns, explore movement problems, and concentrate on the demands of performance. At all levels attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Music for Dancers

**William Catanzaro**

*Open—Year*

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

*Students may enter in the second semester with permission of the instructor only.*

## Performance Project: Fall 2008

**Deganit Shemy, Donna Uchizono**

*Open—Fall*

Donna Uchizono is the artistic director/choreographer of Donna Uchizono Company, a New York-based company, established in 1990. Known for her "wit, spicy movement, and rich invention," Ms. Uchizono will share her creative process with the students of Sarah Lawrence College and create a dance. Ms. Uchizono normally creates a movement vocabulary specific to the

individual piece and will do this in tandem with the students. As characteristic of her work, the dance will utilize a concept as a metaphor for guiding its kinetic direction, creating an atmosphere imbued with layered fragility, bold gestures, and emotional sublimity with each work.

## Senior Seminar

**Sara Rudner**

*Year*

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Social Conscience in Modern Dance

**Rose Anne Thom**

*Open—Spring*

From its very beginnings in the solo dances of Isadora Duncan in the early part of the twentieth century, to the provocative landscapes created by John Jasperse in this decade, modern dance has reflected its social and political environments. Each generation absorbs the influences of its time resulting in altered aesthetics and changing bodies. While we trace the development of the art through the century, we will focus on eras when heightened artistic expression in dance parallels political and social turmoil: the depression of the 1930's, the civil rights and anti-war activities of the 1960's, the feminist movement of the 1970's, the AIDS crisis of the 1980's and 1990's, and global warming today. Live and videotaped performances—as well as important documentaries—will supplement historical, biographical, and critical readings.

*This class is a full seminar and not part of a Dance Third. Dance experience is not a prerequisite.*

## Teaching Conference

**Rose Anne Thom**

*Advanced—Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Yearlong course; students may enter in the second semester with permission of the instructor only.*

## T'ai Chi Ch'uan

*Open—Year*

T'ai Chi Ch'uan is a Chinese-based system for health, stress reduction, meditation in movement, and nonaggressive self-defense. It is offered through the Dance department as the movement art it truly is, helping the body to balance and integrate from the movement center. Learning and practicing the deceptively simple movement vocabulary of T'ai Chi affords the opportunity to recognize, explore, and refine one's sense of consciousness, self-awareness, and intrinsic energy. This beginner's course teaches the basic sequence of moves so that students can practice them on their own. Particular attention will be paid to the applicability and practicality of T'ai Chi Ch'uan.

## Viola Farber Artist-in-Residence: Spring 2009

**Susan Rethorst**

*Spring*

## Yoga

**Patti Bradshaw**

*Open—Year*

These courses offer students the opportunity to study the ancient art of Yoga. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## 2009-2010

## African Dance

*Year*

In this class, students will explore the fundamental aesthetic of African dance. There will be an emphasis on rhythm, as we work to internalize the intricacies of African polyrhythm. Students will spend time exploring the cultural meaning and importance of grounding, strength, and stability, which are important to African dance. Learning African dance exposes students to a better understanding what dance means in African culture. This class builds personal awareness, as it transcends cultural boundaries. Class will be accompanied by live drumming.

## Anatomy in Action

**Peggy Gould**

*Open—Year*

How is it possible for humans to move in the multitude of ways that we do? Come and learn to develop your X-

ray vision of the human body in motion, in a course that combines movement practice, drawing, and lecture with problem solving. In this course, movement is the basis for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's "Spirals™," a comprehensive warm-up/cool-down designed to mobilize all joints and muscles to their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process. Yearlong course; students may enter in the second semester with permission of the instructor only.

*Introductory-level course.*

## Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy / Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences. Yearlong course; students may enter in the second semester with permission of the instructor only.

## Ballet

**Barbara Forbes**

*Year*

At all levels, ballet studies will guide students in creative and expressive freedom by enhancing the qualities of ease, grace, musicality, and symmetry that define the form. To this end, we will explore alignment with an emphasis in anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit.

## Bharatanatyam: Classical South Indian Dance

*Spring*

This course will introduce students to the history and technique of this classical dance form. We will focus on the basic posture and steps, the percussive use of the feet, hand gestures, and the relationship of dance, music, and narrative. Throughout the semester, we will have opportunities to reflect on the differences and similarities that we note in relation to our experience with the practice of Western dance forms.

*Open to theatre and music students with permission of the appropriate faculty.*

## Body/Space/Technology

**Tony Schultz**

*Year*

This class will be run as a laboratory, mixing dance and computing. Students will experiment with designing interactive multimedia systems using Max/MSP/Jitter. These dance machines will provide new compositional approaches and forms for generating and disseminating dance. They can also serve as dynamic environments for digitally mediated live performances. Class readings will help place the work within a broader cultural context. No programming experience is required.

## Composition A, B, and C

**Emily Devine, Dan Hurlin, Kathy Westwater**

Movement is the birthright of every human being. These components explore its expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products, but involve themselves in the joy of creation.

*Beginning Improvisation is either a prerequisite or should be taken at the same time.*

## Contact Improvisation

**Kathy Westwater**

*Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960's out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common "center" will provide a basis for further exploration. Yearlong course; students may enter in the second semester with permission of the instructor only.

*With permission of instructor.*

## Dance Fundamentals

**Merceditas Mañago-Alexander**

**Year**

Introduction to basic principles of contemporary and ballet practices. The fundamentals class will develop skills basic to all movement studies such as dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness.

## Dance History

**Rose Anne Thom**

**Open—Year**

A course in the history of performance in the United States from the early twentieth century to the present as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception. For all students beginning the Dance program.

## Dance Making

**William Catanzaro, Dan Hurlin, Sara Rudner, John A. Yannelli**

**Year**

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. Students are encouraged to take Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

**,  
Year**

A weekly gathering of all Dance Thirds to share their work and that of invited guests who teach, perform, and inform. Topics have included dance injuries, dance therapy, contact improvisation, kinesthetic awareness, nutrition, Indian classical dance, and presentations by young New York City choreographers. Yearlong course; students may enter in the second semester with permission of the instructor only.

## Dance Training Conference

**Peggy Gould**

**Year**

Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes and departmental performance projects.

## Feldenkrais: Awareness through Movement®

**Barbara Forbes**

**Year**

Moshe Feldenkrais believed that “rigidity, mental or physical, is contrary to the laws of life.” His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting or standing, and they gradually increase in range and complexity. Students are required to bring very fine attention to their experience in order to develop their capacity for spontaneous effortless action. Self-generated learning will release habitual patterns, offer new option, and enhance the integrated activity of the entire nervous system.

## First-Year Studies in Dance

**Sara Rudner**

**FYS**

First-Year Studies in Dance consists of a full Dance Third with 12 to 15 hours of in-class time, including a daily physical practice class at an appropriate level. Students will have an additional weekly forum to develop analytical skills, both oral and written. In practice classes, attention will be given to training the body to move with energy and precision, awareness of space and time, building strength and control, and understanding functional anatomy. In improvisation classes, we will explore somatic intelligence and imagination through the natural movement abilities of each student; vocabulary and awareness will be expanded through group and individual problem solving. In dance history, students will explore the history of concert dance in the United States from the early 20th century to the present. All of these components are designed to encourage individual investigation and community. This course is appropriate both for students with extensive experience in dance and for those with little or no experience who are eager to begin.

## FreeStyle

**Maia Claire Garrison**

*Year*

This class fuses African and contemporary dance with a mixed bag of popular street dances. High energy and playful, students will be encouraged to use their bodies in ways that involve many different stylistic techniques. FreeStyle is a fun-filled, athletic workout, incorporating easy-to-grasp rhythmic routines and full movement phrases of varying dynamics. Musical selections include Afrobeats, pop-chart classics, dance hall, old-school favorites, and house.

## Improvisation – Beginning and Improvisation A, B, and C

**Emily Devine, Sara Rudner, Ishmael Houston-Jones, Kathy Westwater**

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view as an individual or in partnership with others. Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Improvisation A, B, and C are recommended for students who have already taken beginning improvisation and want to explore this form further.

## Labanotation/Repertory

**Rose Anne Thom**

*Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**, Beverly Emmons**

*Year*

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts.

*Preference will be given to graduate students and seniors.*

## Modern and Post-Modern Practice

**Emily Devine, Merceditas Mañago-Alexander, Peter Kyle**

*Year*

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control. Intermediate and advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance. At all levels, attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Music for Dancers

**William Catanzaro**

*Year*

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments. Yearlong course; Students may enter in the second semester with permission of the instructor only.

## Performance Project: Fall, 2009

*Fall*

This project, the reconstruction of the Lucinda Childs (SLC '62) masterpiece "Radial Courses," is supported by the National Endowment for the Arts, American Masterpieces: Dance College Component, and the Viola Farber Artist-in-Residence program. "Radial Courses," created in 1976, deals primarily with the abstractions of space, time, and repetition and reveals its magic through rigorous structure and performance.

## Performance Project: Spring, 2010

**Deganit Shemy**

*Spring*

We will investigate community as an architectonic structure created and influenced by strong individuals. Reflecting the spirit of the times, Ms. Shemy is interested in the tension between identity loss and the need for group support. She would like to build and rebuild structures and change them by different forces—sometimes by simply moving the air, pushing, pulling, or by common actions such as touching,

spinning, grabbing, folding, or by gentle means such as a look. Specific themes and structures will arise from the movement developed during the project.

## RumbaTap

**Max Pollak**

*Fall*

This class offers students different ways to access their inner rhythm machine and to explore the most immediate and natural physical outlets for the music in their mind. Improvisation will be part of this process. Although some tap technique will be covered and incorporated, the class focuses on body percussion/rhythmic coordination and a general understanding of the earth-shattering power of Afro-Cuban culture, music, and dance.

## Senior Seminar

**Sara Rudner**

*Year*

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Teaching Conference

**Emily Devine, Rose Anne Thom**

*Advanced—Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions. Detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools. Yearlong course; students may enter in the second semester with permission of the instructor only.

*For advanced and graduate students.*

## Yoga

**Patti Bradshaw**

*Year*

Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility, and helps dancers interweave technique and artistry.

# 2010-2011

## African Dance

*Open—Year*

In this class, students will explore the fundamental aesthetic of African dance. There will be an emphasis on work to internalize the intricacies of African polyrhythm. Students will spend time exploring the cultural meaning and importance of grounding, strength, and stability, which are essential to the form. Learning African dance exposes students to the meaning of dance in African culture. This class also builds personal awareness as it transcends cultural boundaries. Class will be accompanied by live drumming.

*Students may enter this yearlong course in the second semester with permission of the instructor.*

## Anatomy in Action

**Peggy Gould**

*Open—Year*

How is it possible for humans to move in the multitude of ways that we do? Come and learn to develop your X-ray vision of the human body in motion in a course that combines movement practice, drawing, lecture, and problem solving. In this course, movement is the basis for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's "Spirals™," a comprehensive warm-up/cool-down designed to mobilize all joints and muscles to their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process.

*Introductory-level course. Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Anatomy Seminar

**Peggy Gould**

*Advanced—Year*

This is an opportunity for advanced students who have completed Anatomy/Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow for further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

*Advanced. Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Ballet

**Barbara Forbes**

*Open—Year*

At all levels, ballet studies will guide students in creative and expressive freedom by enhancing the qualities of ease, grace, musicality, and symmetry that define the form. To this end, we will explore alignment with an emphasis in anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit.

*Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Belly Dance

**Sarah Hassan**

*Open—Fall*

This course will examine the basic movements of Raqs Sharqi, otherwise known as Middle Eastern belly dance. We will blend traditional steps with elements of tribal fusion that take inspiration from flamenco and from African and North Indian classical dance. Emphasis will be on proper alignment, coiling, muscle isolation, and gaining strength in the core and arms. Particular attention will be paid to combining “cabaret”-style belly dance technique with slow, sinuous movements set to a variety of musical traditions from Balkan Beat Box to Egyptian folk. Yoga postures will be used for ease of transition between movements and to demonstrate the use of the carriage in belly dance. Cultural context will be addressed in class, and short readings will be suggested but not required.

## Composition A, B, and C

**Dan Hurlin, Sara Rudner, Kathy Westwater**

*Open—Year*

Movement is the birthright of every human being. These components explore its expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but to involve themselves in the joy of creation.

*Beginning Improvisation is either a prerequisite or should be taken at the same time.*

## Contact Improvisation

**Kathy Westwater**

*Open—Year*

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risk-taking. Contemporary partnering skills such as taking and giving weight and finding a common “center” will provide a basis for further exploration.

*Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Dance Fundamentals

**Merceditas Mañago-Alexander**

*Open—Year*

An introduction to basic principles of contemporary and ballet practices, this fundamentals class will develop skills basic to all movement studies such as dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness.

*Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Dance History

**Rose Anne Thom**

*Open—Year*

This is a course in the history of performance in the United States from the early 20th century to the present, as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

*For all students beginning the Dance program. Open to any interested student.*

## Dance Making

**William Catanzaro, Dan Hurlin, Sara Rudner, John A. Yannelli**

*Open—Year*

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible, the music for these projects, whether new or extant, will be



performed live in concert. Dance Making students are encouraged to enroll in Lighting Design and Stagecraft for Dance.

*Prerequisites: Dance Composition, Music for Dancers, and permission of the instructor.*

## Dance Meeting

### *Open—Year*

A weekly gathering of all Dance Thirds, in which we share ongoing student interests and invite guests to teach, perform, and inform. Topics have included dance injuries, dance therapy, kinesthetic awareness, nutrition, world dance forms, and presentations by New York City choreographers.

*Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Dance Training Conference

### *Peggy Gould*

#### *Open—Year*

Students will meet at least once per semester with the instructor to address individual dance training issues. We will examine these issues by discussing progress, specific challenges, and short-term and long-term goals. In addition, we will develop practical strategies to achieve those goals by means of supplemental strength, flexibility, kinesthetic awareness, and coordination exercises. This course is required for all students taking a Dance Third. It is designed to support the work being done in movement practice classes, concerts, and performance projects.

## Feldenkrais: Awareness Through Movement®

### *Barbara Forbes*

#### *Open—Year*

Moshe Feldenkrais believed that “rigidity, mental or physical, is contrary to the laws of life.” His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting, or standing, and they gradually increase in range and complexity. Students are required to bring their full attention to their experience in order to develop their capacity for spontaneous, effortless action. Self-generated learning will release habitual patterns, offer new options, and enhance the integrated activity of the entire nervous system.

## First-Year Studies in Dance

### *Rose Anne Thom*

#### *FYS*

The Dance Program encourages first-year students to study aspects of dance in an integrated and vital curriculum of technical movement practices, improvisation, and dance history. In technical practice, attention will be given to sharpening the student's awareness of space and time, use of energy, articulation of form through sensation, and understanding of functional anatomy. Improvisation classes are based on the natural movement ability of the students. Vocabulary, strength, and awareness will be expanded through informal group and individual problem solving. In dance history, students will be introduced to the history of concert dance in the United States from the early 20th century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to work on developing critical skills in observing dance and articulating these in oral and written expression. Emphasis is placed on developing the skills necessary for independent research and study.

## Improvisation—Beginning and Improvisation A, B, C, and D

### *Emily Devine, Kathy Westwater, David Neumann, Ishmael Houston-Jones*

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view as an individual or in partnership with others. Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Improvisation A, B, C, and D are recommended for students who have already taken beginning improvisation and want to explore this form further.

## Labanotation/Repertory

### *Rose Anne Thom*

#### *Open—Year*

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

**Beverly Emmons**

*Advanced—Year*

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts.

*Preference will be given to seniors and graduate students.*

## Modern and Post-Modern Practice

**Emily Devine, Merceditas Mañago-Alexander, Peter Kyle, Irène Hultman**  
*Open—Year*

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control. Intermediate and advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance. At all levels, attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Movement for the Urban Village: Dances of the African Diaspora

**Shalewa Mackall**

*Open—Year*

In this class students explore what has been called "the democratic equality of body parts" in dances from the African diaspora, as we survey the techniques, traditions, rhythms, and transformations of social and spiritual dances from all corners and all eras of the African diaspora—from the savannas of the Ancient Mali Empire and the bembes of Santiago, Cuba, to underground dance clubs and the contemporary concert stage.

## Music for Dancers

**William Catanzaro**

*Open—Year*

The objective of this course is to provide dance students with the tools to better understand relationships between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the

opportunity to play percussion instruments.

*Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Performance Project: Fall 2010

**Megan Boyd, Luca Kito**

*Open—Fall*

Dance and Digital Media Project 2010

This class will explore improvisation and choreography as basic material for composing in video format. Each day will be dedicated to dancing in the studio, shooting dancing with lighting and green screen, and research about editing dance on video compositionally. Participants should wear/bring white dance tops, dark dance pants, any portable video camera (optional), and a personal laptop computer (optional). This project will culminate in a final performance/presentation at Sarah Lawrence College.

## Performance Project: Spring 2011

**Jennifer Way Rawe, Tom Rawe**

*Open—Spring*

Twyla Tharp's "The One Hundreds"

Twyla Tharp's "The One Hundreds" is, in her words, "...an exercise in aesthetic and physical deterioration." This dance is a series of 100 11-second movement phrases performed in three sections. In the first section, two skilled dancers, in unison, perform 100 movement phrases separated by four seconds of stillness (approximately 25 minutes); in the second section, five dancers perform 20 phrases each without pause (approximately five minutes); and in the third section, 100 people perform one phrase each (11 seconds). The movements are based on activities that anyone, including untrained dancers, could do—such as skip, hop, shiver, and shake—and are performed in silence. As the time diminishes, so does the rigor and definition of the dancing. And at the climactic display of 100 soloists, the phrases become mere shadows of themselves

## RumbaTap

**Max Pollak**

*Open—Spring*

This class offers students different ways to access their inner rhythm machine and to explore the most immediate and natural physical outlets for the music in their mind. Improvisation will be part of this process. Although some tap technique will be covered and incorporated, the class focuses on body percussion/rhythmic coordination and a general understanding of the earth-shattering power of Afro-Cuban culture, music, and dance.

## Senior Seminar

**Sara Rudner**

*Advanced—Year*

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## Teaching Conference

**Rose Anne Thom**

*Advanced—Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions, detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

*For advanced and graduate students. Students may enter this yearlong course in the second semester only with permission of the instructor.*

## Yoga

**Patti Bradshaw**

*Open—Year*

This course offers students the opportunity to study the ancient art of Yoga. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

## 2011-2012

## African Dance

*Spring*

In this class, students will explore the fundamental aesthetic of African dance. There will be an emphasis on work to internalize the intricacies of African polyrhythm. Students will spend time exploring the cultural meaning and importance of grounding, strength, and stability, which are essential to the form. Learning African dance exposes students to the meaning of dance in African culture. This class also builds personal awareness, as it transcends cultural boundaries. Classes will be accompanied by live drumming.

## Anatomy in Action

**Peggy Gould**

*Year*

How is it possible for humans to move in the multitude of ways that we do? Learn to develop your X-ray vision of the human being in motion in a course that combines movement practice, drawing, lecture, and problem solving. In this course, movement is the vehicle for exploration of our profoundly adaptable anatomy. In addition to making drawings as we study the entire musculoskeletal system, we will learn Irene Dowd's "Spirals™," a comprehensive warm-up/cool-down for dancing that coordinates all joints and muscles through their fullest range of motion. Insights gained in this course can provide tremendous inspiration in the creative process.

## Anatomy Seminar

**Peggy Gould**

*Year*

This is an opportunity for advanced students who have completed Anatomy/Kinesiology to pursue their study of anatomy in greater depth. Each student will develop a specific project that will allow further exploration of functional anatomy. We will meet as a group on alternate weeks to discuss questions and share experiences.

## Ballet

**Barbara Forbes**

*Year*

At all levels, ballet studies will guide students in creative and expressive freedom by enhancing the qualities of ease, grace, musicality, and symmetry that define the form. To this end, we will explore alignment with an emphasis on anatomical principles and enlist the appropriate neuromuscular effort needed to dance with optimal integration of every aspect of the individual body, mind, and spirit.

## Belly Dance

**Sarah Hassan**

*Fall*

This course will examine the basic movements of Raqs Sharqi, otherwise known as Middle Eastern belly dance. We will blend traditional steps with elements of Tribal Fusion that take inspiration from flamenco, African, and North Indian classical dance. Emphasis will be on proper alignment, coiling, muscle isolation, and gaining strength in the core and arms. Particular attention will be paid to combining cabaret-style belly dance technique with slow, sinuous movements set to a variety of musical traditions from Balkan beatbox to Egyptian folk. Yoga postures will be used for ease of transition between movements and to demonstrate the use of the

carriage in belly dance. Cultural context will be addressed in class, and short readings will be suggested but not required.

## Composition A, B, and C

**Emily Devine, Dan Hurlin, Sara Rudner**

Movement is the birthright of every human being.

These components explore its expressive and communicative possibilities by introducing different strategies for making dances. Problems posed run the gamut from conceptually driven dance/theatre to structured movement improvisations. These approaches vary depending on faculty. Learn to mold kinetic vocabularies of your own choice and incorporate sound, objects, visual elements, and text to contextualize and identify your vision. Students will be asked to create and perform studies, direct one another, and share and discuss ideas and solutions with peers. Students are not required to make finished products but to involve themselves in the joy of creation.

## Contact Improvisation

**Kathy Westwater**

**Year**

This course will examine the underlying principles of an improvisatory form predicated on two or more bodies coming into physical contact. Contact Improvisation, which emerged in the 1960s out of the Judson Experimental Dance Theater, combines aspects of social and theatrical dance, bodywork, gymnastics, and martial arts. We will explore movement practices that enhance our sensory awareness, with an emphasis on action and physical risktaking. Contemporary partnering skills, such as taking and giving weight and finding a common "center," will provide a basis for further exploration.

## Dance Fundamentals

**Merceditas Mañago-Alexander**

**Year**

This class is an introduction to the basic principles of contemporary and ballet practices. The fundamentals class will develop skills basic to all movement studies, such as dynamic alignment through coordination and integration of the neuro/skeletal/muscular system, strength, balance, and basic spatial and rhythmic awareness.

## Dance History

**Rose Anne Thom**

**Year**

This is a course in the history of performance in the United States from the early 20th century to the present, as exemplified by the dancers, choreographers, and teachers who brought about notable changes in the art. The relationship of dance to the larger cultural

environment will be discussed, with emphasis placed on the dance of our time. This course is designed to help the student relate his or her own work to the development of the art and to encourage creative critical perception.

## Dance Making

**Sara Rudner, Dan Hurlin, John A.**

**Yannelli, William Catanzaro**

**Year**

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible, the music for these projects, whether new or extant, will be performed live in concert. Dance Making students are encouraged to enroll in Lighting Design and Stagecraft for Dance.

## Dance Meeting

**Year**

This is a monthly gathering of all Dance Thirds in which we share ongoing student interests and invite guests to teach, perform, and inform. Topics have included dance injuries, dance therapy, kinesthetic awareness, nutrition, world dance forms, and presentations by New York City choreographers.

## Dance Training Conference

**Liz Rodgers**

**Year**

Students taking a Dance Third will confer with the instructor at least once per semester to address individual dance training issues. Overall progress, specific challenges, and short- and long-term goals may be addressed here. If applicable, students will learn supplemental exercises to be done independently, addressing factors such as strength, flexibility, kinesthetic awareness, and movement coordination. Dance Training Conference is required for all students taking a Dance Third. It is offered to support the work being done in movement practice classes, rehearsals, and performance projects.

## Feldenkrais: Awareness Through Movement®

**Barbara Forbes**

**Year**

Moshe Feldenkrais believed that "rigidity, mental or physical, is contrary to the laws of life." His system of somatic education develops awareness, flexibility, and coordination as students are verbally guided through precisely structured movement explorations. The lessons are done lying on the floor, sitting, or standing; and they

gradually increase in range and complexity. Students are required to bring their full attention to their experience in order to develop their capacity for spontaneous, effortless action. Self-generated learning will release habitual patterns, offer new options, and enhance the integrated activity of the entire nervous system.

## First-Year Studies in Dance

### **Peggy Gould** FYS

The Dance program encourages first-year students to study aspects of dance in an integrated and vital curriculum of technical movement practices, improvisation, and dance history. In technical practice, attention will be given to sharpening the student's awareness of space and time, use of energy, articulation of form through sensation, and understanding of functional anatomy. Improvisation classes provide students of all experience levels with opportunities to explore and generate movement from a variety of specific viewpoints. Vocabulary, strength, and awareness will be expanded through group and individual problem solving. In dance history, students will be introduced to the history of concert dance in the United States from the early 20th century to the present. The First-Year Studies Third differs from the regular Dance Third in that students have an additional weekly forum in which to consider and develop critical perspectives on dance as an art form through reading, writing, discussion, and movement studies, building skills in each of those areas throughout the year. Emphasis is placed on developing the skills necessary for effective communication, independent research, and study.

## Improvisation

### **Emily Devine, Peggy Gould, Kathy Westwater**

Merge your mind and body in the moment through dance improvisation. This invaluable creative mode will help you recognize, embody, and develop sensations and ideas in motion. Internal and external perceptions will be honed while looking at movement from many points of view—as an individual or in partnership with others. Beginning Improvisation is required for all students new to the Dance program. This class is an entry into the creative trajectory that later leads to composition and dance making. Improvisation A, B, C, and D are recommended for students who have already taken beginning improvisation and want to explore this form further.

## Improvisation: Embodied Awareness

### **Barbara Forbes** Year

In Awareness Through Movement® (ATM) lessons, we can learn how to sense subtle differences and let go of habits of inhibition and expectation. We will translate the particular quality of ATM into the possibility of a more flexible self-image, exploring our ability to practice mindful spontaneity. The process of examining our patterns of moving, thinking, sensing, and feeling will allow the creation of innovative movement designs, spatial configurations, and dynamics—ultimately facilitating more creative and effective action in life.

## Labanotation/Repertory

### **Rose Anne Thom** Year

This course will cover elementary and intermediate levels of Laban's system of movement notation. Students will concentrate on correct observation and analysis of movement, writing facility, and the ability to read and perform authentic historical dance forms. Reconstruction and performance of a notated work from the modern dance or ballet repertoire will be the culmination of the second semester's work.

## Lighting Design and Stagecraft for Dance

### **Beverly Emmons,** Year

The art of illuminating dance is the subject of this component. We will examine the theoretical and practical aspects of designing lights for dance. Students will create original lighting designs for Dance program concerts.

## Modern and Post-Modern Practice

### **Emily Devine, Peter Kyle, Gwen Welliver**

In these classes, emphasis will be on the continued development of basic skills, energy use, strength, and control. Intermediate and advanced students will study more complex movement patterns, investigate somatic use, and concentrate on the demands of performance. At all levels, attention will be given to sharpening each student's awareness of time and energy and to disciplining the body to move rhythmically, precisely, and in accordance with sound anatomical principles.

## Music for Dancers

### **William Catanzaro** Year

The objective of this course is to provide dance students with the tools to better understand relationships

between music and dance. Students will expand their knowledge of musical elements, terminology, and procedures and learn the basics of rhythmic notation. Students will also learn how to scan musical scores with various degrees of complexity and explore the diverse rhythmic styles that have developed in response to different geographical, social, and philosophical conditions. This course will provide students with the opportunity to play percussion instruments.

## **Performance Project**

**Patti Bradshaw**

*Fall*

Ms. Bradshaw will create a dance and visual-art event that is an ode to the mysterious and compelling nature of the natural world. It will be an imaging of the constant change that occurs in nature as everything under the sun comes into focus, evolves, and dissolves away. The working title of the project is "Songs of Despair, Songs of Bliss." Students will build and work with puppets, objects, and costumes, as well as movement. The creative process will include structured improvisatory explorations, flanked by intervals of meditative practices that explore the movement in stillness and the stillness in movement. Attention will be paid to bringing out the unique abilities of each participant and to creating a multilayered experience for the performers and for the audience.

## **Performance Project, Yvonne Rainer's "Trio A" and "Chair Pillow"**

**Pat Catterson**

*Spring*

Yvonne Rainer's classics of American postmodern dance, "Trio A" and "Chair Pillow," will be taught by Pat Catterson and performed at Dia Beacon in May 2012. "Trio A" (1966) is an uninterrupted series of complex, challenging movements consisting of task-oriented actions. The dance emphasizes neutral

performance and features no interaction with the audience. The dancer never makes eye contact with his/her observers. "Chair Pillow" (1969) is an investigation of minimalist dance aesthetic using two props (a chair and a pillow).

## **Senior Seminar**

**Sara Rudner**

*Year*

This class is designed to support the creative and technical practices, as well as the practical concerns of students in their senior year. It will also serve as a forum for discussions of art practices in other media and the nature of the creative process. Choreographic projects will be presented and discussed in seminar and in conference.

## **Teaching Conference**

**Rose Anne Thom**

*Year*

An inquiry into the ways in which dance might be taught in various settings and under various conditions, detailed study of kinesthetic, verbal, and creative factors in teaching will be presented and analyzed in terms of teaching objectives. Students will be placed as practice teachers, under supervision, in dance classes on campus and in community schools.

## **Yoga**

**Patti Bradshaw**

*Year*

This course offers students the opportunity to study the ancient art of Yoga. Classes emphasize the union of spirit, mind, and body through practices that include breathing techniques, vocalizations, and postures (asanas). By offering clear principles of biomechanical alignment and balance, the practice develops integrated strength and flexibility and helps dancers interweave technique and artistry.

# Design Studies

## 2006-2007

Full descriptions of the courses may be found under the appropriate disciplines.

**Consuming Architecture: Economics, Identity, and Control in the Built Environment** (p. 43), Joseph C. Forte *Art History*

**First-Year Studies: Experiencing Physics** (p. 587), Scott Calvin *Physics*

**Making Property: Seeds, Cells, and Territorial Sovereignty** (p. 205), Charles Zerner *Environmental Studies*

**Painting in the Virtual Environment: Modeling, Lighting, and Rendering Using Maya** (p. 849), Claudia Hart *Visual Arts*

**Strategies of Visibility: Embodiment, Performance, and Memory in Environmental Design and Politics** (p. 205), Charles Zerner *Environmental Studies*

**Things, Situations, and "Other" Things** (p. 850), Tishan Hsu *Visual Arts*

**Virtual Architecture Using Maya** (p. 851), Claudia Hart *Visual Arts*

## 2007-2008

Full descriptions of the courses may be found under the appropriate disciplines.

**Disturbed Terrain: Environmental Design in the Twenty-First Century** (p. 206), Charles Zerner *Environmental Studies*

**Introduction to Mechanics (General Physics Without Calculus)** (p. 589), Scott Calvin *Physics*

**Sculpture as Interdisciplinary Practice** (p. 857), Jeanine Oleson *Visual Arts*

**The Art and Architecture of the Italian Renaissance** (p. 47), Joseph C. Forte *Art History*

**Things, Situations, and "Other" Things** (p. 857), Tishan Hsu *Visual Arts*

**World Architecture and Urban Design: 1945-Present: Postwar, Postmodern, Post-Theory** (p. 48), Joseph C. Forte *Art History*

## 2008-2009

Full descriptions of the courses may be found under the appropriate disciplines.

**Architecture Seminar: Introduction to Designing Built Form** (p. 859), Tishan Hsu *Visual Arts*

**Changing Places: Social/Spatial Dimensions of Urbanization** (p. 742), Shahnaz Rouse *Sociology*

**Digital Seminar: Painting and Drawing**

Digital (p. 860), Tishan Hsu *Visual Arts*

**Dominance by Design: Technology, Environment, and War in an Age of Empire** (p. 208), Charles Zerner *Environmental Studies*

**Food, Agriculture, Environment, and Development** (p. 258), Joshua Muldavin *Geography*

**Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies** (p. 259), Kathryn Tanner *Geography*

**Introduction to Development Studies: The Political Ecology of Development** (p. 259), Joshua Muldavin *Geography*

**Introduction to Mechanics (General Physics Without Calculus)** (p. 591), Scott Calvin *Physics*

**New Nature: Environmental Design in the Twenty-First Century** (p. 208), Charles Zerner *Environmental Studies*

**Problems by Design: Process, Program, and Production in Contemporary Architecture** (p. 50), Joseph C. Forte *Art History*

**Space/Time Concepts: Contemporary Approaches to Sculpture** (p. 863), Jeanine Oleson *Visual Arts*

**The Geography of Water: Global Rivers and "Saving the Homeland"** (p. 260), Kathryn Tanner *Geography*

**Things, Situations, and Encounters: Exploring A Thousand Plateaus I** (p. 863), Tishan Hsu *Visual Arts*

**Things, Situations, and Encounters: Exploring A Thousand Plateaus II** (p. 863), Tishan Hsu *Visual Arts*

**Women and the City** (p. 337), Rona Holub *History*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

**20th-Century Philosophy in Dialogue: Derrida and Habermas** (p. 572),

**Allegories of Self: The Construction of Modern Subjectivity** (p. 572), Roy Brand *Philosophy*

**A Paradox for Painters: Problems in Imitation, Expression, and Reflexivity in the 17th-Century European Painting** (p. 51), Joseph C. Forte *Art History*

**Architecture Studio: Designing Built Form** (p. 865), Tishan Hsu *Visual Arts*

**Beauty, Bridges, Boxes and Blobs: "Modern" Architecture from 1750 to the Present** (p. 52), Joseph C. Forte *Art History*

**Classical Mechanics (With Calculus)** (p. 592), Scott Calvin *Physics*

**Crazy Ideas in Physics** (p. 592), Scott Calvin *Physics*

**First-Year Studies: Experiencing Physics** (p. 593), Scott Calvin *Physics*

**First-Year Studies: Thinking Archi/Texts (p. 53),**

Joseph C. Forte *Art History*

**Introduction to Mechanics (General Physics Without Calculus) (p. 593),** Scott Calvin *Physics*

**Reading Contemporary Art (p. 54),** Judith Rodenbeck *Art History*

**Strategies of Visibility: Arts of Environmental Resistance and Creativity (p. 210),** Charles Zerner *Environmental Studies*

**The Question of the Commons (p. 210),** Charles Zerner *Environmental Studies*

**Things, Situations, and Encounters: Exploring <em>A Thousand Plateaus</em> (p. 870),** Tishan Hsu *Visual Arts*

## 2010-2011

Full descriptions of the courses may be found under the appropriate disciplines.

**Architecture Studio: Designing Built Form (p. 872),** Tishan Hsu *Visual Arts*

**Classical Mechanics (With Calculus) (p. 594),** Kanwal Singh *Physics*

**Contemporary Art: Strategies and Tactics (p. 56),** Judith Rodenbeck *Art History*

**Electromagnetism and Light (With Calculus) (p. 594),** Kanwal Singh *Physics*

**First-Year Studies: Cultures of Nature: Environmental Representations and Their Consequences (p. 210),** Charles Zerner *Environmental Studies*

**First Year Studies: Thinking Art/Works (p. 57),** Judith Rodenbeck *Art History*

**Modern Physics (p. 594),** Kanwal Singh *Physics*

**Physics for Future Presidents (p. 594),** Kanwal Singh *Physics*

**Picturing Nature: Poetics and Politics of Environmental Imagery (p. 211),** Charles Zerner *Environmental Studies*

**Problems by Design: Process, Program, and Production in Contemporary**

**Architecture (p. 57),** Joseph C. Forte *Art History*

**Things, Situations, and Encounters (p. 879),** Tishan Hsu *Visual Arts*

**“A Talent For Every Noble Thing”: Art and Architecture in Italy 1300-1600 (p. 57),** Joseph C. Forte *Art History*

## 2011-2012

Full descriptions of the courses may be found under the appropriate disciplines.

**Architecture Studio: Designing Built Form (p. 881),** Tishan Hsu *Visual Arts*

**Beauty, Bridges, Boxes, and Brutes: “Modern” Architecture From 1750 to 1960 (p. 59),** Joseph C. Forte *Art History*

**Buddhist Art and Architecture (p. 718),** T. Griffith Foulk *Religion*

**Introduction to Mechanics (General Physics Without Calculus) (p. 595),** Scott Calvin *Physics*

**Let’s Get Physical: Building an Interactive World (p. 886),** Brian Jones *Visual Arts*

**New Nature: Environmental Design in the 21st Century (p. 213),** Charles Zerner *Environmental Studies*

**Performance Art (p. 59),** Judith Rodenbeck *Art History*

**Problems By Design: Studies in the Theory and Practice of Contemporary Architecture (p. 60),** Joseph C. Forte *Art History*

**Sustainable Development (p. 198),** Marilyn Power *Economics*

**Things and Beyond (p. 887),** Tishan Hsu *Visual Arts*

**Writing Contemporary Art (p. 60),** Judith Rodenbeck *Art History*

**“La Piu Grassa Minerva (Minerva in Her Fullness)” Theories of Art and Architecture From 1300 to 1600 (p. 61),** Joseph C. Forte *Art History*



# Economics

## 2002-2003

### Development and Underdevelopment

**Jamee K. Moudud**

*Intermediate—Spring*

This course will present a composite picture of the problems of growth and development in the world's less-developed countries. At every stage we will address the issues from a variety of theoretical perspectives. We will deal first with the nature of economic underdevelopment. General problems with the measurement of poverty and inequality will be considered, and we will take into account various indicators that have been proposed by the United Nations. We also will deal with the question of environmental destruction and the implications for gender. In the second section we will deal with an historical and theoretical understanding of the causes and persistence of international economic inequalities. We will seek to answer a particular question: Is underdevelopment an "accident" of history, the result of policy "mistakes," or are there more structural causes behind it? Finally, we will deal with the question of economic growth and both neoliberal/free market and alternative macroeconomic and industrial policies. The focus of this section will be on foreign trade, the role of the state and multinational corporations, and the debates regarding the private sector vs. the public sector in the development process. Special emphasis will be placed on the IMF's structural adjustment policies. Intermediate.

### Economic Growth and Social Policy

**Jamee K. Moudud**

*Open—Fall*

In the United States as well as in other countries there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. Until the late 1960s the general consensus was that some optimal combination of social justice and economic efficiency could be attained via Keynesian-type policies. The inspiration of this policy orientation was the Beveridge Report. However, the rise to dominance of free-market policies in the wake of the economic crises of the 1970s led to the opposite view. The mainstream view became that economic austerity is the key to long-run growth and prosperity. Subsequently, there has been an ongoing debate over the economic effects of the welfare state in

particular and government spending in general. Does government social spending reduce private investment spending, or does it facilitate economic growth? This course will examine these issues from a number of theoretical perspectives. We will review the economic rationale for the welfare state as articulated by both neoclassical and non-neoclassical economists. We will examine the standard neoclassical arguments regarding welfare cutbacks and contrast them with alternative approaches. Finally, we will apply these differing frameworks to specific policy debates, including the debates over crime and incarceration and ongoing welfare reform.

### Economic Issues in the Euroland

**David Jestaz**

*Intermediate—Spring*

The course will deal with the monetary unification and its consequences. We will detail the economic context in the past two decades. Three important issues will be treated: the European Exchange Rate mechanism (ERM) role, the Labor market institutional differences, and the stability of the monetary union. The ERM has gathered European countries together more or less successfully for twenty years. We will show to what extent it has influenced and designed both economic policies and the criteria that were necessary to become a member of the new currency. Labor markets are extremely different in Europe and there is a variety of social compacts. The course will offer a challenge to the conventional definition of labor market flexibility. The stability of the Union will be studied through the lens of American experience. Stability requires population flows inside the Union or fiscal federalism. Because these two elements are still missing, we will end the course by outlining reforms that are necessary to consolidate the system.

### Economics of Inequality

**Marilyn Power**

*Open—Fall*

Economic inequality can be defined as unequal access to income, wealth, and material well-being. In the past two decades the United States has experienced growing inequality of income and wealth. The rate of poverty has grown, as has affluence at the top. The richest five percent of American families currently appropriate more income than the bottom forty percent and own sixty percent of the society's wealth. Cuts in government-funded social programs have exacerbated the deterioration in material well-being among the poor. Economists differ in their analyses of the growing gap and in their understanding of inequality in general. Are differences in earnings, for example, a result of freely chosen investment in "human capital," or are they a reflection of inequities by race, class, and gender in the political-economic bargaining arena? What role has

globalization of production played in the widening income gap? Should public policy be geared to alleviating inequality, or is laissez-faire the appropriate approach? In this course we will look at the theoretical controversies within economics on the topic of inequality as well as at the public policy debates that emerge from these disagreements. The policy discussions will focus on the controversies over welfare reform, education, and immigration policy.

## First Year Studies: Economic Globalization: Claims and Controversies

**Jamee K. Moudud**

*FYS*

The conventional wisdom with regard to globalization is that free trade, international capital mobility, and free market policies are universally beneficial for all countries. On the other hand, the growing worldwide anti-globalization movement claims that it is precisely these policies, as well as other ones, which are responsible for deepening international inequalities. This course will investigate these controversies. Its aim is to foster understanding of the theoretical underpinnings as well as the economic, social, and political consequences of globalization policies. We will deal with a number of questions. For example, what are the assumptions of free trade theory, and what are the policies that follow from alternative approaches to foreign trade? What roles do financial flows and multinational corporations play in the world economy? What are the implications of foreign trade and global capital flows for uneven international development? We will also deal with policy attempts to roll back the welfare state in the advanced countries, the International Monetary Fund/ World Bank policies in the Third World, and the implications of globalization for gender inequality and environmental destruction. Last but not least, we will address the economic basis of some of the progressive and reactionary political forces that globalization may have unleashed. It is hoped that this comprehensive study of globalization will encourage students to explore economic policies from a variety of perspectives.

## Political Economics of the Environment

**Marilyn Power**

*Open—Fall*

Is it possible to provide economic well-being to the world's population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such

as farming, mining, and fishing, through manufacturing processes that discharge wastes, or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market's ability to achieve good environmental outcomes, while others advocate much more direct intervention in defense of the environment, and some question the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## The Economic History of the European Union

**David Jestaz**

*Open—Fall*

The European economic integration process emphasizes fundamental questions for contemporary world and may give insightful comparisons with the American economical and political unification. A glance at the history of the twentieth-century will present issues surrounding the unification process. We will study in detail the historical context of major European countries and highlight a variety of aspects: political, sociological, demographic, etc. We will focus then on how countries decided to unify, on which basis, and with which instruments. We will also explain the European institutional system and how it is related to each country's institutions. The course will give to students a very good understanding of the inter-relation between the economical process and the political issues. The semester will end with a brief presentation of the monetary unification process from the end of the seventies toward the advent of the single currency.

## Understanding Capitalism: A Radical Perspective

**Frank Roosevelt**

*Intermediate—Spring*

The first person to raise questions about the accounting practices of the Enron Corporation was a young

journalist on the staff of *Fortune* magazine. She told *The New York Times* that her ability to raise such questions had much to do with the particular kind of undergraduate education she had received. "When you come out of a liberal arts background," she said, "you want to know why something is the way it is." In the business of accounting, she went on, "There is no reason why. It's just based on rules. The numbers can lie. There is no fundamental truth underlying them." The purpose of this course is to encourage students to ask why. Why is capitalism expanding around the globe? How should we respond to the resulting pressures of globalization? Why is the pace of change, both in the economy and in our everyday lives, generally accelerating? Why has income distribution become more unequal, both within and among countries? Why does an economy grow, and why do recessions occur? Are we living in a "new economy" and, if we are, how is it different from the old one? Why is the number of mergers between large corporations, including media conglomerates, increasing—and what, if anything, can be done to restrain oligopolies from controlling more of our markets and restricting our access to diverse sources of information and opinion? This course will present the theoretical concepts and factual information a person needs in order to understand and participate in the economic policy debates of our times. We will trace the historical evolution of capitalism and explore alternative theoretical interpretations of it, focusing particularly on the ideas of Adam Smith, Karl Marx, and J. M. Keynes. Basic concepts normally covered in an introductory economics course will be explained and discussed using the textbook *Understanding Capitalism* by Samuel Bowles and Richard Edwards. Throughout the course we will attempt to apply the theories being studied to the events of the day, and students will be encouraged to focus their conference work on current issues. Documentary films will be used, and daily perusal of the print or online versions of *The New York Times* or *The Wall Street Journal* will be essential. This is an intermediate-level course, open to sophomores, juniors, and seniors who have previously taken at least one college-level course in the social sciences, philosophy, or history.

## 2003-2004

### First-Year Studies: Understanding Capitalism

**Frank Roosevelt**  
FYS

The first person to raise questions about the accounting practices of the Enron Corporation was a young journalist on the staff of *Fortune* magazine. She told *The New York Times* that her ability to raise such questions had much to do with the particular kind of undergraduate education she had received. "When you

come out of a liberal arts background," she said, "you want to know why something is the way it is." In the business of accounting, she went on, "there is no reason why. It's just based on rules. [The] numbers can lie. [T]here is no fundamental truth underlying [them]." The purpose of this course is to encourage students to ask why. Why is capitalism expanding around the globe? How should we respond to the resulting pressures of globalization? Why is the pace of change, both in the economy and in our everyday lives, generally accelerating? Why has income distribution become more unequal, both within and among countries? Why does an economy grow, and why do recessions occur? Are we living in a "new economy" and, if we are, how is it different from the old one? Why is the number of mergers between large corporations, including media conglomerates, increasing—and what, if anything, might be done to restrain oligopolies from controlling more of our markets and restricting our access to diverse sources of information and opinion? This course will present the theoretical concepts and factual information a person needs in order to understand and participate in the economic policy debates of our times. We will trace the historical evolution of capitalism and explore alternative theoretical interpretations of it, focusing particularly on the ideas of Adam Smith, Karl Marx, and J. M. Keynes. Basic concepts normally covered in an introductory economics course will be explained and discussed using two very different textbooks—a conventional one, *Economics USA* by Mansfield and Behraves, and a radical one, *Understanding Capitalism* by Bowles, Edwards, and Roosevelt. Throughout the course we will apply the theories we are studying to events of the day, and students will be encouraged to focus their conference work on current issues. Documentary films will be used, and daily perusal of the print or online versions of *The New York Times* or *The Wall Street Journal* will be essential.

### Introduction to Economic Theory and Policy

**Jamee K. Moudud**  
Open—Year

This is a course about controversies. As a social science, economics is a field that consists of several different schools of thought—each of which has its own particular way of analyzing the market economy. This course has two goals. First, we examine the theoretical underpinnings of the major schools of economic thought, their empirical/historical predictions, and their relationship to current and past policy issues. Second, we will use our knowledge of the basics of economic theory to study contemporary domestic and international issues. Topics will include the study of firms and market competition, labor markets and unemployment, inflation, growth, business cycles, the recurrence of economic crises, the effects of government

spending, and international competition. The theoretical frameworks developed in the course will be used to answer the following questions: What are the nature and consequences of the Bush tax cut proposals? What have been the trends in wages and inequality in the United States? What are the debates regarding campaign finance reform in the United States, and what are the implications for the way political campaigns are financed? How are we to understand the stock market boom of the late 1990's and its collapse? What was the basis of the Enron debacle and the related corporate scandals? What were the economic bases and political foundations of East Asian industrialization? How are we to understand the ongoing controversies regarding globalization, especially the role of multinational corporations in the global economy? What is the nature of global arms policies, and what are the implications of the arms trade for economic development, human rights, and democratization? What is the nature of global poverty?

## Macroeconomic Theory and Policy

**Marilyn Power**

*Intermediate—Spring*

Macroeconomics is the study of the economy in the aggregate and addresses questions such as the causes of economic growth and recession, the relationship between unemployment and inflation, the effects of changes in the money supply on the real economy, and the effects of government spending on the private economy. Attempts to address these questions have resulted in a great deal of theoretical controversy, and this controversy is reflected in disagreements over government policy. This course will present the basic models of macroeconomics, examine the views of differing macroeconomic theories (e.g., Keynesian, monetarist, rational expectations, post-Keynesian, neo-Marxist), and review recent macroeconomic policy practice and debates.

## Money and Finance: Manias, Panics, and Crashes

**Jamee K. Moudud**

*Intermediate—Fall*

This course is about money, debt, and banking in the domestic and global economies. A variety of different theoretical perspectives will be used to study the way money enters the economy, the nature of bank credit, the relationship between finance and business cycles, and global financial flows. One key element of the course will be to understand the nature of business cycles and how both "loan pushing" and the shortage of bank credit can generate huge swings in economic activity. The course will begin with a discussion of the different ways of studying money in the history of economic thought. In this context we will study the

approaches of the Currency and Banking schools, Marx's and Keynes's analyses, and modern monetarist and post-Keynesian approaches. We will then move on to various models of banking and finance and the relationship between investment, savings, and finance. We will study the operations of central banks and how they attempt to regulate aggregate economic activity. Questions we will explore include the following: What is the history of the international monetary system? What is the history of financial crises in the United States? How have global debt crises arisen? What are the roles of the International Monetary Fund, the World Bank, and the World Trade Organization? Theory and policy will be compared and contrasted in an historical context. The implications of the European Monetary Union and the Euro, with its transition to a major currency area, will be considered. The course will end with a discussion of international financial flows and a study of the East Asian financial crisis of the late 1990's.

## Political Economics of the Environment

**Marilyn Power**

*Open—Year*

Is it possible to provide economic well-being to the world's population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such as farming, mining, and fishing; through manufacturing processes that discharge wastes; or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market's ability to achieve good environmental outcomes, while others advocate much more direct intervention in defense of the environment, and some question the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## Politics and Economics in America: Markets, Democracy, and the State

*1 Franklin, 1 Resnik*

*Open—Year*

The interaction of politics and economics is one of the main factors that define a society. The power of that interaction and its evolutionary and revolutionary potential affects every aspect of society, from the structures of government to such social structures as the family, religion, law, and education. It helps to explain, for example, how rapid industrialization transformed the United States from a basically agricultural country, which feared central government, into a society with a strong central government and an ever-expanding federal bureaucracy. In this course we will explore the ways in which economics and politics interact to shape a society. We will focus particularly on the United States, looking at such topics as: the state, the market, class, and community (the four major organizing principles of the modern era) but we will also bring in examples from other countries. We will look at both the failures and successes of these processes in the hope that we can understand more fully both the intertwining of politics and economics that defines us and the impact of that phenomenon on our society. Open to any interested student.

## Smith, Marx, and Keynes

*Marilyn Power*

*Intermediate—Fall*

John Maynard Keynes wrote, "The ideas of economists and political philosophers, both when they are right and when they are wrong, are more powerful than is commonly understood. Indeed the world is ruled by little else. Practical men, who believe themselves to be quite exempt from any intellectual influences, are usually the slaves of some defunct economist. Madmen in authority, who hear voices in the air, are distilling their frenzy from some academic scribbler of a few years back." Since capitalism emerged as the dominant economic system in Europe and North America in the eighteenth century, theorists and policymakers have sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? Would capitalism grow unceasingly, suffer from cycles, or would it inevitably decline into stagnation or collapse? Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the responsibility of the government with respect to the poor? Should they be assisted? Controlled? In the vigorous debates over these issues, continuing into the present, Adam Smith, Karl Marx, and John Maynard Keynes are frequently invoked as economic policy. A

careful reading of these authors, however, shows that they were far more complex thinkers than the simplified versions of their ideas commonly circulated. This course will focus on the debates about value, distribution, economic dynamics, and the role of government through a careful reading of Smith, Marx, and Keynes in the original, followed by an examination of modern interpretations of their ideas.

## The State, Prisons, and Welfare

*Jamee K. Moudud*

*Open—Spring*

This course will have as its foundation a discussion of rival perspectives on the nature of the state. That is, we will seek to investigate the following question: Is the state in a democratic political order neutral so that it acts in the interests of all citizens, or is it institutionally and structurally regulated by the interests of the dominant social classes? This central issue will then be used to study two types of activities carried out by the state. We will first deal with the dramatic increase in incarceration rates in the United States, and the rise of what has come to be known as the "prison industrial complex," and seek to examine both conservative and radical explanations of this type of state policy. We will then proceed to a study of the welfare state. In the United States as well as other countries, there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. We will take on these issues by considering a number of different theoretical and political perspectives. The goal of this course is to ensure that students understand the analytical content and economic basis of every policy perspective and also be exposed to some of the sociology/public policy/political science literature on the state and these two types of social policies.

## 2004-2005

## Economic Theories of Justice and Well-Being

*Marilyn Power*

*Intermediate—Year*

How should we define economic well-being? On what basis should we say the economy is doing well, or poorly? What aspects of the economy should be our collective responsibility, and what should be left up to private choices? How do we decide if an economic policy is just? What is a fair wage? An acceptable level of unemployment? What responsibility do we have to alleviate the economic suffering of our fellow citizens? Of other members of the world community? How should

we address inequality by race, ethnicity, or gender? Questions such as these have historically been hotly debated both in economy theory and in public policy—and the debates will continue into the future. This course will critically examine the underlying bases of the debates in differing schools of economic thoughts and their application in specific policy debates. We will read theoretical arguments from classical economists and modern schools of economic thought including neoclassical, post-Keynesian, ecological, feminist, and political economists. Policy issues will include pollution controls and global warming, IMF conditionalities and third world debt, tax justice, wages and working hours, affirmative action, welfare reform, education reform, and immigration policy.

*Open to students with some background in economics or related social sciences.*

## First-Year Studies: Current Economic Issues

**Marilyn Power**  
FYS

Economic questions often seem abstract and distant, yet we are affected on a daily basis by economic forces. Where and how we work, our level of poverty or wealth, and the quality of our environment are all affected by the workings of the economy. Hard-fought political battles revolve around such economic issues as taxation and government spending, the regulation of international trade, the control of pollution, and the proper direction for welfare reform. This course will focus on a series of specific topics including the economics of poverty and discrimination, the economics of education, the causes of inflation and unemployment, globalization and economic development, and the economics of the environment. Student interests will help determine other topics. Emphasis will be on reading contrasting arguments on each issue. The goal is to provide a basic introduction to economic theory while developing the conceptual tools and factual information needed to participate in the critical economic and political debates of our day.

## Global Inequality, Underdevelopment, and the State

**Jamee K. Moudud**  
*Open—Spring*

Primarily because of street protests against corporate globalization and campaigns that have raised awareness about global inequalities and the power of transnational corporations, there is growing public debate about the effects of globalization. The debate essentially rages between those, on the one hand, who argue that free trade and transnational corporations will tend to reduce international inequalities and, on the other hand, those who argue that these factors cause the inequalities.

Further, the debate is also about the extent and scope of state involvement. That is, should there be more or less government involvement in lowering international inequalities and domestic poverty? Having these controversies as the backdrop, this course will deal with specific issues such as the rise of capitalism, the role of the state in the industrialization process, the effects of multinational corporations, the links between globalization and the welfare state, International Monetary Fund/ World Bank policies, third world debt crises, gender inequality, and environmental destruction.

## Introduction to Economic Theory and Policy

**Jamee K. Moudud**  
*Lecture, Open—Year*

This is a course about controversies. As a social science, economics is a field that consists of several different schools of thought each of which has its own particular way of analyzing the market economy. This course has two goals. First, we examine the theoretical underpinnings of the major schools of economic thought, their empirical/historical predictions, and their relationship to current and past policy issues. Second, we will use our knowledge of the basics of economic theory to study contemporary domestic and international issues. Topics will include the study of firms and market competition, labor markets and unemployment, inflation, growth, business cycles, the recurrence of economic crises, the effects of government spending, and international competition. The theoretical frameworks developed in the course will be used to answer the following questions: What are the consequences of the Bush tax cuts? How are we to understand the problems of racial and gender discrimination within the context of capitalism? What have been the trends in wages and inequality in the United States? What are the debates regarding campaign finance reform in the United States, and what are the implications for the way political campaigns are financed? How are we to understand the stock market boom of the late 1990's and its collapse? What was the basis of the Enron debacle and the related corporate scandals? What were the economic bases and political foundations of East Asian industrialization? How are we to understand the ongoing controversies regarding globalization, especially the role of multinational corporations in the global economy? What is the nature of global arms policies, and what are the implications of the arms trade for economic development, human rights, and democratization? What is the nature of global poverty?

## Markets and Hierarchies: Economic Systems in History and Theory

Frank Roosevelt

*Advanced—Year*

Today, most of the nations that were formerly described as "socialist" are, in one way or another, involved in a transition to capitalism. As a result the entire world economy is being transformed. In this course we will review the origins and development of capitalism and examine the rise and demise of Soviet-style "socialism." To begin this work, we will study the theories as well as the histories of different types of economic systems (e.g., Adam Smith, Karl Marx, J. M. Keynes, feudalism, capitalism, socialism). We will look at countries still governed by communist regimes (e.g., China, Cuba, Vietnam, North Korea) and then consider the experiences of nations that were once governed by communist regimes but are now in transition to capitalism (e.g., Poland, Hungary, the Czech Republic, and Slovenia as well as the numerous other states that were previously included in the Soviet empire). We will give substantial attention to the variety of advanced capitalist economic systems (e.g., those of the United States, Japan, France, Germany, and Sweden) in which most of the world's more affluent people live, and we will also evaluate the chances for success of the alternative paths to economic development of the countries in which a majority of the world's poorest people live (e.g., India, Iran, and Mexico as well as the aforementioned countries still governed by communist regimes). A central concern will be the long ideological and political conflict over the appropriate role of markets as a way of allocating economic resources and organizing social relationships; this will lead to consideration of arguments for and against nontraditional forms of socialism such as "market socialism." The context for all our studies will of course be the global capitalist economy. Indeed, one of the questions to be considered is can any alternative to capitalism be established—or sustained—as long as capitalist globalization continues to spread without effective opposition? For conference work, students will focus on the history and present status of the economy of a particular country, not necessarily one of the ones mentioned in this course description.

*This is an intermediate-level course; some prior study in history, public policy, or a social science is required.*

## 2005-2006

### Economics: Mainstream and Radical Perspectives

Frank Roosevelt

*Open—Year*

Why is capitalism expanding around the world? How should we respond to the pressures of globalization?

Why does the pace of change, in our everyday lives as well as in the economy, seem to be accelerating? What causes an economy to grow or to slide into a recession? Why is the distribution of income and wealth becoming more unequal, both within and among nations? In particular, why does the gap between the average compensation of the top 100 American CEOs and the average U.S. production worker's wage continues to grow? Are we living in a "new economy" and, if we are, how is it different from the old one? What explains the proliferation of business mergers and acquisitions—especially those involving media conglomerates—and what, if anything, can be done to stop large firms from increasing their domination of our markets? How can we, as citizens, gain greater access to diverse sources of information and opinion when fewer and fewer corporations own and control more and more of our media outlets? This course will present the theoretical concepts and factual information a person needs in order to understand and participate in today's economic policy debates. We will trace the historical evolution of capitalism and examine various theories put forward to explain its workings, focusing in particular on the ideas of Adam Smith, Karl Marx, and J. M. Keynes. Basic economic concepts will be elucidated using two competing but complementary textbooks—a mainstream one, *Basic Economics* by Matrianna and Hailstones, and a radical one, *Understanding Capitalism* by Bowles, Edwards, and Roosevelt. Throughout the course we will apply theoretical concepts to contemporary developments in the economy, and students will be encouraged to focus their conference work on current issues. Documentary films will be screened, and daily reading of either *The New York Times* or *The Wall Street Journal* will be essential.

### First-Year Studies: Unemployment, Inequality, and Poverty

Jamee K. Moudud

FYS

This course will deal with some of the central problems of our times: unemployment, inequality, and poverty. Throughout the course of this year, we will be analyzing both the domestic and international dimensions of these issues. A central goal of this course will be to understand how the problems confronting destitute and economically marginalized social groups are analyzed in different intellectual traditions in economics. Another goal of the course is to introduce students to rival theoretical traditions in economics and their different approaches to the study of unemployment and income distribution. We will ask, for example, whether the wages a worker earns are determined by his or her productivity or through some process of social conflict. Is unemployment a matter of choice or is it determined by larger macroeconomic processes? Why do some people say that inequality is "bad" while others reject

this viewpoint? Can or should the government do anything to deal with problems of unemployment, inequality, and poverty? How is economic inequality addressed in different theoretical traditions? How did the economic crisis of the 1970's give rise to the dominance of New Right ideology in the decades after Reagan and Thatcher were elected, and what were the implications for social policy and the welfare state?

## History of Economic Thought

**Marilyn Power**

*Intermediate—Year*

As industrial capitalism emerged as the dominant economic system in Europe and North America in the eighteenth century, theorists sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? They theorized about the dynamics of the system: What caused the economy to grow? Would it grow unceasingly? Cyclically? Or would capitalism inevitably decline into stagnation or collapse at some point? Theorists were also concerned with the role of government policy in this new capitalist system. Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the responsibility of the government with respect to the poor? Should they be assisted? Controlled? These questions were vigorously debated by political economists from the onset of capitalism, and they continue to be the focus of disagreements among political economists and economists to this day. This course will examine the development of economic theory through a focus on these debates about value, distribution, economic dynamics, and the role of government. The emphasis will be on reading authors in the original, including Adam Smith, David Ricardo, Karl Marx, Alfred Marshall, John Maynard Keynes, Joan Robinson, and Milton Friedman.

*Intermediate. This course is open to students with background in economics, political theory, or related studies.*

## Money, Banking, and Finance: Between Stability and Instability

**Jamee K. Moudud**

*Intermediate—Fall*

This course is about money, debt, and banking in the domestic and global economies. A variety of different theoretical perspectives will be used to study the way money enters the economy, the nature of bank credit, the relationship between finance and business cycles, and global financial flows. One key element of the course will be to understand the nature of business cycles and how both "loan pushing" and the shortage of

bank credit can generate huge swings in economic activity. The course will begin with a discussion of the different ways of studying money in the history of economic thought. In this context we will study the approaches of the Currency and Banking Schools, Marx's and Keynes's analyses, and modern monetarist and post-Keynesian approaches. We will then move on to various models of banking and finance and the relationship between investment, savings, and finance. We will study the operations of central banks and how they attempt to regulate aggregate economic activity. Questions we will explore include the following: What is the history of the international monetary system? What is the history of financial crises in the United States? How have global debt crises arisen? What are the roles of the International Monetary Fund, the World Bank, and the World Trade Organization? Theory and policy will be compared and contrasted in a historical context. The implications of the European Monetary Union and the Euro, with its transition to a major currency area, will be considered. The course will end with a discussion of international financial flows and a study of the East Asian financial crisis of the late 1990's.

*This is an intermediate course requiring some background in economics and/or social science.*

## Political Economics of the Environment

**Marilyn Power**

*Open—Year*

Is it possible to provide economic well-being to the world's population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such as farming, mining, and fishing, through manufacturing processes that discharge wastes, or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market's ability to achieve good environmental outcomes, while others advocate much more direct intervention in defense of the environment, and some question the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their



disagreements and on the policy implications of these views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## The State, Prisons, and Welfare

**Jamee K. Moudud**

*Open—Spring*

This course will have as its foundation a discussion of rival perspectives on the nature of the state. That is, we will seek to investigate the following question: is the state in a democratic political order neutral so that it acts in the interests of all citizens, or is it institutionally and structurally regulated by the interests of the dominant social classes? This central issue will then be used to study two types of activities carried out by the state. We will first deal with the dramatic increase in incarceration rates in the United States, and the rise of what has come to be known as the “prison industrial complex” and seek to examine both conservative and radical explanations of this type of state policy. We will then proceed to a study of the welfare state. In the United States as well as other countries, there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. We will take on these issues by considering a number of different theoretical and political perspectives. The goal of this course is to ensure that students understand the analytical content and economic basis of every policy perspective and also be exposed to some of the sociology/public policy/political science literature on the state and these two types of social policies.

## 2006-2007

### Finance, Debt, and Instability

**Jamee K. Moudud**

*Intermediate—Spring*

Since the Reagan/Thatcher era of the early 1980's, the conventional wisdom is the doctrine of monetarism and the policy that financial globalization is absolutely central for the development of the global economy. Capital account liberalization is at the core of the International Monetary Fund's (IMF) structural adjustment policies. These policy proposals came into prominence on the heels of the global economic crisis that started in the late 1960's/early 1970's and the Third World Debt Crisis of the 1980's. We will critically analyze the monetarist doctrine by first studying the

nature of money and debt from both the monetarist and alternative approaches. The goal of this part of the course will be to critically understand monetarist policies regarding the possibility and desirability of central bank control over the money supply in order to maintain price stability and keep the balance of payments in equilibrium. These policies are at the core of the IMF's policies. We will also study rival theoretical analyses of business cycles and seek to situate all of these debates in the context of the history of economic thought on monetary issues. The second part of the course will be an analysis of specific financial crises such as the Third World Debt Crisis and the East Asian Crisis of 1997. The aim of this study is to understand whether these crises occurred due to “inappropriate” central bank and state policies, as the IMF claims, or whether they were due to the free-market policies themselves. In this section, we will also discuss some of the social impacts of financial liberalization. Finally, the third part of the course will focus on the policy responses of debt crises as well as their effects. Here, we will focus on alternative policy proposals.

*This is an intermediate course requiring some background in economics and/or social science.*

### First-Year Studies in Economics: Mainstream and Radical Perspectives

**Frank Roosevelt**

*FYS*

Why is capitalism expanding around the world? How should we respond to the pressures of globalization? Why does the pace of change, in our everyday lives as well as in the economy, seem to be accelerating? What causes an economy to grow or to slide into a recession? Why is the distribution of income and wealth becoming more unequal, both within and among nations? In particular, why does the gap between the average compensation of the top 100 American CEOs and the average U.S. production worker's wage continue to expand? Are we living in a “new economy” and, if we are, how is it different from the old one? What explains the proliferation of business mergers and acquisitions—especially those involving media conglomerates—and what, if anything, can be done to stop large firms from increasing their domination of our markets? How can we as citizens gain greater access to diverse sources of information and opinion when fewer and fewer corporations own and control more and more of our media outlets? This course will present the theoretical concepts and factual information a person needs to understand and participate in today's economic policy debates. We will trace the historical evolution of capitalism and examine various theories offered in the past to explain its workings, focusing in particular on the ideas of Adam Smith, Karl Marx, and John Maynard

Keynes. Contemporary economic concepts will be explained using two competing but complementary textbooks—a mainstream one, *Basic Economics* by Matrianna and Hailstones, and a radical one, *Understanding Capitalism* by Bowles, Edwards, and Roosevelt. Throughout the course, we will apply theoretical concepts to contemporary developments in the economy, and students will be encouraged to focus their conference work on current issues. Documentary films will be screened, and daily reading of either *The New York Times* or *The Wall Street Journal* will be essential.

## Global Inequalities, Underdevelopment, and the Role of the State

**Jamee K. Moudud**  
*Lecture, Open—Year*

Primarily because of street protests against corporate globalization and campaigns that have raised awareness about global inequalities and the power of transnational corporations, there is growing public debate about the effects of globalization especially on less developed countries (LDCs). The debate essentially rages between, on the one hand, those who argue that free trade and transnational corporations will tend to reduce international inequalities and, on the other hand, those who argue that these are the factors that cause the inequalities and marginalize the LDCs. Further, the debate is also about the extent and scope of state involvement. We will pose the following questions and seek to engage the controversies that they have engendered. What are the historical roots of international uneven development? Should there be more or less government involvement in lowering international inequalities and domestic poverty? Should the state in LDCs be involved in the process of industrialization, or should this be left to the free market? What was the historical experience of the developed countries with regard to the role of the state and industrialization? What are the social consequences of globalization? After dealing with core theoretical controversies in economic theory, this yearlong lecture will introduce students to some of the most important contemporary debates.

*Open to any interested student.*

## Introduction to Economic Theory and Policy

**Marilyn Power**  
*Open—Year*

Economic theory attempts to explain urgent economic questions such as the causes of growth and depression, unemployment, inflation, poverty, and discrimination; and economic policy attempts to achieve desired

outcomes. Yet there is considerable controversy among theorists over the answers to economic questions and widespread dissatisfaction with the policy outcomes. This course will seek the basis for the controversy by examining the development of economic theory and the application of the theory in policy practice. The approach will emphasize the differing views offered by contending schools of economic thought and make the connection between theoretical assumptions and policy applications. Readings will include both theoretical and concrete policy-oriented writings. Topics will include the role of the Federal Reserve Bank, the effectiveness of public investment, the effects of globalization on the U.S. economy, the effects of mergers and concentration on the behavior of U.S. firms, and the use of government intervention to combat discrimination and poverty.

*Open to any interested student.*

## Macroeconomic Theory and Policy

**Marilyn Power**  
*Intermediate—Fall*

Macroeconomics is the study of the economy in the aggregate and addresses questions such as the causes of economic growth and recession, the relationship between unemployment and inflation, the effects of changes in the money supply on the real economy, and the effects of government spending on the private economy. Attempts to address these questions have resulted in a great deal of theoretical controversy, and this controversy is reflected in disagreements over government policy. This course will present the basic models of macroeconomics, examine the views of differing macroeconomic theories (e.g., Keynesian, monetarist, rational expectations, post-Keynesian, neo-Marxist), and review recent macroeconomic policy practice and debates.

*Intermediate. Prerequisite: A previous course in economic theory.*

## Political Economics of the Environment: Sustainable Development

**Marilyn Power**  
*Open—Spring*

The seventh of the UN Millennium Development Goals reads "Ensure environmental sustainability." Indeed, on the surface, sustainable development is a goal everyone could agree with—who would be for unsustainable development? But in fact, there is no consensus on the meaning of the term: some definitions emphasize the importance of preserving natural capital for future generations, while others aggregate all forms of capital

together, arguing that our only obligation to the future is access to an equivalent standard of living. A related dispute is over what the relationship is between environmental sustainability and human well-being—as well as how the relationship may differ by gender, class, and other factors. This course will examine these differing views of sustainable development both in theory and through the examination of specific development projects. Economists approach environmental questions through three differing theoretical schools: environmental economics, ecological economics, and political economics. These schools use differing techniques to value the environment, offer different understandings of what would be good environmental and economic outcomes, and advocate different policies to achieve sustainability. Underlying these differences are political economic questions of distribution of power and resources both within specific countries and globally. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. Topics will include the policies of the World Bank, sustainable agriculture, the controversial issue of resource privatization, and cases of specific commodities such as gold and cotton that illuminate the problems and complexities of sustainable development.

*Open to any interested student.*

## The Political Economy of the State: The Welfare State and Prisons

**Jamee K. Moudud**

*Open—Fall*

This course will have as its foundation a discussion of rival perspectives on the nature of the state. That is, we will seek to investigate the following question: is the state in a democratic political order neutral so that it acts in the interests of all citizens, or is it institutionally and structurally regulated by the interests of the dominant social classes? This central question will then be used to study two types of state activities that have achieved some degree of prominence in the last 70 years. We will first study the welfare state. In the United States as well as other countries, there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. We will analyze these issues by considering a number of different theoretical and political perspectives. We will then proceed to deal with the dramatic increase in incarceration rates in the United States, and the rise of what has come to be known as the “prison industrial complex” and seek to examine both conservative and radical explanations of

this type of state policy. It is envisaged that students will develop a rigorous theoretical understanding of the variations in these two types of social policies and be able to relate these variations to the long waves of economic activity. The goal of this course is to ensure that students understand the analytical content and economic basis of every policy perspective and also be exposed to some of the sociology/public policy/political science literature on the state and these two types of social policies.

*Open to any interested student.*

## 2007-2008

### Current Debates in Marxian and Post-Keynesian Economics

**Jamee K. Moudud**

*Advanced—Spring*

This course deals with advanced topics in Marxian economics and, where relevant, compares Marxian perspectives with post-Keynesian/Institutionalist approaches. Where relevant, we will also discuss neoclassical theory. We will begin with the notion of surplus value and extend it to a general discussion of Marx's distinction between production and nonproduction activities, a distinction that will be used to analyze the impact of state policies on long-run growth. We will then proceed to an analysis of technological change and use it to study industrial competition, the recurrence of generalized economic crises, and the persistence of unemployment. Marx's theory of competition will be used to study two issues. First we will use it to study wage differentials on the basis of race and gender faced by workers with similar skill levels. Second, it will be used to discuss rent in agriculture, an issue that will lead to the analysis of oil crises. The final part of the course will deal with current debates among heterodox economists regarding the capacity utilization rate in the long run and the nature of the “long run” itself. In this context, we will revisit the issue of the role of the state and long-run growth by discussing current post-Keynesian proposals regarding full employment policies by the state. Readings will be primarily from Marx's later writings on economic theory, notably *Capital: Volume I*, selected sections from *Capital: Volumes II and III*, and the *Theories of Surplus Value*, as well as from secondary literature in the Marxian, post-Keynesian, and Institutionalist traditions.

*This is an advanced course designed for students who are interested in theoretical analysis. It requires a background in economics.*

## First-Year Studies: Political Economics of the Environment

**Marilyn Power**  
**FYS**

Is it possible to provide economic well-being to the world's population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such as farming, mining, and fishing; through manufacturing processes that discharge wastes; or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market's ability to achieve good environmental outcomes, while others advocate much more direct intervention in defense of the environment, and some question the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## History of Economic Thought

**Marilyn Power**  
**Intermediate—Year**

As industrial capitalism emerged as the dominant economic system in Europe and North America in the eighteenth century, theorists sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? They theorized about the dynamics of the system: What caused the economy to grow? Would it grow unceasingly? Cyclically? Or would capitalism inevitably decline into stagnation or collapse at some point? Theorists were also concerned with the role of government policy in this new capitalist system. Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the

responsibility of the government with respect to the poor? Should they be assisted? Controlled? These questions were vigorously debated by political economists from the onset of capitalism, and they continue to be the focus of disagreements among political economists and economists to this day. This course will examine the development of economic theory through a focus on these debates about value, distribution, economic dynamics, and the role of government. The emphasis will be on reading authors in the original, including Adam Smith, David Ricardo, Karl Marx, Alfred Marshall, John Maynard Keynes, Joan Robinson, and Milton Friedman.

*This course is open to students with background in economics, political theory, or related studies.*

## The Economics of the Welfare State

**Jamee K. Moudud**  
**Open—Fall**

This course will have as its foundation a discussion of rival perspectives on the nature of the state. That is, we will seek to investigate the following question: is the state in a democratic political order neutral so that it acts in the interests of all citizens, or is it institutionally and structurally regulated by the interests of the dominant social classes? This central question will then be used to study trends in the welfare state since the New Deal. In the United States as well as other countries, there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. We will analyze these issues by considering a number of different theoretical and political perspectives. An important period that we will study is the economic crisis period of the late 1960's and 1970's that was the context in which the New Right became intellectually and political influential. Finally, toward the end of the course, we will discuss the relationship between unemployment, poverty, and crime. It is envisaged that students will develop a rigorous understanding of the theoretical bases of the variations in welfare state policies and be able to relate these variations to the long waves of economic activity. The goal of this course is to ensure that students understand the analytical content and economic basis of every policy perspective and also be exposed to some of the sociology/public policy/political science literature on state policies.

## The Political Economy of Development and Underdevelopment

**Jamee K. Moudud**

*Lecture, Open—Year*

Since the early 1980's, laissez-faire has become the conventional wisdom. Mainstream economists explain the socioeconomic marginalization of large sections of the world's population by claiming that poor countries have failed to implement "appropriate" policies. These "appropriate" policies include free trade, free capital mobility, labor market flexibility, and a reduced role for the state with regard to industrial and social policies. In recent years the neoliberal socioeconomic vision has been challenged politically and intellectually, as is readily seen by the large-scale rejection of such policies across much of Latin America. This course will introduce students to the current debates regarding global laissez-faire. Our focus will be on the forces that shape global inequalities. It will be argued that ultimately proposals regarding more or less state intervention need to be grounded in an understanding of the process of market competition itself and the behavior of capitalist firms. Thus a crucial feature of the course will be a theoretical and empirical investigation of what one might call the microeconomic foundations of state policies. Some of the questions we will pose are as follows: What are the historical roots of international uneven development? Should there be more or less government involvement in lowering international inequalities and domestic poverty? Should the state in developing countries be involved in the process of industrialization, or should this be left to the free market? Under what conditions would private firms reject or accept state intervention? What was the historical experience of the developed countries with regard to the role of the state and industrialization? What are the social consequences of globalization? After dealing with core theoretical controversies in economic theory, this yearlong lecture will introduce students to the concrete development experiences of several countries in both the developing and developed worlds.

## Understanding Capitalism: Mainstream and Radical Perspectives

**Frank Roosevelt**

*Year*

Why is capitalism expanding around the world? How should we respond to the pressures of globalization? Why does the pace of change, in our everyday lives as well as in the economy, seem to be accelerating? What causes an economy to grow or to slide into a recession? Why is the distribution of income and wealth becoming more unequal, both within and among nations? In particular, why does the gap between the average

compensation of the top 100 American CEOs and the average U.S. production worker's wage continue to expand? Are we living in a "new economy" and, if we are, how is it different from the old one? What explains the proliferation of business mergers and acquisitions—especially those involving media conglomerates—and what, if anything, can be done to stop large firms from increasing their domination of our markets? How can we, as citizens, gain greater access to diverse sources of information and opinion when fewer and fewer corporations own and control more and more of our media outlets? This course will present the theoretical concepts and factual information a person needs in order to understand and participate in today's economic policy debates. We will trace the historical evolution of capitalism and examine various theories offered in the past to explain its workings, focusing in particular on the ideas of Adam Smith, Karl Marx, and John Maynard Keynes. Contemporary economic concepts will be explained using two competing but complementary textbooks—a mainstream one, *Economics for Dummies* by Sean Masaki Flynn (its title notwithstanding, this is a rigorous, high-quality book), and a radical one, *Understanding Capitalism* by Bowles, Edwards, and Roosevelt. Throughout the course, we will apply theoretical concepts to contemporary developments in the economy, and students will be encouraged to focus their conference work on current issues. Documentary films will be screened, and daily reading of either *The New York Times* or *The Wall Street Journal* will be essential.

*Open to sophomores, juniors, and seniors.*

## 2008-2009

### Current Debates in Marxian and Post-Keynesian Economics

**Jamee K. Moudud**

*Advanced—Fall*

This course deals with advanced topics in Marxian economics and, where relevant, compares Marxian perspectives with post-Keynesian/Institutionalist approaches. Where relevant, we will also discuss neoclassical theory. We will begin with the notion of surplus value and extend it to a general discussion of Marx's distinction between production and nonproduction activities, a distinction that will be used to analyze the impact of state policies on long-run growth. We will then proceed to an analysis of technological change and use it to study industrial competition, the recurrence of generalized economic crises, and the persistence of unemployment. Marx's theory of competition will be used to study two issues. First we will use it to study wage differentials on the basis of race and gender faced by workers with similar skill levels. Second, it will be used to discuss rent in

agriculture, an issue that will lead to the analysis of oil crises. The final part of the course will deal with current debates among heterodox economists regarding the capacity utilization rate in the long run and the nature of the “long run” itself. In this context, we will revisit the issue of the role of the state and long-run growth by discussing current post-Keynesian proposals regarding full employment policies by the state. Readings will be primarily from Marx’s later writings on economic theory, notably, *Capital: Volume I*, selected sections from *Capital: Volume III*, as well as from the secondary literature in the Marxian, post- Keynesian, and Institutionalist traditions.

*This is an advanced course designed for students who are interested in theoretical analysis. It requires a background in economics.*

## Economic Systems in History and Theory

**Frank Roosevelt**  
*Intermediate—Year*

Today, most of the nations that were once “socialist” or “communist” are, in one way or another, either capitalist or in transition to capitalism. As a result, the world economy has been—and continues to be—transformed. In this course, we will review the origins of capitalism and study its development in different parts of the world. We will also examine the rise and demise of Soviet-style “socialism.” To carry out this work, we will study the theories and histories of various economic models (Adam Smith, Karl Marx, J. M. Keynes, feudalism, capitalism, socialism). We will look at countries still governed by communist regimes (e.g., China, Cuba, Vietnam, North Korea) as well as postcommunist societies (e.g., Poland, Hungary, the Czech Republic, and other states that were once pieces of the Soviet empire). We will devote considerable attention to the advanced capitalist countries (e.g., the U.S., Japan, France, Germany, and Sweden) in which most of the world’s rich people live, noting the significant differences in their institutional structures and policies, and we will also evaluate the chances for success of the paths to development being pursued in poorer nations in Africa, Asia, and the Americas. A central concern will be the never-ending ideological and political conflicts over the appropriate roles for markets and governments in organizing social relationships and allocating economic resources. This will lead to consideration of the arguments in favor of new forms of socialism, such as “market socialism.” The context for all of our studies will of course be the global capitalist economy: we must ask whether any alternative to capitalism can be successfully established and sustained while capitalist globalization continues to spread without effective opposition. For conference work, students will be expected to focus on the history and

present economic circumstances of particular countries (other than the U.S.). This is an intermediate-level course, so students will need to have had some prior study in history, public policy, or social science.

*Sophomores and above. Background in history and/or social studies is required.*

## Introduction to Economic Theory and Policy

**Kim Christensen**  
*Open—Year*

Economics has such a profound impact on all of our lives—from where we live and go to school, to what we do for a living, to how we dress and how we entertain ourselves. Economics is also crucially intertwined with the social and political issues that we care about, from global warming to military policies, from poverty around the globe to discrimination by race and gender at home. This yearlong course gives students the background they need to understand and to analyze current economic problems. It introduces a variety of perspectives on economics, including neoclassical, Keynesian, Marxian, and feminist, and encourages students to apply these contrasting perspectives to current economic issues. The course begins with a brief history of our capitalist economic system, with an emphasis on the roles played by slavery and by women’s unpaid labor. We then discuss the Industrial Revolution, which provided historical context for the rise of the market-based “neoclassical perspective” on economics. We explore and critique several centrally important concepts in this perspective, including price/profit-based resource allocation, efficiency and opportunity cost, supply and demand, and market equilibrium. Next, we examine the Great Depression (the context for the Keynesian revolution) and explore Keynes’s insights into the instability of the financial system, insights that are particularly relevant today. We contrast this “disequilibrium” Keynesian perspective with the market-based Keynesian perspective found in most textbooks and examine the strengths and weaknesses of each. We then develop the Marxian political economy perspective, including the historical context for the development of this paradigm, and the origins and dynamics of class societies. We examine the labor market from a Marxian perspective, one that emphasizes labor control, labor relations, and the impact of political power on market phenomena. We briefly discuss a feminist perspective on economics and examine how feminist insights can expand and enrich our economic analyses. Finally, we use the theoretical insights of the various paradigms we have examined to explore two sets of current economic issues—globalization/the international economy and economic inequality by race, gender, and sexual orientation within the United States.

## Macroeconomic Theory and Policy

**Marilyn Power**

*Intermediate—Spring*

Macroeconomics is the study of the economy in the aggregate and addresses questions such as the causes of economic growth and recession, the relationship between unemployment and inflation, the effects of changes in the money supply on the real economy, and the effects of government spending on the private economy. Attempts to address these questions have resulted in a great deal of theoretical controversy, and this controversy is reflected in disagreements over government policy. This course will present the basic models of macroeconomics, examine the views of differing macroeconomic theories (e.g., Keynesian, monetarist, rational expectations, post-Keynesian, neo-Marxist), and review recent macroeconomic policy practice and debates.

*Prerequisite: a previous course in economic theory.*

## Political Economics of the Environment: Sustainable Development

**Marilyn Power**

*Open—Spring*

The seventh of the United Nations Millennium Development Goals reads “Ensure environmental sustainability.” Indeed, on the surface, sustainable development is a goal everyone could agree with—who would be for unsustainable development? But in fact, there is no consensus on the meaning of the term: some definitions emphasize the importance of preserving natural capital for future generations, while others aggregate all forms of capital together, arguing that our only obligation to the future is access to an equivalent standard of living. A related dispute is over what the relationship is between environmental sustainability and human well-being—as well as how the relationship may differ by gender, class, and other factors. This course will examine these differing views of sustainable development both in theory and through the examination of specific development projects. Economists approach environmental questions through three differing theoretical schools: environmental economics, ecological economics, and political economics. These schools use differing techniques to value the environment, offer different understandings of what would be good environmental and economic outcomes, and advocate different policies to achieve sustainability. Underlying these differences are political economic questions of distribution of power and resources both within specific countries and globally. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. Topics will include the policies of the

World Bank, sustainable agriculture, the controversial issue of resource privatization, and cases of specific commodities such as gold and cotton that illuminate the problems and complexities of sustainable development.

## Political Economy of Women

**Kim Christensen**

*Lecture, Open—Fall*

What determines the status of women in different societies and communities? What role is played by women’s labor (inside and outside of the home)? By cultural norms regarding sexuality and reproduction? By religious traditions? After some brief theoretical grounding, this course will address these questions by examining the economic, political, social, and cultural histories of women in the various racial/ethnic groups that make up America. We begin by exploring the fascinating role of women in Iroquois Confederation in the days before white colonization. We discuss the factors that gave Iroquois women political and social power and examine how white colonization undermined their standing. We then contrast Iroquois women’s status with that of white colonist women in Puritan Massachusetts and examine the economic, religious, and other factors that led to the Salem witchcraft trials of 1692. Next, we examine the position of African American women under slavery, including labor roles and forced reproduction. We then explore the development of competitive capitalism in the north and the “cult of true womanhood” in the rising middle class. We then move south again, examining the economic and political changes that accompanied the Civil War and Reconstruction and examine the complex relationships between African American and white women in the abolitionist and women’s rights movements. Next, we examine how the Mexican-American War created a landless agricultural labor force and the attempts to culturally assimilate Chicana women via “Americanization” programs. Then we focus on the conditions that encouraged Asian women’s immigration and on their economic and social positions once here. After that, we examine the union movement and the important but sometimes contradictory role organized labor has played in the lives of women of various races. We look at the impact of U.S. colonial policies on Puerto Rican migration, economic status, and reproduction. We examine the economic/political convulsions of the twentieth century—from the trusts of the early 1900’s to WWII—and chart their impact on women’s paid and unpaid labor and on the status of LGBTs. And finally, we examine the economic and political upheavals of the 1960’s that led to the “second wave” of the women’s movement and set the stage for women’s current economic, political, and social roles.

## The Political Economy of the State: The Welfare State and Prisons

**Jamee K. Moudud**

*Open—Fall*

This course will have as its foundation a discussion of rival perspectives on the nature of the state. That is, we will seek to investigate the following question: is the state in a democratic political order neutral so that it acts in the interests of all citizens, or is it institutionally and structurally regulated by the interests of the dominant social classes? This central question will then be used to study two types of state activities that have achieved some degree of prominence in the last seventy years. We will first study the welfare state. In the United States as well as other countries, there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. We will analyze these issues by considering a number of different theoretical and political perspectives. We will then proceed to deal with the dramatic increase in incarceration rates in the United States and the rise of what has come to be known as the “prison industrial complex” and seek to examine both conservative and radical explanations of this type of state policy. It is envisaged that students will develop a rigorous theoretical understanding of the variations in these two types of social policies and be able to relate these variations to the long waves of economic activity. The goal of this course is to ensure that students understand the analytical content and economic basis of every policy perspective and also be exposed to some of the sociology/public policy/political science literature on the state and these two types of social policies.

## 2009-2010

### Growth, Distribution, and Fiscal Policy: Current Debates in Political Economy, Part 1

**Jamee K. Moudud**

*Intermediate—Fall*

This course is the first of a two-part, yearlong class in which we will study the controversies regarding the theoretical foundations of concrete problems, including policy issues. We will begin with a discussion of the labor theory of value (LTV) and the notion of surplus value in classical/Marxian political economy and then extend it to the distinction between production vs. non-production activities in Marx. The distinction between these two types of economic activities will be used to analyze the effects of fiscal policies on long-run growth in different theoretical schools (Marxian, the broad

Keynesian, and the neoclassical traditions). The study of long-run growth is directly connected to the analyses of competition and the optimal rate of capacity utilization chosen by firms. These microeconomic foundations to the analysis of growth will constitute the second major section of the course, in which we will study business behavior from a variety of theoretical perspectives (Smith, Marx, Schumpeter, the Austrian School, Harrod, Andrews, Kalecki, Sraffa, and neoclassical theory). The final part of the course will deal with the so-called Capital Controversy and rival theories of income distribution: LTV-based class conflict theories (Marx), non-LTV-based class conflict theories (neo-Ricardian and Post Keynesian economics), and marginal productivity theory (neoclassical economics).

*Requires a background in economics and/or a strong background in related social science fields. Some of the material in this course overlaps with “Current Debates in Marxian and Post Keynesian Economics” taught in previous years.*

## History of Economic Thought

**Marilyn Power**

*Intermediate—Year*

As industrial capitalism emerged as the dominant economic system in Europe and North America in the 18th century, theorists sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? They theorized about the dynamics of the system. What caused the economy to grow? Would it grow unceasingly? Cyclically? Or would capitalism inevitably decline into stagnation or collapse at some point? Theorists were also concerned with the role of government policy in this new capitalist system. Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the responsibility of the government with respect to the poor? Should they be assisted? Controlled? These questions were vigorously debated by political economists from the onset of capitalism and, to this day, continue to be the focus of disagreements among economists and political economists. This course will examine the development of economic theory through a focus on these debates about value, distribution, economic dynamics, and the role of government. The emphasis will be on reading authors in the original, including Adam Smith, David Ricardo, Karl Marx, Alfred Marshall, John Maynard Keynes, Joan Robinson, and Milton Friedman.

*Open to students with background in economics, political theory, or related studies.*



## International Inequalities, Economic Development, and the Role of the State

**Jamee K. Moudud**

*Lecture, Open—Year*

Since the early 1980's, laissez-faire has become the conventional wisdom. Mainstream economists explain the socioeconomic marginalization of large sections of the world's population by claiming that poor countries have failed to implement "appropriate" policies that include free trade, free capital mobility, labor market flexibility, and a reduced role for the state with regard to industrial and social policies. In recent years, the neo-liberal socioeconomic vision has been challenged politically and intellectually, as is readily seen by the large-scale rejection of such policies across much of Latin America. As we confront the worst world economic crisis since the Great Depression, the question that many economists are asking is: What is to be done? This course will introduce students to the current debates regarding global laissez-faire. Our focus will be on the forces that shape global inequalities. It will be argued that, ultimately, proposals regarding more or less state intervention need to be grounded in an understanding of the process of market competition itself and the behavior of capitalist firms. Thus, a crucial feature of the course will be a theoretical and empirical investigation of what one might call the microeconomic foundations of state policies. Some of the questions we will pose are: What are the historical roots of international uneven development? Should there be more or less government involvement in lowering international inequalities and domestic poverty? Should the state in developing countries be involved in the process of industrialization, or should this be left to the free market? Under what conditions would private firms reject or accept state intervention? What was the historical experience of the developed countries with regard to the role of the state and industrialization? What are the social consequences of globalization? After dealing with core theoretical controversies in economic theory, this yearlong lecture will introduce students to the concrete development experiences of several countries in both the developing and the developed worlds.

## Money, Financial Crises, and Monetary Policy: Current Debates in Political Economy, Part 2

**Jamee K. Moudud**

*Intermediate—Spring*

In this seminar, we will analyze the nature of money and finance from a variety of theoretical perspectives—primarily the Marxian, post-Keynesian, and neoclassical-monetarist frameworks. The theoretical discussions will be related to the current global financial

crisis. Since the Reagan/Thatcher era of the early 1980s, the conventional wisdom is the doctrine of *monetarism* and the policy that financial globalization is absolutely central for the development of the global economy. Capital account liberalization is at the core of the International Monetary Fund's (IMF) structural adjustment policies. These policy proposals came into prominence on the heels of the global economic crisis that started in the late 1960s/early 1970s and the Third World Debt Crisis of the 1980s. We will critically analyze the monetarist doctrine by first studying the nature of money and debt from both the monetarist and alternative approaches. The goal of this part of the course is to analyze monetarist policies regarding the supposed ability of central banks to control the money supply in order to maintain price stability and keep the balance of payments in equilibrium. These policies are at the core of the IMF's policies. We will also study rival theoretical analyses of business cycles and seek to situate all of these debates in the context of the history of economic thought on monetary issues. The second part of the course will be an analysis of specific financial crises such as the Third World Debt Crisis of the 1970s and 1980s and the current world financial crisis. The aim of this study is to understand whether these crises occurred due to "inappropriate" central bank and state policies, as the IMF claims, or whether they were due to the free-market policies themselves. In this section, we will also discuss some of the social impacts of financial liberalization. Finally, the third part of the course will focus on the policy responses of debt crises, as well as their effects. Here, we will focus on alternative policy proposals; in particular monetary policies.

*Requires a background in economics and/or a strong background in related social science fields. Students need not have taken Part 1 of the course sequence in order to take Part 2.*

## Political Economics of the Environment

**Marilyn Power**

*Open—Year*

Is it possible to provide economic well-being to the world's population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such as farming, mining, and fishing, or through manufacturing processes that discharge wastes, or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to

propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market's ability to achieve good environmental outcomes; others advocate much more direct intervention in defense of the environment, and some question the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## Understanding Capitalism: Mainstream and Radical Perspectives

**Frank Roosevelt**  
*Open—Year*

How does capitalism work (or not work)? What is the condition of the global economy today and how is it changing? Are we living in a "new economy" and, if we are, how is it different from the old one? What causes an economy to grow or to slide into a recession? When a recession occurs, what factors determine its depth and duration? Can government action help to bring about and speed up a recovery—and, if it can, what are the most effective policies to be pursued? This course presents the theoretical concepts and factual information needed to understand and participate in contemporary debates about the economy. We will trace the historical evolution of capitalism and examine various theories that have been offered to explain its workings—focusing, in particular on the ideas of Adam Smith, Karl Marx, and John Maynard Keynes, as well as those of contemporary economists following in their footsteps. The main work of the course will be to present alternative perspectives and evaluate their usefulness. To do this work, we will use two quite different textbooks—a mainstream one, *Economics for Dummies* by Sean Masaki Flynn, and a radical one, *Understanding Capitalism* by Samuel Bowles, Richard Edwards, and Frank Roosevelt. Throughout the course, we will apply the theoretical concepts being studied to events actually happening in "the real world." To this end, students will be encouraged to focus their conference work on current issues. Documentary films will be screened, and regular reading of either *The New York Times* or *The Wall Street Journal*—or both—will be essential.

## 2010-2011

### Economic Systems in History and Theory

**Frank Roosevelt**  
*Intermediate—Year*

Today, most of the nations that were once "socialist" or "communist" are, in one way or another, either capitalist or in transition to capitalism. As a result, the world economy has been-and continues to be-transformed. In this course, we will review the origins of capitalism and study its development in different parts of the world. We will also examine the rise and demise of Soviet-style and other types of socialism. To carry out this work, we will study the theories and histories of various economic models (Adam Smith, Karl Marx, J.M. Keynes, feudalism, capitalism, and socialism). We will look at countries still governed by communist regimes (e.g., China, Cuba, Vietnam, and North Korea), as well as post-communist societies (e.g., Poland, Hungary, the Czech Republic, and other states that were once part of the Soviet empire). We will devote considerable attention to advanced capitalist countries (e.g., the United States, Japan, France, Germany, and Sweden) in which most of the world's rich people live, noting the significant differences in their institutional structures and policies; and we will also evaluate the chances for success of various paths to development being pursued in poorer nations in Africa, Asia, and the Americas. A central concern will be the never-ending ideological and political conflicts over the appropriate roles for markets and governments in organizing social relationships and allocating economic resources. This will lead to consideration of the arguments in favor of new forms of socialism such as "market socialism." The context for all of our studies will, of course, be the global capitalist economy. We must ask whether any alternative to capitalism can be established and sustained while capitalist globalization continues to spread without effective opposition. For conference work, students will choose a particular country (other than the United States) on which to do research. Students will have to have had prior study in the social sciences, history, or public policy.

*Intermediate. Open to sophomores and above.*

### First Year Studies: Global Inequalities, Economic Development, and the Role of the State

**Jamee K. Moudud**  
*FYS*

Since the early 1980s, laissez-faire has become the conventional wisdom. Mainstream economists explain the socioeconomic marginalization of large sections of

the world's population by claiming that poor countries have failed to implement "appropriate" policies, including free trade, free capital mobility, labor market flexibility, and a reduced role for the State with regard to industrial and social policies. In recent years, the neo-liberal socioeconomic vision has been challenged politically and intellectually, as is readily seen by the large-scale rejection of such policies across much of Latin America. As we confront the worst world economic crisis since the Great Depression, the question that many economists are asking is this: What is to be done? This course is designed for students who are interested in exploring economic policy issues from both theoretical and historical perspectives. Our focus will be on the forces that shape inequalities between nations and firms. It will be argued that, ultimately, proposals regarding more or less State intervention need to be grounded in an understanding of the process of market competition itself and the behavior of capitalist firms. Thus, a crucial feature of the course will be a theoretical and empirical investigation into what one might call the microeconomic foundations of State policies. Some of the questions we will pose are as follows: What are the historical roots of international uneven development? Should there be more or less government involvement in lowering international inequalities and domestic poverty? Should the State in both industrialized and developing countries be involved in the process of economic development, or should this be left to the free market? Under what conditions would private firms reject or accept State intervention? What was the historical experience of the developed countries with regard to the relationship between State policies and market forces? What are the social consequences of globalization? After dealing with core debates in microeconomics, macroeconomics, and economic history, this class will introduce students to the concrete development experiences of several countries in both the developing and the developed worlds.

## Introduction to Economic Theory and Policy

**Marilyn Power**

*Lecture, Open—Year*

Economic theory attempts to explain urgent economic questions, such as the causes of growth and depression, unemployment, inflation, poverty, and discrimination; economic policy attempts to achieve desired outcomes. Yet, there is considerable controversy among theorists over the answers to economic questions and widespread dissatisfaction with the policy outcomes. This course will seek the basis for the controversy by examining the development of economic theory and the application of the theory in policy practice. The approach will emphasize the differing views offered by contending schools of economic thought and make the connection between theoretical assumptions and policy

applications. Readings will include both theoretical and concrete policy-oriented writings. Topics will include the role of the Federal Reserve Bank, the effectiveness of public investment, the effects of globalization on the U.S. economy, the effects of mergers and concentration on the behavior of U.S. firms, and the use of government intervention to combat discrimination and poverty.

## Macroeconomic Theory and Policy

**Marilyn Power**

*Intermediate—Fall*

Macroeconomics is the study of the economy in the aggregate and addresses questions such as the causes of economic growth and recession, the relationship between unemployment and inflation, the effects of changes in the money supply on the real economy, and the effects of government spending on the private economy. Attempts to address these questions have resulted in a great deal of theoretical controversy, which is reflected in disagreements over government policy. This course will present the basic models of macroeconomics, examine the views of differing macroeconomic theories (e.g., Keynesian, monetarist, rational expectations, Post Keynesian, neo-Marxist), and review recent macroeconomic policy practice and debates.

*Intermediate. Prerequisite: a previous course in economic theory.*

## Political Economics of the Environment: Sustainable Development

**Marilyn Power**

*Open—Spring*

The seventh of the United Nations Millennium Development Goals reads: "Ensure environmental sustainability." Indeed, on the surface, sustainable development is a goal everyone could agree with—who would be for unsustainable development? In fact, there is no consensus on the meaning of the term. Some definitions emphasize the importance of preserving natural capital for future generations, while others aggregate all forms of capital together—arguing that our only obligation to the future is access to an equivalent standard of living. A related dispute is over the relationship between environmental sustainability and human wellbeing, as well as how the relationship may differ by gender, class, and other factors. This course will examine these differing views of sustainable development both in theory and through the examination of specific development projects. Economists approach environmental questions through three differing theoretical schools: environmental economics, ecological economics, and political

economics. These schools use differing techniques to value the environment, offer different understandings of what would be good environmental and economic outcomes, and advocate different policies to achieve sustainability. Underlying these differences are political economic questions of distribution of power and resources both globally and within specific countries. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. Topics will include the policies of the World Bank, sustainable agriculture, the controversial issue of resource privatization, and cases of specific commodities such as gold and cotton that illuminate the problems and complexities of sustainable development.

*Open to any interested student.*

## The Political Economy of the Welfare State and Prisons

**Jamee K. Moudud**

*Open—Fall*

This course will have as its foundation a discussion of rival perspectives on the nature of the State; that is, we will seek to investigate the following question: Is the State in a democratic political order neutral so that it acts in the interests of all citizens, or is it institutionally and structurally regulated by the interests of the dominant social classes? This central question will then be used to study two types of State activities that have achieved some degree of prominence in the last 70 years. We will first study the welfare state. In the United States, as well as in other countries, there has been a heated debate for several decades over the purpose and extent of the welfare state. Economists have entered this debate with differing views over the degree to which the government should intervene in the economy in order to provide a social safety net and improve macroeconomic performance. In addition to theoretical debates regarding the nature of the capitalist State and the welfare state, in this part of the course we will also investigate the Obama administration's jobs and public investment programs and compare these to those put in place during the Great Depression of the 1930s. Additionally, we will analyze the current debates regarding the Obama administration's health care policies. We will then proceed to examine the dramatic increase in incarceration rates in the United States, the rise of what has come to be known as the "prison industrial complex," and investigate the political economy of this type of State policy. It is envisaged that students will develop a rigorous theoretical understanding of the variations in these two types of social policies and be able to relate them to the different stages of capitalist history. The goal of this course is to ensure that students understand the analytical content and economic basis of every policy perspective and also

be exposed to some of the sociology/public policy/political science literature on the State and these two types of social policies.

*Open to any interested student.*

## Topics in Marxian and Post Keynesian Economics

**Jamee K. Moudud**

*Intermediate—Spring*

This course deals with advanced topics in Marxian economics and, where relevant, compares Marxian perspectives with Post-Keynesian and Institutionalist approaches. Where relevant, we will also discuss neoclassical theory. We will begin with the notion of surplus value and extend it to a general discussion of Marx's distinction between production and nonproduction activities, a distinction that will be used to analyze the impact of State policies on long-run growth. We will then proceed to an analysis of technological change and use it to study industrial competition, the recurrence of generalized economic crises, and the persistence of unemployment. Marx's theory of competition will be used to study two issues. First we will use it to study wage differentials on the basis of race and gender faced by workers with similar skill levels. Second, it will be used to discuss rent in agriculture, an issue that will lead to the analysis of oil crises. The final part of the course will deal with current debates among heterodox economists regarding the capacity utilization rate in the long run and the nature of the "long run" itself. In this context, we will revisit the issue of the role of the State and long-run growth by discussing current Post Keynesian proposals regarding full employment policies by the State. Readings will be from sections of the three volumes of Marx's *Capital*, Keynes's *General Theory*, and from the contemporary literature in the Marxian, Post Keynesian, and Institutionalist traditions. *This course is designed for students who are interested in theoretical analysis and their practical implications.*

*Intermediate. Background in economics or social science required.*

## 2011-2012

### First-Year Studies: Political Economics of the Environment

**Marilyn Power**

*FYS*

Is it possible to provide economic well-being to the world's population without destroying the natural environment? Is sustainable development a possibility or a utopian dream? How do we determine how much pollution we are willing to live with? Why are toxic

waste dumps overwhelmingly located in poor, frequently minority, communities? Whether through activities such as farming, mining, and fishing, through manufacturing processes that discharge wastes, or through the construction of communities and roadways, human economic activity profoundly affects the environment. The growing and contentious field of environmental economics attempts to analyze the environmental impact of economic activity and to propose policies aimed at balancing economic and environmental concerns. There is considerable debate, with some theorists putting great faith in the market's ability to achieve good environmental outcomes, others advocating much more direct intervention in defense of the environment, and some questioning the desirability of economic growth as a goal. Underlying these differences are political economic questions of distribution of power and resources among classes and groups within the United States and across the globe. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of those views. The concepts will be developed through an examination of ongoing policy debates on issues such as air pollution and global warming, the decimation of the world's fish population, automobiles and the reliance on petrochemicals, and the possibility of sustainable development.

## Introduction to Economic Theory and Policy

**Kim Christensen**

*Open—Year*

Economics has a profound impact on all of our lives—from where we live and go to school to what we do for a living to how we dress to how we entertain ourselves. Economics is also crucially intertwined with the social and political issues—such as global warming, poverty, and discrimination—that we care about. This yearlong course introduces a variety of approaches to economics, including neoclassical, Keynesian, behavioralist, Marxian, and feminist, and encourages students to apply these contrasting perspectives to current economic problems. The course begins with a brief history of our capitalist economic system, emphasizing the roles played by slavery and by women's unpaid labor. We then discuss the Industrial Revolution, which provides historical context for the rise of the market-based “neoclassical perspective.” We explore and critique several centrally important concepts in this approach, including price/profit-based resource allocation, efficiency and opportunity cost, supply and demand, and market equilibrium. Next, we examine the Great Depression (the context for the Keynesian Revolution) and explore Keynes' insights into the instability of the financial system. We contrast the “disequilibrium” Keynesian perspective of Minsky and

Leijonhufvud with the market-based Keynesian perspective found in standard economics textbooks and examine the strengths and weaknesses of each. We briefly examine the emerging behavioralist perspective, one that combines insights from psychology and economics, to determine to what extent this micro-based perspective provides a foundation for Keynes' macroeconomic insights. We then explore the Marxian/political economy perspective, including the historical context for the development of this paradigm and the origins and dynamics of class societies. We examine the labor market from a Marxian perspective, emphasizing labor control, labor relations, and the impact of political power on market phenomena. We then discuss the feminist perspective on economics and examine how feminist insights can expand and enrich our economic analyses. Finally, using the insights gained from the various approaches, we analyze the recent financial crisis and the Great Recession, with a particular emphasis on public policy.

## Money and Financial Crises: Theory, History, and Policy

**Jamee K. Moudud**

*Intermediate—Fall*

In this seminar, we will analyze the nature of money and finance from a variety of theoretical perspectives—primarily the Marxian, post-Keynesian, and neoclassical frameworks. The theoretical discussions will be related to the current and previous financial crises. Since the Reagan/Thatcher era of the early 1980s, the conventional wisdom is the doctrine of *monetarism* and the policy of *laissez faire* financial globalization, which is based on the theory of rational expectations and the efficient markets hypothesis. These policy proposals came into prominence on the heels of the global economic crisis that started in the late 1960s/early 1970s and the Third World Debt Crisis of the 1980s. We will critically analyze the monetarist doctrine by first studying the nature of money and debt from both the monetarist and alternative approaches. The goal of this part of the course is to analyze monetarist policies regarding the supposed ability of central banks to control the money supply so as to maintain the economy at its full-employment level of output. These policies are at the core of the so-called Washington Consensus (IMF and US Treasury Department) policies. With a *laissez faire* policy in place, according to this perspective, the economic system will not exhibit endogenous financial instability. This approach will be contrasted with rival ones in which radical uncertainty prevails and financial instability is endogenous and recurrent, while the central bank cannot control the money supply. We will study alternative theoretical analyses of business cycles and seek to situate all of these debates in the context of the history of economic thought on monetary issues. The second part of the course will be an analysis of the

current financial crisis and situate it in a historical context. This part of the course will introduce students to the relatively new literature on monetary stocks and flows and their implications for the accumulation of debt. Finally, the third part of the course will focus on the policy responses of debt crises, as well as their effects. Here, we will focus on alternative policy proposals; in particular, monetary and fiscal policies.

## Smith, Marx, and Keynes

**Marilyn Power**

*Intermediate—Fall*

John Maynard Keynes wrote, “The ideas of economists and political philosophers, both when they are right and when they are wrong, are more powerful than is commonly understood. Indeed the world is ruled by little else. Practical men, who believe themselves to be quite exempt from any intellectual influences, are usually the slaves of some defunct economist. Madmen in authority, who hear voices in the air, are distilling their frenzy from some academic scribbler of a few years back.” Since capitalism emerged as the dominant economic system in Europe and North America in the 18th century, theorists and policymakers have sought to understand the logic of this new way of organizing production and distribution. What determined the price of goods? The wages of labor? The profits to owners of capital? Would capitalism grow unceasingly, suffer from cycles, or inevitably decline into stagnation or collapse? Should the government actively regulate the economy, or should it play a minimal role and leave markets to determine outcomes without intervention? Should trade with other countries be regulated or free? What was the responsibility of the government with respect to the poor? Should they be assisted? Controlled? In the vigorous debates over these issues, continuing into the present, Adam Smith, Karl Marx, and John Maynard Keynes are frequently invoked as economic policy. A careful reading of these authors, however, shows that they were far more complex thinkers than the simplified versions of their ideas commonly circulated. This course will focus on the debates about value, distribution, economic dynamics, and the role of government through a careful reading of Smith, Marx, and Keynes in the original, followed by an examination of modern interpretations of their ideas.

## Social Metrics: Introduction to Statistical Measurement and Structural Analysis in the Social Sciences

**Jamee K. Moudud**

*Lecture, Open—Spring*

This course is designed for all students interested in the social sciences who wish to understand the methodology and techniques involved in the estimation of structural

relationships between variables. It is designed for students who wish, both at Sarah Lawrence College and beyond, to be able to carry out empirical work in their particular field. After taking this course, students will be able to analyze questions such as the following: What effects do race, gender, and educational attainment have in the determination of wages? How does the female literacy rate affect the child mortality rate? How can one model the effect of economic growth on carbon dioxide emissions? What is the relationship among sociopolitical instability, inequality, and economic growth? How do geographic location and state spending affect average public-school teacher salaries? How do socioeconomic factors determine the crime rate in the United States? How can one model the US defense budget? In this class, we will study the application of statistical methods and techniques in order to: a) understand, analyze, and interpret a wide range of social phenomena such as those mentioned above, b) test hypotheses/theories regarding the possible links between variables, and c) make predictions about prospective changes in the economy. Social metrics is fundamentally a *regression-based* correlation methodology used to measure the overall strength, direction, and statistical significance between a “dependent” variable—the variable whose movement or change is to be explained—and one or more “independent” variables that will explain the movement or change in the dependent variable. Social metrics will require a detailed understanding of the mechanics, advantages, and limitations of the “classical” linear regression model. Thus, the first part of the course will cover the theoretical and applied statistical principles that underlie Ordinary Least Squares (OLS) regression techniques. This part will cover the assumptions needed to obtain the Best Linear Unbiased Estimates of a regression equation, also known as the “BLUE” conditions. Particular emphasis will be placed on the assumptions regarding the distribution of a model’s error term and other BLUE conditions. We will also cover hypothesis testing, sample selection, and the critical role of the  $t$ - and  $F$ -statistic in determining the statistical significance of a social metric model and its associated slope or “ $b$ ” parameters. The second part of the course will address the three main problems associated with the violation of a particular BLUE assumption: multicollinearity, autocorrelation, and heteroscedasticity. We will learn how to identify, address, and remedy each of these problems. In addition, we will take a similar approach to understanding and correcting model specification errors. The third part of the course will focus on the analysis of historical time-series models and the study of long-run trend relationships between variables.

## Sustainable Development

**Marilyn Power**

*Open—Spring*

The seventh of the United Nations Millennium Development Goals reads: “Ensure environmental sustainability.” Indeed, on the surface, sustainable development is a goal about which everyone could agree. Who would be for unsustainable development? In fact, there is no consensus on the meaning of the term. Some definitions emphasize the importance of preserving natural capital for future generations, while others aggregate all forms of capital together—arguing that our only obligation to the future is access to an equivalent standard of living. A related dispute is over the relationship between environmental sustainability and human well-being, as well as how the relationship may differ by gender, class, and other factors. This course will examine these differing views of sustainable development, both in theory and through the examination of specific development projects. Economists approach environmental questions through three differing theoretical schools: environmental economics, ecological economics, and political economics. These schools use differing techniques to value the environment, offer different understandings of what would be good environmental and economic outcomes, and advocate different policies to achieve sustainability. Underlying these differences are political economic questions of the distribution of power and resources, both globally and within specific countries. This course will explore the range of views, with an emphasis on understanding the assumptions underlying their disagreements and on the policy implications of these views. Topics will include the policies of the World Bank, sustainable agriculture, the controversial issue of resource privatization, and cases of specific commodities such as gold and cotton that illuminate the problems and complexities of sustainable development.

## The Political Economy of Global and Local Inequality: The Welfare State, Developmental State, and Poverty

**Jamee K. Moudud**

*Intermediate—Year*

In the last few decades, there has been a dramatic increase in inequality at both the national and the

international levels. While there is increasing acceptance of the importance of monitoring inequality (e.g., by the World Bank, UN Development Programme), there is far more disagreement about national and global inequality trends, what the fundamental determinants of inequality are, how inequality should be measured, what causes shifts in inequality, what impact it will have upon domestic and global politics and economic relations, and what policy responses are appropriate. This interdisciplinary course will consider a wide range of theoretical analyses to address these questions. At the international level, since states are embedded in an increasingly interwoven market system, we will discuss the issue of persistent market inequalities by analyzing different theories of market competition and their implications for international trade. This analysis of international competition will allow us to study the constraints within which individual states operate in order to promote domestic socioeconomic development policies. In the fall semester, the theoretical debates and their implications will be discussed; in the spring, we will analyze the concrete development experiences of a number of countries in order to consider the interactions between development, democracy, and economic inequality. In both semesters, we will discuss the relationship between the welfare state and the developmental state and how they have shaped the links between and among development, inequality, and poverty. Issues of taxation and industrial policies will be combined with analyses of state capacity building and the ways in which domestic and international power structures shape a state's ability to bring about socioeconomic development. This seminar is designed for students who are interested in studying concrete problems in development along with the analytical/theoretical factors that underpin them. It requires no prior background in economics but does require some background in the social sciences.

A full description of the course may be found under the appropriate discipline.

*Imagining War* (p. 493), Fredric Smoler *Literature, History*

# Environmental Studies

## 2002-2003

### First-Year Studies: Cultures of Nature: Environmental Representations and Their Consequences

Charles Zerner  
FYS

Environmental imagery is part of the fabric of daily life and communication on the Web and in television, newspapers, and advertisements. Images of Ebola viruses, genetically modified salmon, or landscapes of environmental devastation in Africa can be found in the subway, in Benetton ads, on the front pages of The New York Times. Representations of nature and the environment are not restricted, however, to popular media and texts; they also form the terrain for scientific contestation, debate about environmental ethics, and "high" policy formulation. We will explore how stories, metaphors, images, and maps of nature are constructed, disseminated, and received differently by particular audiences and in specific areas of environmental controversy. In Asia, Latin America, Africa, and America, we will explore how issues and debates in tropical conservation and development are fashioned by the World Bank "experts" and contested by scholars and nongovernmental activists. We will examine how the American southwestern landscape is imagined, mapped, and described in the reports of the nuclear industry, the literatures of Native American activists, and the essays of conservationists. How do particular representations of "nature" become historically important and widespread? When did the Grand Canyon become grand? How are environmental representations linked to policy, publicity, and persuasion? How are issues in environment, health, and disease imagined during different historical periods? What implications do these imaginings have for public policy, including immigration and civil rights? How are representations of food, embodied in television and mass media advertising, linked to the politics of food supply and the American diet? We will use a variety of sources, including mass media, environmental ethnographies and histories, conservation organization reports, and the Internet. Conference work may engage representations from a broad spectrum of issues.

### The Political Ecology of Southeast Asia: Water Temples, Opium, and Agent Orange

Charles Zerner  
*Intermediate—Spring*

From a European perspective, Southeast Asia has long been viewed as a source of exotic commodities: cloves, pearls, teak, sea cucumber, and edible birds' nests, emanating from islands "below the wind." In the nineteenth and early twentieth centuries, Southeast Asia was the site of forced cultivation schemes and resource extraction on massive plantations. More recently the region's forests and seas have become objects of a global environmental gaze as biological treasures, repositories of marine and terrestrial biological diversity. Indigenous peoples' advocates have framed an agenda linking environmental management and social justice. This course engages the environmental issues of Southeast Asia through the lenses of political ecology, cultural anthropology, and history. We focus on the politics of resource extraction and management and the intersection of local, national, and global economies and desires. Using a variety of case studies, we explore connections between forest-dwelling and maritime communities, their environments, peoples, and global trade in precolonial times. In nineteenth-century Java and Sumatra we study the ways in which colonial regimes extracted wild and cultivated resources including rubber, teak, coffee, and opium, under conditions of forced labor. Contemporary political and cultural scenes of environmental distress complete this journey: commercial timber extraction and nongovernmental struggles for the recognition of community land rights in Indonesia during the Suharto dictatorship; destruction of reefs and community health through cyanide fishing in Sulawesi; "wildcat" gold mining with mercury in Indonesian Borneo; connections between Khmer Rouge and ruby extraction in Cambodia; efforts of "green monks" of Thailand to safeguard community forests; and the use of defoliants during the American war in Vietnam.

Full descriptions of the courses may be found under the appropriate disciplines.

**Atmospheric Chemistry** (p. 105), Ryan Z. Hinrichs  
*Chemistry*

**Introduction to Development Studies: The Political Ecology of Development** (p. 252), Joshua  
Muldavin *Geography*

**Marine Biology** (p. 82), Raymond D. Clarke *Biology*  
**Political Economics of the Environment** (p. 177),  
Marilyn Power *Economics*

**Women and Health: Beyond Our Bodies, Our Selves** (p. 0), Marsha Hurst Karen Rader *Science, Technology and Society*



## 2003-2004

### Making Threats: Biofears and the Social Production of Environmental Anxieties

Charles Zerner

Open—Spring

September 11, 2001, marks the moment at which fear and anxiety became normalized as disturbing and important aspects of everyday life in the twenty-first century. Narratives of environmental threat reinforce and amplify these themes: color-coded terror alerts issued by the Homeland Security Office; media accounts of the travels of deadly viruses and bacteria; fears of lethal germs' potential release into air, water, or food supplies and of teeming third-world populations overrunning the United States; images of exotic invasive species destroying native ecologies; and heightened concerns about a new policy domain, environmental security. A panoply of environmental threats, on scales from global to microscopic, has taken root in all aspects of life, including our images, metaphors, and basic perceptions of everyday risk. This course examines the production of environmental anxieties in several domains, including nuclear fears and fantasies, the recent history of biological weapons and their use by state and nonstate actors, imaginings of the "immigrant menace," alien species "invasions," risks of traveling pathogens, and a variety of recent environmental security concerns including water scarcity, overpopulation, and desertification. We examine environmental threats as empirical possibilities and as social and cultural *productions* or *spectacles* with consequences for policy, perception, and practice in civil society. We focus on the fashioning of risk through the manipulation of metaphor, analogy, narrative, and rhetoric, analyzing works of fiction, film, and scientific and public policy literatures. How are specific environmental phantasms produced in ways that haunt, mobilize, or disturb the popular imagination? What are their implications and consequences? Which environmental problems are excluded from popular imaginings of environmental menace? We conclude by investigating connections between environmental threat narratives and increasing militarism, profiling, surveillance, and repression of fundamental freedoms of assembly, travel, speech, and association. By engaging David Cole's *Terrorism and the Constitution*, George Orwell's 1984, Stephen Schulhofer's *The Enemy Within*, and Ulrich Beck's *The Risk Society*, this course embarks on an exploration of possible links between the production of environmental anxieties and the erosion of civil liberties in the United States in the early twenty-first century.

### Reclaiming the Commons: Property, Politics, and the Public Good

Charles Zerner

Intermediate—Year

Perhaps few issues are more contentious in the environmental arena than those surrounding struggles over rights to private as well as common property resources. Debates over the "commons" implicate ideas of citizenship, community, the public good, and justice. Controversies over public space and community gardens, genetic recombinant research and rights to the genome, North-South disputes over rights to biodiversity in the geographic South, as well as debates over intellectual property rights, form only a small portion of the hotly contested terrain of property rights and the commons. This course is an introduction to ideas and cultures of property (private, public, and collective), debates over the commons, and the environmental and social consequences of different property regimes. We examine classical Western accounts of the origin and purposes of property in texts by Locke, Rousseau, and Grotius; moving to ideas of the commons, the commoners, and resistance to enclosure as narrated in E. P. Thompson's *Whigs and Hunters*; as well as contemporary seizures of the commons, as seen in David Bollier's *Silent Theft*. Garrett Hardin's dire, influential *Tragedy of the Commons* is analyzed, followed by three decades of recent research on common property placing Hardin's dark forecasts and assumptions into question. Debates about property and the public good are examined in cases and domains including the seizure of public urban open space in New York City; abandoned "no-man's" waterways and marshes in *The Meadowlands*; and Theodore Steinberg's accounts of the environmental consequences of private ownership of air and water in *Slide Mountain, or the Folly of Owning Nature*. Contemporary disputes over property are investigated: rights to airspace and airwaves, seeds, land, and seas; claims on DNA, body organs, and body parts; ideas of cultural and artistic property including Native American artifacts and sites, public radio and the monopolization of the airwaves as chronicled in David Barsamian's *The Decline and Fall of Public Broadcasting* and Matthew Lasar's *Pacifica Radio*; and the "production of scarcity" through the privatization and commoditization of water in Vandana Shiva's *Water Wars*. What are cultures of property? How are property claims to territory and to nature made through distinctive cultural performances, poems, and legal discourse in Southeast Asia? Alternatives to monopolization and privatization are explored, providing pragmatic examples and possibilities for visions of community-based governance of the commons.

## Scales of Environmental Justice: Sites, Networks, and Histories of Resistance

Charles Zerner

Open—Fall

This course is an introduction to a variety of ideas, practices, and ways of understanding forms of environmental justice. Although the phrase “environmental justice” is a relatively recent addition to the lexicon of advocacy and academia, forms of environmental injustice are legion, possessing complicated genealogies implicating violence; unequal access to fundamental necessities of life including water, land, seeds, food and fodder; failures to recognize the entitlements of peasant fishers and farmers (the “theft of the commons”); reduced circulation of public goods; and unequal distribution of the burdens of industrial life including toxic residues and the “externalities” of the chemo-industrial complex. Forms of environmental justice possess historically varied and spatially distinctive embodiments and genealogies, provoking comparisons across space, culture, and time. This course follows an itinerary through a series of geographically and thematically distinctive cases in South and Southeast Asia, Africa, and the Americas, traversing the social production of famine in India and China in Mike Davis’s *Late Victorian Holocausts*; the denial of rights to forests and seas in Southeast Asia chronicled in *Culture and the Question of Rights*; coercive, militarized conservation in Cambodia and the Congo; development debacles and ideologies; and cases of environmental violence including chemical “accidents” in India (the Bhopal Gas Disaster), the toxic legacy of Russia’s nuclear weapons sites, and petrol-violence in Nigeria and Ecuador. The history of slavery, violence, and global capitalist rubber extraction in the Belgian Congo is investigated through Hochschild’s *King Leopold’s Ghost*. Productive cases of nongovernmental activism and resistance, incorporating networks, imageries, and institutions at local, national, and trans-national scales, are explored in accounts of Brazilian rubber tappers’ mobilizations for land rights and the mobilization of Indian “untouchables,” metropolitan intellectuals, and “global greens” to stop the construction of the Narmada Dam.

Full descriptions of the courses may be found under the appropriate disciplines.

**Architectures of Exclusion: Prisons, Homelessness, Refugee Camps, Squatters’ Movements (p. 34),**  
Dominique Malaquais *Art History*

**Biodiversity (p. 83),** Raymond D. Clarke *Biology*  
**Ecological Principles (p. 83),** Raymond D. Clarke  
*Biology*

**First-Year Studies: Power and Difference:**

Colonialism, Imperialism, and Development in Anthropological Perspective (p. 9), Maria Elena Garcia *Anthropology*

**General Biology (p. 84),** Drew E. Cressman *Biology*

**Harvest! Land, Labor, and Natural Resources in Latin American History (p. 291),** Matilde Zimmermann *History*

**Human Origins: The Forging of Our Species (p. 84),** Raymond D. Clarke *Biology*

**Marine Biology (p. 85),** Raymond D. Clarke *Biology*

**Political Economics of the Environment (p. 179),** Marilyn Power *Economics*

**The Anthropology of Animal Rights: Politics, Advocacy, and Cultural Representation (p. 10),** Maria Elena Garcia *Anthropology*

**The Geography of Contemporary China: From Revolution to Tian’anmen, from Socialism to Market Economy, from Tibet to Hong Kong (p. 253),** Joshua Muldavin *Geography*

**Whose Law Is It Anyway? Labor, the Law, and Social Movements (p. 693),** K. Dean Hubbard, Jr. *Public Policy*

## 2004-2005

### Environment, Media, and Mobilizations

Charles Zerner

Open—Year

The “environment” is a terrain charged with a penumbra of possible meanings. When do particular environmental issues become significant and to whom? How are these issues produced, framed, and aimed at certain kinds of audiences? How is the production of nature, as a visual spectacle, linked to public belief in the importance (or unimportance) of particular environmental issues and problems? Public perceptions of key environmental issues are linked to the ways environmental terrain is configured, mapped, and mediated. What relationships do these “productions” have to with environmental policies? This course will examine the historical production of “the environment” and environmental issues through a series of cases linked with theoretical readings. We investigate the ways governmental policies, private sector public relations campaigns, as well as the campaigns of nongovernmental organizations have imagined, produced, and prioritized particular visions of “nature,” as well as certain kinds of environmental problems. We examine the production techniques used by a variety of actors working the stagecraft of “visibility” and “invisibility” in staging and performing environmental problems. We ask, for example: What conjunction of historical, cultural, and political formations led to the public explosion of interest in the fate of the tropical rainforest during the 1970’s and 1980’s? How are we to

explain the astonishing global public receptivity to rainforest movements and the slow demise of these concerns during the 1990's? How did the tobacco industry frame the benefits and risks of smoking? How did public "information specialists" for chemical firms account for the risks associated with the production of products containing polyvinyl chloride? In the early 1960's, how did Rachel Carson fashion an image of the natural world and the industrial environment? Why did Carson's prose and research on chemical-industrial threats provoke such intense and widespread reactions in the public, governmental, and private sectors? What kind of counterimagery and strategies did the chemical-industrial complex deploy against Carson's life-work? What images of the atom and "nuclear nature" were produced by the Atomic Energy Commission to make nuclear mining, testing, weapons production, and storage seem natural? How did models of biosphere reserves developed in Europe and North America shape the fate of tigers and peasant women in India and Bangladesh? What forms of environmental description and issue framing were deployed by labor organizers and environmentalists to capture world public attention on the plight of rubber tappers in the Brazilian rainforest? How are contemporary environmental campaigns staged, framed, and performed?

## Environmentalism and Justice: Sites, Histories, and Networks

**Charles Zerner**

*Open—Fall*

This course is an introduction to ideas, practices, and ways of understanding environmental justice. What are the relationships between concerns for the natural environment and struggles for social justice? Although the phrase "environmental justice" is a relatively recent addition to the lexicon of advocacy and academia, forms of environmental justice are legion, possessing complicated genealogies implicating violence, unequal access to fundamental necessities of life, failures to recognize the entitlements of peasant fishers and farmers (the "theft of the commons"), reduced circulation of public goods, and unequal distribution of the burdens of industrial life. Forms of environmental justice possess historically varied and spatially distinctive embodiments and genealogies, provoking comparisons across space, culture, and time. This course follows an itinerary through a series of geographically and thematically distinctive cases in the Americas, Africa, as well as Asia, including struggles for nontoxic neighborhoods and open space in Boston and New York City; the discovery and subsequent denial of toxic landscapes and materials in our houses, aquifers, and food supply; the social production of famine in India and China; the denial of rights to forests and seas in Southeast Asia; coercive, militarized conservation in Cambodia and the Congo; development debacles and ideologies; cases of

environmental violence including chemical "accidents" in India (the Bhopal Gas Disaster); the toxic legacy of Russia's nuclear weapons sites and American nuclear violence in the Pacific and continental United States; petro-violence in Nigeria and Ecuador; and the risks and possibilities of genetic engineering and concerns for food security. We examine productive examples of nongovernmental activism, incorporating networks and institutions at local, national, and trans-national scales. Emerging conceptions of environmental justice, as well as forms of resistance and mobilization strategies in cities and rural contexts, are engaged. Internships in New York City and the greater metropolitan area may be possible.

## Performance and Political Ecology in South and Southeast Asia: Environmentalisms from India to Irian Jaya

**Charles Zerner**

*Intermediate—Spring*

South Asia is the site of remarkable environmental management institutions and techniques. Ancient Sri Lankan irrigation works, Indian "water temples," and botanical knowledge have become part of the world's agricultural, engineering, architectural, and medicinal common heritage. In recent decades, a panoply of distinctive environmental movements and forms of protest including "seed satyagrahas," modeled on Gandhian resistance to British rule, have become influential on regional, national, and global environmental stage. Southeast Asia, from a European perspective, has long been viewed as a source of exotic commodities: cloves, pearls, teak, sea cucumber, and edible birds' nests, emanating from islands "below the wind." In the nineteenth and early twentieth centuries, Southeast Asia was the site of forced cultivation schemes and resource extraction on massive plantations. More recently the region's forests and seas have become objects of a global environmental gaze as biological treasures, repositories of marine and terrestrial biological diversity. Indigenous peoples' advocates have framed an agenda linking environmental management and social justice. This course engages cultural, political, and performative dimensions of environmental issues and movements in South and Southeast Asia, focusing on developments in the late twentieth century. In Indonesia and India, what forms of community-based environmental management have been developed? How have these practices and institutions fared in the late twentieth century, during an era of intensive extraction of raw resources, land use changes, and industrialism? How have South and Southeast Asian environmental movements incorporated and built on existing cultural templates for protest and resistance, including ritual performances? We examine the history of Balinese irrigation systems and water ritual, following their fate

during the intervention of the World Bank during the "Green Revolution." In South Asia, we examine indigenous alliances with international environmental groups opposing massive dams and dislocation, as well as middle class "green activism" and its effect on poor urban communities. Contemporary political and cultural scenes of environmental distress punctuate this journey: commercial timber extraction and nongovernmental struggles for the recognition of community land rights in Indonesia during the Suharto dictatorship; "wildcat" gold mining with mercury in Indonesian Borneo; ritual performances of "green monks" of Thailand to safeguard community forests. We conclude this journey by examining the use of Agent Orange and other defoliants during the American war in Vietnam and recent efforts at transnational environmental justice: a class action suit against the Dow Chemical Corporation on behalf of Vietnamese victims of "ecocide."  
*Open to sophomores, juniors, and seniors.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Biodiversity (p. 85),** Raymond D. Clarke *Biology*  
**Coral Reefs: Endangered Ecosystems (p. 86),**

Raymond D. Clarke *Biology*

**Environmental Chemistry (p. 106),** Mali Yin *Chemistry*

**Food, Agriculture, Environment, and**

**Development (p. 253),** Joshua Muldavin

*Geography*

**General Biology (p. 86),** Drew E. Cressman *Biology*

**Introduction to Development Studies: The Political**

**Ecology of Development (p. 254),** Joshua

Muldavin *Geography*

**Marine Biology (p. 87),** Raymond D. Clarke *Biology*

## 2005-2006

### Cultures of Nature: Environmental Representations and Their Consequences

**Charles Zerner**

*Open—Year*

Environmental imagery is part of the fabric of daily life and communication on the Web and in television, in newspapers and advertisements. Images of Ebola viruses, genetically modified salmon, or landscapes of environmental devastation in Africa can be found in the subway, in Benetton ads, on the front pages of *The New York Times*. Representations of nature are not restricted, however, to popular media and texts; they also form the terrain for scientific contestation, debates about environmental ethics, and "high" policy formulation. We will explore how stories, images, and maps of nature are constructed, disseminated, and received differently by particular audiences and in specific areas of environmental controversy. Through

explorations of environmental issues and debates, we will examine how versions of nature and human relationships to it are constructed through sound, performance, text, and map. We will examine, for example, how the American southwestern landscape is imagined, mapped, and described in the reports of the nuclear industry, the literatures of Native American activists, and the essays of nonnative conservationists. The role of specific cultural memories and the poetics of place will be explored through environmental ethnographies of forest-dwelling and fishing communities in the Philippines and Indonesia. At what point do particular representations of "nature" become historically important and widespread? At what point did the Grand Canyon become grand? Why are viruses and insects figures of terror? We will use a variety of sources of environmental imagery including environmental ethnographies and histories, conservation organization reports, and the Web. Conference work may engage imagery from a variety of sources.

### Green Visions and Toxic Landscapes: Community-Based Approaches to Environmental Management

**Charles Zerner**

*Open—Fall*

This course explores the history and excitement of recent community-based attempts at effective and socially equitable environmental management, illuminating the ironies, risks, and opportunities in community-based efforts to live within and manage landscapes that are permeated with danger and toxicity, as well possibilities of redemption and regeneration. In the last two decades, programs for decentralization of environmental authority from governments to "local communities" in the form of community-based natural resource management have become fashionable in many sectors of environmental policy, including forestry, fisheries, and food supply. What is the history of ideas concerning community, property, and rights to landscapes and resources? Which communities are being specified or valued, by whom, and for what range of purposes? In an era of globalization, what do ideas of locality and community mean? Students will be encouraged to focus on an issue/environmental problem of concern and to investigate the variety of ways in which ideas of community are deployed in attempts to fashion change in environmental governance, practices, and subjectivities. Community-based natural resource management and recovery projects in contemporary America, including the formation of Salmon Nation, a new bioregional focus for community-based management and regeneration of Pacific Salmon stocks in the Pacific Northwest, are examined. In Southern California, the efforts of Los Angeles communities to

make visible, viable, and pleasurable the almost completely hidden, built-over remains of the Los Angeles River are examined. Community-supported agricultural initiatives in New York State as well as community-designed gardens, including the work of the Green Guerrillas, are explored. Experiments in “scale-jumping,” moving from local management to eco-regional planning, are critically examined, including technologies of mapping and surveillance. National nuclear “nature reserves,” urban parks on former toxic industrial sites, as well as gated communities, or “privatopias,” are part of this material and imaginative itinerary in which irony and unexpected consequences play a role. Critical engagement with cases, on the one hand, and with changing normative ideas of governance, nature, power, and practice, on the other hand, are encouraged. Field trips are possible.

## Making Threats: Biofears and the Social Production of Environmental Anxieties

**Charles Zerner**  
*Open—Spring*

September 11, 2001, marks the moment at which fear and anxiety became normalized as disturbing and important aspects of everyday life in the twenty-first century. Narratives of environmental threat reinforce and amplify these themes: color-coded terror alerts issued by the Homeland Security Office; media accounts of the travels of deadly viruses and bacteria; fears of lethal germs' potential release into air, water, or food supplies and of teeming third world populations overrunning the United States; images of exotic invasive species destroying native ecologies; and heightened concerns about a new policy domain, environmental security. A panoply of environmental threats, on scales from global to microscopic, has taken root in all aspects of life, including our images, metaphors, and basic perceptions of everyday risk. This course examines the production of environmental anxieties in several domains, including nuclear fears and fantasies; the recent history of biological weapons and their use by state and nonstate actors; imaginings of the “immigrant menace,” alien species “invasions”; risks of traveling pathogens; and a variety of recent environmental security concerns including water scarcity, overpopulation, and desertification. We examine environmental threats as empirical possibilities and as social and cultural productions or spectacles with consequences for policy, perception, and practice in civil society. We focus on the fashioning of risk through the manipulation of metaphor, analogy, narrative, and rhetoric, analyzing works of fiction, film, and scientific and public policy literatures. What is the relation between environmental fears and historical context? How are specific environmental phantasms produced in ways that haunt, mobilize, or disturb the popular

imagination? What are their implications and consequences? Which environmental problems are excluded from popular imaginings of environmental menace? Questions of biosecurity, strategies of vigilance, and anticipation of the future will be considered.

Full descriptions of the courses may be found under the appropriate disciplines.

### Animals: Articulating Human and Nonhuman

**Struggles** (p. 13), Maria Elena Garcia *Anthropology*

**Drugs and the Brain** (p. 88), Leah Olson *Biology*

**Earth's Climate: Past and Future** (p. 107), Ryan Z. Hinrichs *Chemistry*

**Environmental Chemistry** (p. 108), Mali Yin *Chemistry*

**First-Year Studies: Religion and Politics in**

**China** (p. 67), Ellen Nesar *Asian Studies*

**First-Year Studies in Biology: A Journey Through the History of Life (Backward)** (p. 88), Raymond D. Clarke *Biology*

**Food, Agriculture, Environment, and**

**Development** (p. 254), Joshua Muldavin *Geography*

**General Biology** (p. 89), Drew E. Cressman *Biology*

**History of Economic Thought** (p. 183), Marilyn Power *Economics*

**Human Origins: The Forging of Our Species** (p. 89), Raymond D. Clarke *Biology*

**Images of India: Text/Photo/Film** (p. 68), Sandra Robinson *Asian Studies*

**Immunology** (p. 89), Leah Olson *Biology*

**Indigenous Anthropologies: Indigenous Struggles and Social Science in the Americas** (p. 14), Maria Elena Garcia *Anthropology*

**Introduction to Development Studies: The Political Ecology of Development** (p. 255), Joshua Muldavin *Geography*

**Introduction to the Theory of Social Representations** (p. 644), Gina Philogene *Psychology*

**Labor, Community, and the Law: Local Organizing in a Global Context** (p. 694), K. Dean Hubbard, Jr. *Public Policy*

**Nutrition** (p. 108), Mali Yin *Chemistry*

**Plants and Society: Contemporary Issues in Botany** (p. 90), Kenneth M. Cameron *Biology*

**Political Economics of the Environment** (p. 183), Marilyn Power *Economics*

**Principles of Botany** (p. 90), Peter Cameron *Writing Revolution in Science* (p. 0), John C. Powers *Science, Technology and Society*

**Sociology of the Body** (p. 736), Sarah Wilcox *Sociology Technology and Culture* (p. 0), John C. Powers *Science, Technology and Society*

**The Buddhist Tradition** (p. 706), T. Griffith Foulk *Religion*

The Caribbean and the Atlantic World (p. 310),  
 Matilde Zimmermann *History*  
 Travel and Tourism: Economies of Pleasure, Profit,  
 and Power (p. 736), Shahnaz Rouse *Sociology*

## 2006-2007

### First-Year Studies: Cultures of Nature: Environmental Representations and Their Consequences

Charles Zerner  
 FYS

Environmental imagery is part of the fabric of daily life and communication on the Web and in television, newspapers, and advertisements. Images of Ebola viruses, genetically modified salmon, or landscapes of environmental devastation in Africa can be found in the subway, in Benetton ads, and on the front pages of *The New York Times*. Representations of nature and the environment are not restricted, however, to popular media and texts; they also form the terrain for scientific contestation, debate about environmental ethics, and “high” policy formulation. We will explore how stories, metaphors, images, and maps of nature are constructed, disseminated, and received differently by particular audiences and in specific areas of environmental controversy. In Asia, Latin America, Africa, and America, we will explore how issues and debates in tropical conservation and development are fashioned by the World Bank “experts” and contested by scholars and nongovernmental activists. We will examine how the American Southwestern landscape is imagined, mapped, and described in the reports of the nuclear industry, the literatures of Native American activists, and the essays of conservationists. How do particular representations of “nature” become historically important and widespread? When did the Grand Canyon become grand? How are environmental representations linked to policy, publicity, and persuasion? How are issues in environment, health, and disease imagined during different historical periods? What implications do these imaginings have for public policy, including immigration and civil rights? How are representations of food, embodied in television and mass media advertising, linked to the politics of food supply and the American diet? We will use a variety of sources, including mass media, environmental ethnographies and histories, conservation organization reports, and the Internet. Conference work may engage representations from a broad spectrum of issues.

### Making Property: Seeds, Cells, and Territorial Sovereignty

Charles Zerner  
 Advanced—Spring

How is property made? How, out of the buzzing, blooming confusion of the natural world—a world of foxes, forests, streams, and cells—is property fashioned? This course begins with an exploration of classic Western accounts of the origin of property. How is the wild made into property? How are whales made into owned things? How are portions of the genome claimed and successfully defended in courts of law as the intellectual property of particular corporations? What conceptions of ownership and property permit owners of dwellings to claim “air rights” to the “heavens”? What arguments are launched, by differently positioned parties, in claiming property rights to seeds and plant varieties? Who gains and who loses as specific forms of property—property rights regimes—are invented, claimed, and defended? The second movement of this course investigates struggles between indigenous communities in Asia, the United States, and the Canadian arctic, on the one hand, and governments, on the other hand, over land and territory. How are national and cultural claims to territory forged and fiercely defended by Palestinian peoples and Israeli citizens? How are archaeological evidence and excavation strategies used to fashion territorial claims? The mediation of property claims through production of maps, documents, songs, and ritual performances are modalities through which claims to ownership and sovereignty are performed. The third and final trajectory of this course addresses questions of privatization. We reflect on the consequences, in America, of a recent turn toward privatization of the public sphere and public space—whether in cyberspace, in shopping malls, or on the urban waterfront. The struggles of local groups to reclaim the water and riverfront landscapes for public use, for example, are examined through the example of Los Angeles. What kinds of property belong in the public domain, and which groups voice resistance to proliferating privatization? How are classic ideas of the commons and common property being reinvigorated to recuperate our commonwealth?

*Advanced.*

### Strategies of Visibility: Embodiment, Performance, and Memory in Environmental Design and Politics

Charles Zerner  
 Intermediate—Spring

In Germany, landscape architects design public parks in which toxic chemicals, the residues of decades of industrial production, remain buried on the site and

strangely colored flowers spring up, responding to the chemical contaminants in the soil. In rural Pennsylvania, designers work to revitalize the scarred, polluted terrain of mining landscapes. Across Europe, a natural science illustrator follows the track of the Chernobyl nuclear cloud, drawing deviations in the antennae, legs, chromatic patterns, and bodies of leafhoppers. Her work is an attempt to alert the public and the scientific community to the “mutant ecologies” we now inhabit and that inhabit us. In New York City, a political group identifies and exposes governmental and private sector surveillance sites. In the American Southwest, downwind from a nuclear reactor, a pack of robotic dogs is released to “sniff out” radiologically contaminated zones. How is the invisible made visible—rendered accessible to the senses and amenable to political action? This course is an exploration of the techniques, strategies, and effects of the politics of visibility in a variety of sites. We examine the strategies used by environmental and human rights groups render visible that which is “invisible” or hidden. How, for example, do nongovernmental environmental organizations seek to publicize threats including radiological hazards or the presence of toxics? We look at these strategies and tactics in a number of media, including maps, biological illustrations, film/video, Internet sites, photographs, architectural plans, performances, as well as narrative techniques. This course draws on theory and cases in environmental design and environmental politics, performance studies, media studies, and human rights.

*Sophomores and above, by permission of the instructor.*

Full descriptions of the courses may be found under the appropriate disciplines.

**African Americans in the City: Dynamics of History, Politics, and Public Policy (p. 313)**, Komozi Woodard *History*

**Consuming Architecture: Economics, Identity, and Control in the Built Environment (p. 43)**, Joseph C. Forte *Art History*

**Environmental Chemistry (p. 109)**, Mali Yin *Chemistry*

**Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies (p. 256)**, Kathryn Tanner *Geography*

**General Biology (p. 91)**, Leah Olson *Biology*, Raymond D. Clarke *Biology*

**Global Value Chains: The Geographies of Our Daily Needs (p. 256)**, Kathryn Tanner *Geography*

**Global Warming (p. 109)**, Ryan Z. Hinrichs *Chemistry*  
**Human Origins: The Forging of Our Species (p. 91)**, Raymond D. Clarke *Biology*

**Introduction to Development Studies: The Political Ecology of Development (p. 256)**, Kathryn Tanner *Geography*

**Marine Biology (p. 92)**, Raymond D. Clarke *Biology*

**On Metaphor: Literary and Psychological Perspectives (p. 444)**, Bella Brodzki *Literature*, Barbara Schecter *Psychology*

**Painting in the Virtual Environment: Modeling, Lighting, and Rendering Using Maya (p. 849)**, Claudia Hart *Visual Arts*

**Political Economics of the Environment: Sustainable Development (p. 185)**, Marilyn Power *Economics*

**Virtual Architecture Using Maya (p. 851)**, Claudia Hart *Visual Arts*

## 2007-2008

### Disturbed Terrain: Environmental Design in the Twenty-First Century

**Charles Zerner**

*Open—Fall*

This course investigates emerging technologies, philosophies, and practices of environmental design and management in the early twenty-first century, from the level of regional landscapes to the level of cells. What are the values, visions, and assumptions that animate contemporary developments in environmental design? What forms of technological know-how and knowledge production practices enable these developments? What ethical, aesthetic, and political implications might these shifts in the making of environments and organisms entail? The course begins with an introduction to debates on the nature of nature in conservation debates during the late 1990's. We then turn to examine contemporary developments in environmental design in several domains including landscape architecture; cyborg technology; simulation, mediation, and virtual environments; and agriculture and biotechnology/biowarfare. We examine the work of bioartists and engineers, landscape architects, genetic engineers working for private industry and the government, as well as the work of environmental collaboratories including the Critical Art Ensemble, Rhizome, and the New Media Caucus. Developments in contemporary environmental design, including fashion (dresses that self-illuminate in the presence of contaminants), environmental monitoring technologies, at scales ranging from the width of blood vessels to entire planets, form part of this itinerary. Attitudes toward pollution are undergoing sea changes as landscape designers remediate toxic sites using natural processes and time-scales. On a micro level, molecular biologists and nanoengineers are creating emergent forms of tissues and organisms. On the battlefield, the nature of war is rapidly changing. Monarch butterflies, funded by the Department of Defense, are being redesigned as cyber creatures, capable of flying to “hot zones” and conveying information to human screeners a half-world away from the actual battle scene. Organisms and organismic processes are being enlisted and drafted into

military service. What does it mean to be human in this disturbed terrain? What might it mean to be a citizen in this changing state of nature?

## Science, Politics, and Environmental Problems

**Karen Hoffman**

*Open—Year*

When we look into any of the host of environmental problems in the world today, we quickly come upon science and politics. Often we find ourselves in contact with an assumption that scientific evidence, free of political interests, leads to policy. At the same time, we are frequently faced with the contradictory belief that environmental policymaking is entirely political, with barely a pretense of a scientific base. As we shall see in this course, usually science and politics are inseparably stuck together in debates about environmental problems (and otherwise).

This year-long course begins with a discussion of how science and politics are produced together, even while they often appear to be binary opposites. We then examine the environmental policy-making process, giving attention to how scientific evidence is used as a resource in policy making, and how judgment is also used as a resource in policy making, even as it is sometimes obscured. We will also study the requirement in U.S. environmental law of public review, which involves the input of citizens – from the grassroots to the corporate – directly to administrative agencies and indirectly, via lawsuits and the courts. Along the way we will look at the origins of the idea of science-based policy in the Progressive Era. We will also examine the historical roots of public participation in the corporate response to decision making in administrative agencies.

We will then zero in on some case studies of the environmental laws of the 1970s, focusing on the preference in their letter for taking precaution rather than risk, and the preference in their implementation for risk-taking. Here we will learn about risk assessment, a policy-making technique that held and may still hold great promise, and its cousin cost-benefit analysis, which undermined the former in the neoliberal climate of the last three and a half decades. We will also give some attention to how burdens of proof have been established, and the “bad science” movement.

From the examination of the policy-making process, we will have seen how expertise is a very important a resource in influencing environmental policy. And we will take a look at expertise – its historical and social production, its political economy – asking the questions, How do people get to be experts? Why are some groups frequently represented among experts, and other groups not? What about the expertise of laypersons? We will discover that although expertise is a crucial resource for

figuring out what should be done, the organization of expertise in our society conflicts with the value we place on democracy. We'll end the course by reading about some visions of how the organization of expertise and environmental policy-making could be more democratic.

## Social Studies of Environmental Advocacy

**Karen Hoffman**

*Open—Year*

## Strategies of Visibility: Arts of Environmental Resistance

**Charles Zerner**

*Intermediate—Fall*

In Germany, landscape architects design public parks in which toxic chemicals, the residues of decades of industrial production, remain buried on the site and strangely colored flowers spring up, responding to the chemical contaminants in the soil. In rural Pennsylvania, designers work to revitalize the scarred, polluted terrain of mining landscapes. Across Europe, a natural science illustrator follows the track of the Chernobyl nuclear cloud, drawing deviations in the antennae, legs, chromatic patterns, and bodies of leafhoppers. Her work is an attempt to alert the public and the scientific community to the “mutant ecologies” we now inhabit and that inhabit us. In New York City, a political group identifies and exposes governmental and private sector surveillance sites. In the American Southwest, downwind from a nuclear reactor, a pack of robotic dogs is released to “sniff out” radiologically contaminated zones. How is the invisible made visible—rendered accessible to the senses and amenable to political action? This course is an exploration of the techniques, strategies, and effects of the politics of visibility in a variety of sites. We examine the strategies used by environmental and human rights groups to render visible that which is “invisible” or hidden. How, for example, do nongovernmental environmental organizations seek to publicize threats including radiological hazards or the presence of toxics? We look at these strategies and tactics in a number of media, including maps, biological illustrations, film/video, Internet sites, photographs, architectural plans, performances, as well as narrative techniques. This course draws on theory and cases in environmental design and environmental politics, performance studies, media studies, and human rights.

*Sophomores and above, with permission of the instructor.*

Full descriptions of the courses may be found under the appropriate disciplines.



**Concepts of International Law and Human Rights:**  
**Their History and Contemporary**  
**Practice** (p. 323), Tai-Heng Cheng *History*

**Ecological Principles** (p. 93), Raymond D. Clarke  
*Biology*

**Environmental Chemistry** (p. 111), Mali Yin *Chemistry*

**First-Year Studies: Conflicts in Biology** (p. 93),  
 Drew E. Cressman *Biology*

**First-Year Studies: Political Economics of the**  
**Environment** (p. 187), Marilyn Power *Economics*

**Gender and Development: Politics, Violence, and**  
**Livelihoods in South Asian and African**  
**Societies** (p. 257), Kathryn Tanner *Geography*

**General Biology** (p. 94), Raymond D. Clarke *Biology*,  
 Leah Olson *Biology*

**General Chemistry I** (p. 111), Michael Malin  
*Chemistry*

**General Chemistry II** (p. 111), Michael Malin  
*Chemistry*

**Global Geographies: From Colonization to the World**  
**Bank** (p. 257), Kathryn Tanner *Geography*

**Global Value Chains: The Geographies of Our Daily**  
**Needs** (p. 258), Kathryn Tanner *Geography*

**Hello World! An Invitation to Computer**  
**Science** (p. 124), Michael Siff *Computer Science*

**Introduction to Genetics** (p. 94), Drew E. Cressman  
*Biology*

**Marine Biology** (p. 94), Raymond D. Clarke *Biology*

**The Anthropology of Bodies** (p. 19), Robert R.  
 Desjarlais *Anthropology*

**The Incredible Shrinking World** (p. 125), Michael Siff  
*Computer Science*

**The Political Economy of Development and**  
**Underdevelopment** (p. 188), Jamee K. Moudud  
*Economics*

**World Architecture and Urban Design: 1945-Present:**  
**Postwar, Postmodern, Post-Theory** (p. 48),  
 Joseph C. Forte *Art History*

## 2008-2009

### **Dominance by Design: Technology, Environment, and War in an Age of Empire**

**Charles Zerner**

*Advanced—Spring*

This course examines the ways in which ideas and practices of waging war, from World War II through the “War on Terror” in Iraq, Afghanistan, and the “homeland,” are linked to emerging forms and networks of mediation, technological development, and the environment. What is the idea of “full-spectrum dominance,” and how has this fantasy become normalized in war games on the screen and in military planning? How have specific organisms provided sources for military weapons development? How have military technologies and installations affected environmental

ecosystem functioning and human health at “home” and abroad? What is “America’s robot army,” and what implications may it have for the ways in which future wars will be fought and contested? What is biomimesis, and how is the intersection of engineering and biological sciences affecting the ways in which contemporary conflicts are fought and future conflicts are imagined? What intersections exist between emerging scientific knowledges, science fictions, and the ways in which war is imagined, planned, experienced, and conducted? What are “feral cities,” and how does this conception of urban life articulate with future plans for war? Scholarly books and articles, works of nonfiction and fiction, film, and Web sites will form the basis of this itinerary. Among the works studied are Der Derian’s *Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network*; Graham’s *Cities, War, and Terrorism: Toward an Urban Geopolitics*; documents produced by the Project for the New American Century, a nongovernmental policy organization affiliated with the American Enterprise Institute; and Michael Adas’s *Dominance by Design: Technological Imperatives and America’s Civilizing Mission*.

### **New Nature: Environmental Design in the Twenty-First Century**

**Charles Zerner**

*Open—Year*

This course investigates emerging technologies, philosophies, and practices of environmental design and management in the early twenty-first century, from the level of regional landscapes to the level of cells. What are the values, visions, and assumptions that animate contemporary developments in environmental design? What forms of technological know-how and knowledge production practices enable these developments? What ethical, aesthetic, or political implications might these shifts in the making of environments, organs, and organisms entail? How might we begin to make informed judgments about emerging form(s) of nature, environmental design, and humanity? The course begins with an introduction to debates on the nature of nature and machines, in America, in the eighteenth century, grounding discussion through examining changing ideas of environment, ecosystems, and equilibriums. Post-World War II ideologies of design, command, and control of the environment, including nuclear power and developments in chemistry, are examined. We then turn to debates on nature, communities, and conservation from the 1970’s through the late 1990’s, from the era of “the green planet” and “rain-forest conservation.” Preoccupations with biowarfare, genetic engineering, and human enhancement in the post-September 11 era are key topics. We examine contemporary developments in environmental design in several domains including landscape architecture; cyborg technology; simulation, mediation, and virtual

environments; and biotechnology/biowarfare. The work of bioartists and engineers, genetic engineers working for private industry and the government, as well as the work of environmental networks including the Critical Art Ensemble, Rhizome, and the New Media Caucus form part of this itinerary. Attitudes toward pollution are undergoing sea changes as landscape designers remediate toxic sites using natural processes and timescales. Industrial designers and environmental chemists are reconceptualizing the basis for resource extraction, processing, and manufacturing. On a micro level, molecular biologists and nanoengineers are creating emergent forms of tissues and organisms, for purposes of medicine as well as waging war. On the battlefield, the nature of war is rapidly changing. Robotic armies under “human control” may be the armed forces of the future. Organisms and biochemical processes are being enlisted and drafted into military as well as medical service. At the same time, landscape architecture is being reconceptualized as the discipline charged with responsibility for “imagining and saving the earth.” A marvelous diversity of efforts at innovative sustainable uses of energy, water, and industrial design will be examined through texts, Web sites, films, and speakers from the ES/STS Colloquium Series. Where possible, field trips within the New York City/New York State area will be arranged. In New York City, for example, community gardens, rooftop agriculture and botanical gardens, waste treatment, and innovative urban installations may be visited. What will constitute our planetary home in a world of emerging, new nature(s)? What forms of energy, water, and toxic management are being imagined, designed, and implemented? How are engineers, artists, architects, and agronomists, as well as writers of science fiction and film, contributing to the formation of new nature and human relationships to the environment, in the twenty-first century?

Full descriptions of the courses may be found under the appropriate disciplines.

- Artificial Minds (p. 125)**, James Marshall *Computer Science*  
**Biochemistry (p. 111)**, Mali Yin *Chemistry*  
**Cell Biology (p. 95)**, Drew E. Cressman *Biology*  
**Environmental Chemistry (p. 112)**, Mali Yin *Chemistry*  
**First-Year Studies: Sociology of the Body (p. 742)**, Sarah Wilcox *Sociology*  
**First-Year Studies: The Literature of Fact: Writing the Nonfiction Essay (p. 462)**, Nicolaus Mills *Literature*  
**Food, Agriculture, Environment, and Development (p. 258)**, Joshua Muldavin *Geography*  
**General Biology (p. 96)**, Raymond D. Clarke *Biology*, Drew E. Cressman *Biology*

- Introduction to Development Studies: The Political Ecology of Development (p. 259)**, Joshua Muldavin *Geography*  
**Introduction to Genetics (p. 96)**, Drew E. Cressman *Biology*  
**Medical Technologies (p. 743)**, Sarah Wilcox *Sociology*  
**Militarization/Demilitarization (p. 21)**, Christopher Garces *Anthropology*  
**On the Prospect of a “Posthuman Future” (p. 0)**, Erik Parens *Science, Technology and Society*  
**Robotics (p. 127)**, James Marshall *Computer Science*  
**Surgically and Pharmacologically Shaping Selves (p. 0)**, Erik Parens *Science, Technology and Society*  
**The Contemporary Practice of International Law (p. 335)**, Viviane Meunier *History*  
**The Geography of Water: Global Rivers and “Saving the Homeland” (p. 260)**, Kathryn Tanner *Geography*

## 2009-2010

### Picturing Nature: Poetics and Politics of Environmental Imagery

**Charles Zerner**

*Open—Spring*

From prehistoric bestiaries painted on the walls of caves in Southern France to the pixilated fantasies of Japanese manga and anime artists creating images of toxic forests and spores threatening to colonize a post-apocalyptic landscape, environmental imagining and image making are fundamental human capacities and activities. These acts of imagination constitute nature and situate humanity in relation to a significant world. Among the topics investigated: the creation of the Euro-American pastoral landscape; landscape aesthetics and the creation of African nature parks; the cave paintings of Chauvet and Lascaux; the erotic fishing imagery of Indonesian fisherfolk and pearl divers; the films of Hayao Miyazaki and Walt Disney. Painting, YouTube videos, GPS/GIS technologies, animation, film, and environmental installations are among the media and modalities considered. How are environmental images to be interpreted? What intentions animate the production of specific environmental images? How do we look at nature, and how are ways of looking and seeing made? How are models, metaphors, map making and scientific “looking” at the world linked? How are meanings of environmental sites made and unmade over the course of history? What links exist between historical contexts and the production of environmental imagery? When do specific images—of the sperm and the egg, the ocean, the tropical rainforest, or toxic apocalypse—appear? What forms do they take and why? Who is producing these images? Toward which publics or audiences are they directed? In what ways are pictures and picturing linked to environmental policy?

## Strategies of Visibility: Arts of Environmental Resistance and Creativity

Charles Zerner

Open—Year

Many of the lethal compounds produced by contemporary industry and government-sponsored facilities are not accessible to the senses. Human beings are not biologically equipped to sense the hazards of radioactivity; nor do they perceive, under normal circumstances and levels of contamination, the presence of chemical compounds or radioactive materials that are significant causes of disease, debility, and mortality in human and nonhuman populations. A key problem and challenge for artists, local residents, writers, scientists, and public policy experts, as well as for local, regional and non-governmental environmental advocacy organizations, is how to render “visible”—or accessible to our senses—the nature and immanence of these toxic and radiological threats. How are individuals and organizations creating and deploying “strategies of visibility” and “tactics of sensibility”—techniques of translation and mediation that engage human capacities to perceive and respond to sensory stimuli—in order to create more fully informed, alert, and engaged publics? How do strategies of visibility create possibilities for awareness and empathy? What possibilities are there for developing strategies of visibility that engage the affections and perceptions of citizens in a world of proliferating threats and images of threat? The aesthetic project is investigated as a tactical and strategic attempt in fashioning sensibilities, making and mobilizing publics, and equipping citizens to respond to environmental issues.

## The Question of the Commons

Charles Zerner

Intermediate—Fall

Perhaps few issues are more contentious in the environmental arena than those surrounding struggles over rights to private, as well as common property, resources. Debates over the “commons” implicate ideas of citizenship, community, the public good, and justice. Controversies over public space and community gardens, genetic recombinant research and rights to the genome, North-South disputes over rights to biodiversity in the geographic South, as well as debates over intellectual property rights, form only a small portion of the hotly contested terrain of property rights and the commons. This course is an introduction to ideas and cultures of property (private, public, and collective), debates over the commons, and the environmental and social consequences of different property regimes. Contemporary disputes over property are investigated: rights to airspace and airwaves, seeds, land, and seas; claims on DNA, body organs and body

parts. Ideas of cultural and artistic property, including Native American artifacts and sites, public radio and the monopolization of the airwaves, are analyzed, as is the “production of scarcity” in water and food. What are cultures of property? How are property claims to territory and to nature made through distinctive cultural performances, discourses, and images deployed by the World Bank, USAID, and non-governmental organizations representing indigenous people, as well as indigenous communities “speaking for themselves”? Alternatives to monopolization and privatization are explored, providing pragmatic examples and possibilities for visions of community-based governance of the commons.

Full descriptions of the courses may be found under the appropriate disciplines.

**Beauty, Bridges, Boxes and Blobs: "Modern"**

**Architecture from 1750 to the Present (p. 52),**

Joseph C. Forte *Art History*

**Ecology (p. 97),** Raymond D. Clarke *Biology*

**First-Year Studies: Thinking Archi/Texts (p. 53),**

Joseph C. Forte *Art History*

**Marine Biology (p. 98),** Raymond D. Clarke *Biology*

**Photography: Histories and Theories (p. 54),** Judith

Rodenbeck *Art History*

**Political Economics of the Environment (p. 192),**

Marilyn Power *Economics*

**Privacy v. Security on the Internet (p. 129),** Michael

Siff *Computer Science*

**Reading Contemporary Art (p. 54),** Judith Rodenbeck

*Art History*

**Virology (p. 99),** Drew E. Cressman *Biology*

## 2010-2011

## First-Year Studies: Cultures of Nature: Environmental Representations and Their Consequences

Charles Zerner

FYS

Environmental imagery is part of the fabric of daily life and communication on the Web, on television, and in newspapers and advertisements. Images of Ebola viruses, genetically modified salmon, or landscapes of environmental devastation in Africa can be found in the subway, in Benetton ads, and on the front pages of *The New York Times*. Representations of nature and the environment are not restricted, however, to popular media and texts; they also form the terrain for scientific contestation, debate about environmental ethics, and "high" policy formulation. We will explore how stories, metaphors, images, and maps of nature are constructed, disseminated, and received differently by particular audiences and in specific areas of environmental

controversy. In Asia, Latin America, Africa, and North America, we will explore how issues and debates in tropical conservation and development are fashioned by the World Bank "experts" and contested by scholars and nongovernmental activists. We will examine how the American Southwestern landscape is imagined, mapped, and described in the reports of the nuclear industry, the literatures of Native American activists, and the essays of conservationists. How do particular representations of "nature" become historically important and widespread? When did the Grand Canyon become grand? How are environmental representations linked to policy, publicity, and persuasion? How are issues in environment, health, and disease imagined during different historical periods? What implications do these imaginings have for public policy, including immigration and civil rights? How are representations of food, embodied in television and mass media advertising, linked to the politics of food supply and the American diet? We will use a variety of sources, including mass media, environmental ethnographies and histories, conservation organization reports, and the Internet. Conference work may engage representations from a broad spectrum of issues.

## Hunger and Excess: Histories, Politics, and Cultures of Food

**Persis Charles, Charles Zerner**

*Intermediate—Spring*

Beliefs about food, food making and food consumption are practices that have historically indexed, identified, and mapped the contours of self, community, and nation. This course analyzes food issues through the lenses of culture and history. Histories of particular foods, including sugar and potatoes, coffee, and chocolate, are examined in order to reveal their crucial roles in social change, identity, class formation and conflict, nationalism, and the promotion of slavery. How were potatoes, famine, and the enforcement of free-trade ideology linked in 19<sup>th</sup> century Anglo-Irish relations? How have episodic food riots, greeting perceived shortages and injustices in distribution, led to the constitution of new forms of sociability? What accounts for the birth of the restaurants? How has the coming of the recipe book affected gender roles and domesticity? And how has the arrival of abundance brought changes to the human body, ideas, and ideals of normality? The course explores relationships between ideas of "nature" and the "natural" and ideas of natural diets, "locavorisms," the "wild," the raw, and the cooked. Through the lens of cultural studies and cultural anthropology, food production and consumption is revealed as a symbolic medium whose "travels" across continents, as well as into individual digestive systems, illuminate and map topographies of class, tastes, the forbidden, and the erotic. Food as a symbolic substance moves through fashion, contemporary art, and nutrition.

How, for example, is the natural body imagined and modeled in the 21<sup>st</sup> century? Is it taboo to eat chocolate after yoga? What do the rules of kosher do? And how do food taboos in the natural food movement resonate with the rules of kosher in the Old Testament?

*Open to sophomores and above.*

## Investigating the Environment: The Indian Point Project

**Marek Fuchs**

*Open—Fall*

Long-form investigative journalism saved the environment in the 20<sup>th</sup> century by exposing the malfeasance, carelessness, and push for profit that led to smoggy cities, burning rivers, and chemically laden food and land. What will it save us from in the 21<sup>st</sup> century? That remains to be seen and may well be a function of the quality of long-form investigative journalism—a form of nonfiction writing imperiled in the modern age, as media outlets retract and cut research budgets and manpower. Enter the Indian Point Project. This class will focus on a single, collective investigative journalism project about Indian Point, the hulking local nuclear plant that stands as the focus of environmental, political, economic, and national security concern. Working together, and through media ranging from the written word to video, students will pull out all known and hidden threads of the Indian Point story in order to put the plant—and all it represents about the future—into proper perspective.

*Open to any interested student.*

## Picturing Nature: Poetics and Politics of Environmental Imagery

**Charles Zerner**

*Advanced—Fall*

From prehistoric bestiaries painted on the walls of caves in Southern France to the pixilated fantasies of Japanese manga and anime artists creating images of toxic forests and spores threatening to colonize a post-apocalyptic landscape, environmental imagining and image-making are fundamental human capacities and activities. These acts of imagination constitute nature and situate humanity in relation to a significant world. Among the topics investigated: the creation of the Euro-American pastoral landscape; landscape aesthetics and the creation of African nature parks; the cave paintings of Chauvet and Lascaux; the erotic fishing imagery of Indonesian fisherfolk and pearl divers; the films of Hayao Miyazaki and Walt Disney. Painting, YouTube videos, GPS/GIS technologies, animation, film, and environmental installations are among the media and modalities considered. How are environmental images to be interpreted? What intentions animate the production of specific environmental images? How do we look at

nature, and how are ways of looking and seeing made? How are models, metaphors, mapmaking and scientific "looking" at the world linked? How are meanings of environmental sites made and unmade over the course of history? What links exist between historical contexts and the production of environmental imagery? When do specific images—of the sperm and the egg, the ocean, the tropical rainforest, or toxic apocalypse—appear? What forms do they take and why? Who is producing these images? Toward which publics or audiences are they directed? In what ways are pictures and picturing linked to environmental policy?

*Open to juniors and above.*

Full descriptions of the courses may be found under the appropriate disciplines.

- Biochemistry** (p. 112),  
**Contemporary Art: Strategies and Tactics** (p. 56),  
 Judith Rodenbeck *Art History*  
**First Year Studies: Thinking Art/Works** (p. 57),  
 Judith Rodenbeck *Art History*  
**Food, Agriculture, Environment, and Development** (p. 261), Joshua Muldavin  
*Geography*  
**General Biology I: Cellular and Molecular Biology** (p. 100), Drew E. Cressman *Biology*  
**General Biology II: Organismal and Population Biology** (p. 100), Raymond D. Clarke *Biology*  
**Green Chemistry: A Scientific Method to Protect Ourselves and Our Environment** (p. 113),  
 Colin D. Abernethy *Chemistry*  
**Green Romanticism Literature** (p. 481), Fiona Wilson  
*Literature*  
**Introduction to Development Studies: The Political Ecology of Development** (p. 262), Joshua Muldavin *Geography*  
**Justice, Legitimacy, Power, Action: Readings in Contemporary Political Theory** (p. 621), David Peritz *Politics*  
**Marine Biology** (p. 101), Raymond D. Clarke *Biology*  
**Media Immersion: Video Installation** (p. 877), Robin Starbuck *Visual Arts*  
**Physics for Future Presidents** (p. 594), Kanwal Singh  
*Physics*  
**Political Economics of the Environment: Sustainable Development** (p. 194), Marilyn Power *Economics*  
**Poverty in America: Integrating Theory, Research, Policy & Practice** (p. 682), Kim Ferguson  
*Psychology*  
**Problems by Design: Process, Program, and Production in Contemporary Architecture** (p. 57), Joseph C. Forte *Art History*  
**Robotics** (p. 131), James Marshall *Computer Science*  
**Science, Technology, and Environmental Politics** (p. 0), Astrid Schrader *Science, Technology and Society*

- Sickness and Health in Africa** (p. 352), Mary Dillard  
*History*  
**Technological Imaginaries: Aesthetics and Politics of "Science Fiction"** (p. 485), Una Chung *Literature*  
**The Nonfiction Essay: Writing the Literature of Fact** (p. 486), Nicolaus Mills *Literature*  
**Travel and Tourism: Economies of Pleasure, Profit, and Power** (p. 748), Shahnaz Rouse *Sociology*  
**Work and Workers' Movements in the Globalized Political Economy** (p. 698), Kim Christensen  
*Economics*

## 2011-2012

### Hunger and Excess: Histories, Politics, and Cultures of Food

**Charles Zerner, Persis Charles**  
*Open—Spring*

Beliefs about food, foodmaking, and food consumption are practices that have historically indexed, identified, and mapped the contours of self, community, and nation. This course analyzes food issues through the lenses of culture and history. Histories of particular foods, including sugar, potatoes, coffee, and chocolate, are examined in order to reveal their crucial roles in social change, identity, class formation and conflict, nationalism, and the promotion of slavery. How were potatoes, famine, and the enforcement of free-trade ideology linked in 19th-century Anglo-Irish relations? How have episodic food riots, greeting perceived shortages and injustices in distribution, led to the constitution of new forms of sociability? What accounts for the birth of restaurants? How has the coming of the recipe book affected gender roles and domesticity? And how has the arrival of abundance brought changes to the human body, ideas, and ideals of normality? The course explores relationships between ideas of "nature" and the "natural" and ideas of natural diets, "locavorisms," the "wild," the raw, and the cooked. Through the lens of cultural studies and cultural anthropology, food production and consumption are revealed as a symbolic medium whose "travels" across continents, as well as into individual digestive systems, illuminate and map topographies of class, tastes, the forbidden, and the erotic. Food as a symbolic substance moves through fashion, contemporary art, and nutrition. How, for example, is the natural body imagined and modeled in the 21st century? Is it taboo to eat chocolate after yoga? What do the rules of kosher do? And how do food taboos in the natural food movement resonate with the rules of kosher in the Old Testament?

## New Nature: Environmental Design in the 21st Century

**Charles Zerner**

*Intermediate, Sophomore and above—Year*

This course investigates emerging technologies, philosophies, and practices of environmental design and management in the early 21st century from the level of regional landscapes to the level of cells. What are the values, visions, and assumptions that animate contemporary developments in environmental design? What forms of technological know-how and knowledge production practices enable these developments? What ethical, aesthetic, or political implications might these shifts in the making of environments, organs, and organisms entail? How might we begin to make informed judgments about emerging form(s) of nature, environmental design, and humanity? The course begins with an introduction to debates on the nature of nature and machines in America in the 18th century, grounding discussion through examining changing ideas of environment, ecosystems, and equilibriums. Post-World War II ideologies of design, command, and control of the environment, including nuclear power and developments in chemistry, are examined. We then turn to debates on nature, communities, and conservation from the 1970s through the late 1990s, from the era of “the green planet” and “rain-forest conservation.” Preoccupations with biowarfare, genetic engineering, and human enhancement in the post-September 11 era are key topics. We examine contemporary developments in environmental design in several domains, including landscape architecture; cyborg technology; simulation, mediation, and virtual environments; and biotechnology/biowarfare. The work of bioartists and engineers, genetic engineers working for private industry and the government, as well as the work of environmental networks—including the Critical Art Ensemble, Rhizome, and the New Media Caucus—form part of this itinerary. Attitudes toward pollution are undergoing sea changes as landscape designers remediate toxic sites using natural processes and timescales. Industrial designers and environmental chemists are reconceptualizing the basis for resource extraction, processing, and manufacturing. On a micro level, molecular biologists and nanoengineers are creating emergent forms of tissues and organisms for purposes of medicine, as well as for waging war. On the battlefield, the nature of war is rapidly changing. Robotic armies under “human control” may be the armed forces of the future. Organisms and biochemical processes are being enlisted and drafted into military, as well as medical, service. At the same time, landscape architecture is being reconceptualized as the discipline charged with responsibility for “imagining and saving the earth.” A marvelous diversity of efforts at innovative sustainable uses of energy, water, and industrial design will be examined through texts, Web sites, films, and

speakers from the ES/STS Colloquium Series. Where possible, field trips within the New York City/New York State area will be arranged. In New York City, for example, community gardens, rooftop agriculture and botanical gardens, waste treatment, and innovative urban installations may be visited. What will constitute our planetary home in a world of emerging, new nature(s)? What forms of energy, water, and toxic management are being imagined, designed, and implemented? How are engineers, artists, architects, and agronomists, as well as writers of science fiction and film, contributing to the formation of new nature and human relationships to the environment in the 21st century?

## Questions of the Commons: Interrogating Property

**Charles Zerner**

*Open—Fall*

Perhaps few issues are more contentious in the environmental arena than those surrounding struggles over rights to private, as well as common, property resources. What is property, and how is it made? Who makes property? How are property rights performed, publicized, and enforced? What is a commons, and what is common property? Debates over the “commons” implicate ideas of citizenship, community, the public good, justice, and governance. Controversies over public space and community gardens, genetic recombinant research and rights to the genome, North-South disputes over rights to biodiversity in the geographic South, as well as debates over property in the Middle East, form some of the hotly contested terrain of property rights and the commons, use and ownership. Property rights on a variety of scales, from the biomolecular to whole organs and organisms, from individual trees to whole ecosystems, are examined in varied geographic, biological, cultural, and historical contexts. This course is an introduction to ideas and cultures of property (private, public, and collective); debates, claims, and arguments over the commons; and the environmental and social consequences of different property regimes.

Full descriptions of the courses may be found under the appropriate disciplines.

**Architecture Studio: Designing Built Form (p. 881),**

*Tishan Hsu Visual Arts*

**Biology of Cancer (p. 102), Drew E. Cressman *Biology Culture and Mental Illness* (p. 26),**

**Ecology (p. 102), Raymond D. Clarke *Biology***

**Environmental Chemistry (p. 114), Mali Yin *Chemistry***

**First-Year Studies: Green Chemistry: An**

**Environmental Revolution (p. 114), Colin D.**

**Abernethy *Chemistry***

- First-Year Studies: Political Economics of the Environment** (p. 195), Marilyn Power *Economics*
- First-Year Studies: Utopia** (p. 492), Una Chung *Literature*
- Food, Agriculture, Environment, and Development** (p. 262), Joshua Muldavin *Geography*
- General Biology I: Cellular and Molecular Biology** (p. 102), Drew E. Cressman *Biology*
- General Biology II: Organismal and Population Biology** (p. 103), Leah Olson *Biology*
- General Chemistry I** (p. 114), Colin D. Abernethy *Chemistry*
- General Chemistry II** (p. 114), Colin D. Abernethy *Chemistry*
- Green Romanticism** (p. 492), Fiona Wilson *Literature*
- Harvest: A Social History of Agriculture in Latin America** (p. 356), Matilde Zimmermann *History*
- Information and the Arrow of Time** (p. 132), Michael Siff *Computer Science*, Kanwal Singh *Physics*
- Introduction to Anthropology: Debates, Controversies, and Re/visions** (p. 27),
- Introduction to Development Studies: The Political Ecology of Development** (p. 263), Joshua Muldavin *Geography*
- Introduction to Genetics** (p. 103), Drew E. Cressman *Biology*
- Marine Biology** (p. 103), Raymond D. Clarke *Biology*
- Nutrition** (p. 115), Mali Yin *Chemistry*
- Organic Chemistry** (p. 115), Mali Yin *Chemistry*
- Principles of Botany** (p. 103), Kenneth G. Karol *Biology*
- Problems By Design: Studies in the Theory and Practice of Contemporary Architecture** (p. 60), Joseph C. Forte *Art History*
- Sustainable Development** (p. 198), Marilyn Power *Economics*
- The Anthropology of Life Itself** (p. 29), Robert R. Desjarlais *Anthropology*
- The Poetry of Earth: Imagination and Environment in English Renaissance Poetry** (p. 496), William Shullenberger *Literature*
- The Political Economy of Global and Local Inequality: The Welfare State, Developmental State, and Poverty** (p. 198), Jamee K. Moudud *Economics*
- Virology** (p. 104), Drew E. Cressman *Biology*

# Ethnic and Diasporic Studies

## 2006-2007

A full description of the course may be found under the appropriate discipline.

Reading China's Revolution Through Literature (p. 70), Ellen Neskär *Asian Studies*

## 2007-2008

Full descriptions of the courses may be found under the appropriate disciplines.

Abandonment of Origins: Asian American Literature, Film, and Criticism, 1882-2005 (p. 447), Una Chung *Literature*

Body and Self in Asian Cultures (p. 71), Sandra Robinson *Asian Studies*

Borders, Boundaries, and Belonging (p. 739), Patrisia Macías *Sociology*

Borrachita me voy: Mexico at the Crossroads (p. 449), Isabel de Sena *Literature*  
Collective Violence and Political Change (p. 611), Elke Zuern *Politics*

Contemporary Global Fiction (p. 449), Bella Brodzki *Literature*

Diagramming Ethnicity: Theories, Methods, and Texts of Ethnic Studies (p. 449), Una Chung *Literature*

Divided Nation? The Political and Social Geography of U.S. Cities, Suburbs, and Metroplexes (p. 612), Raymond Seidelman *Politics*

Explosive Latin America: Guns, Terror, and Everyday Violence (p. 18), Christopher Garces *Anthropology*

From Mammies to Matriarchs: The Image of the African American Woman in Film, from Birth of a Nation to Current Cinema (p. 854), Demetria Royals *Visual Arts*

From the Particulars of Culture to Universality: A Craft Workshop (p. 930), Ernesto Mestre *Writing*

Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies (p. 257), Kathryn Tanner *Geography*

Gender and Power in the "Muslim" World (p. 740), Shahnaz Rouse *Sociology*

Global Africa: Theories and Cultures of Diaspora (p. 327), Mary Dillard *History*

Harvest! Land, Labor, and Natural Resources in Latin American History (p. 327), Matilde Zimmermann *History*

Image-Affect-Ethnic: How to Make Bodies Move (p. 452), Una Chung *Literature*

Jewish Autobiography: Between History and Literature (p. 710), Glenn Dynner *Religion*

Jewish History and Counter-History (p. 710), Glenn Dynner *Religion*  
Madness and Marginality in Latin American Literature (p. 761), Maria Negroni *Spanish*  
Muslim Literature, Film, and Art (p. 711), Kristin Zahra Sands *Religion*  
Obsession, Thought, and Form in Latin American Poetry: Reading, Writing, and Translating (p. 762), Maria Negroni *Spanish*  
Performance Practices of Global Youth Cultures (p. 453), Shanti Pillai *Asian Studies*  
Play and Culture (p. 660), Barbara Schecter *Psychology*  
Poetry Workshop: The New Black Aesthetic (p. 933), Thomas Sayers Ellis *Writing*  
Poverty and Public Policy: An Ecological and Psychobiological Approach (p. 661), Kim Ferguson *Psychology*  
Public Stories, Private Lives: Methods of Oral History (p. 327), Mary Dillard *History*  
Race in a Global Context (p. 741), Patrisia Macías *Sociology*  
Rainbow Nation: Growing Up South African in the Apartheid and Post-Apartheid Eras (p. 661), Kim Ferguson *Psychology*  
The Caribbean and the Atlantic World (p. 328), Matilde Zimmermann *History*  
The Psychology of Race and Ethnicity (p. 663), Linwood J. Lewis *Psychology*  
The World's Women During the Enlightenment (p. 329), Gina Luria Walker *History*  
Urban Poverty and Public Policy in United States (p. 329), Komozi Woodard *History*  
Visions/Revisions: Issues in U.S. Women's History (p. 330), Lyde Cullen Sizer *History*  
Women in the Black Revolt: The Lecture (p. 330), Komozi Woodard *History*  
Women in the Black Revolt: The Seminar (p. 330), Komozi Woodard *History*  
Workers, Law, and Global Justice (p. 696), K. Dean Hubbard, Jr. *Public Policy*

## 2008-2009

Full descriptions of the courses may be found under the appropriate disciplines.

African American Letters: Race Writing and Black Subjectivities (p. 457), Alwin A. D. Jones *Literature*  
African Modernities (p. 20),  
Conscience of the Nations: Classics of African Literature (p. 459), William Shullenberger *Literature*  
Contemporary World Literatures: Fictions of the Yard (p. 460), Alwin A. D. Jones *Literature*



Crossing Borders and Boundaries: The Social Psychology of Immigration (p. 666), Gina Philogene *Psychology*

Democracy and Diversity (p. 614), David Peritz *Politics*

Democratization and Inequality (p. 615), Elke Zuern *Politics*

First-Year Studies: The Question of Culture: Anthropology (p. 20),

Global Africa: Theories and Cultures of Diaspora (p. 334), Mary Dillard *History*

Globalization and Migration (p. 743), Patrisia Macías *Sociology*

Introduction to Muslim Thought and Cultures (p. 712), Kristin Zahra Sands *Religion*

In World Time: Cultural Studies of the Pacific Rim (p. 463), Una Chung *Literature*

Performing Identities: Class, Ethnicity, Gender, and Race in Contemporary Performance (p. 74), Shanti Pillai *Asian Studies*

Racial Politics and Political Thought in Twentieth-Century United States (p. 616), Jessica Blatt *Politics*

Rethinking the Racial Politics of the New Deal and Cold War Citizenship, Public Policy, and Social Welfare (p. 335), Komozi Woodard *History*

Visions/Revisions: Issues in U.S. Women's History (p. 337), Lyde Cullen Sizer *History*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

A History of African American Renaissance in the City: Hidden Transcripts of Kinship, Communities, and Culture (p. 338), Komozi Woodard *History*

Asian American Text and Image: Harold and Kumar Go Back in Time (p. 468), Una Chung *Literature*

Body Politics: A 20th-Century Cultural History of the United States (p. 339), Lyde Cullen Sizer *History*

Cultural Psychology of Development (p. 672), Barbara Schecter *Psychology*

East vs. West: Europe, the Mediterranean, and Western Asia from Alexander the Great to the Fall of Constantinople (p. 52), David Castriota *Art History*

El Norte: History of Latinos/as in the United States (p. 340), Matilde Zimmermann *History*

First-Year Studies: (W)apping the Black Arts (p. 469), Alwin A. D. Jones *Literature*

First-Year Studies: Filling the Empty Stage: A Journey through Spanish and Latin American Theatre (p. 470), Esther Fernández *Spanish*

First-Year Studies: Global Africa: Theories and Cultures of Diaspora (p. 341), Mary Dillard *History*

First-Year Studies: Making History of Non-Western Art History: Africa, Oceania, and the Americas (p. 53), Susan Kart *Art History*

Gender, Education and Opportunity in Africa (p. 342), Mary Dillard *History*

Global Images of Asia-Pacific in Late 20th Century (p. 471), Una Chung *Literature*

History of the Cuban Revolution(s), 1898 to Today (p. 343), Matilde Zimmermann *History*

Images of India: Text/Photo/Film (p. 76), Sandra Robinson *Asian Studies*

Imagining Race and Nation: The Unfinished Democratic Revolution (p. 343), Komozi Woodard *History*

Individualism and/or Diversity Reconsidered (p. 673), Marvin Frankel *Psychology*

Japanese Women: Writers and Texts (p. 472), Sayuri I. Oyama *Japanese*

Literature in Translation: Knight, Jester, Lover, Madman: <em>Don Quixote</em> and the Age of Empire (p. 472), Isabel de Sena *Literature*

Literature in Translation: "Borrachita me voy": Mexico at the Crossroads (p. 472), Isabel de Sena *Literature*

Modern Japanese Literature (p. 473), Sayuri I. Oyama *Japanese*

Mother/in Black Lit. Traditions (p. 473), Alwin A. D. Jones *Literature*

Occult Economies in Sub-Saharan Africa (p. 23), Pilgrimage, Tourism and Orientalism (p. 76), Sandra Robinson *Asian Studies*

Politics of Migration (p. 746), Patrisia Macías *Sociology*

Reading China's Revolutions through Literature (p. 76), Ellen Nesar *Asian Studies*

Regarding the Self and Others: African Stories (p. 949), Catherine McKinley-Davis *Writing*

Representing Africa (p. 24),

The Legitimacy of Modernity? Basic Texts in Social Theory (p. 618), David Peritz *Politics*

The Tao in Early Chinese Philosophy (p. 76), Ellen Nesar *Asian Studies*

Why Race?: The Psychology of Race and Ethnicity (p. 679), Linwood J. Lewis *Psychology*

Writing India: Transnational Narratives (p. 77), Sandra Robinson *Asian Studies*

## 2010-2011

Full descriptions of the courses may be found under the appropriate disciplines.

¡Sí Se Puede! Labor and Politics in Modern Latin America (p. 347), Matilde Zimmermann *History*

Across the Atlantic: Arts of the African Diaspora (p. 55), Susan Kart *Art History*

Arts of Africa from 1950 to the Present (p. 55), Susan Kart *Art History*

Arts of Africa to 1950 (p. 56), Susan Kart *Art History*  
 Based on a True Story? Latin American History  
 Through Film (p. 347), Matilde Zimmermann  
*History*  
 Borderlands: Histories of Race and Gender in the  
 U.S. Southwest (p. 348), Priscilla Murolo *History*  
 Children's Health in a Multicultural  
 Context (p. 679), Linwood J. Lewis *Psychology*  
 Chinese Philosophy: The Mind and Human  
 Nature (p. 77), Ellen Neskar *Asian Studies*  
 Collective Violence and Political Change (p. 619),  
 Elke Zuern *Politics*  
 Contemporary African Literatures: Bodies &  
 Questions of Power (p. 478), Alwin A. D. Jones  
*Literature*  
 Contemporary African Politics (p. 620), Elke Zuern  
*Politics*  
 Crossing Borders and Boundaries: The Social  
 Psychology of Immigration (p. 680), Gina  
 Philogene *Psychology*  
 Culture, Power, and Violence in Latin  
 America (p. 24), Deanna Barenboim *Anthropology*  
 Fantastic Gallery: 20th-Century Latin American  
 Short Fiction (p. 478), Maria Negroni *Spanish*  
 First Year Studies: Century of Revolution: Latin  
 America Since 1898 (p. 348), Matilde  
 Zimmermann *History*  
 First-Year Studies: Democracy and Diversity (p. 620),  
 David Peritz *Politics*  
 Gender, Education and Opportunity in  
 Africa (p. 350), Mary Dillard *History*  
 Ghosts, Monsters, and the Supernatural in Japanese  
 Fiction (p. 480), Sayuri I. Oyama *Japanese*  
 Global Feminisms (p. 480), Una Chung *Literature*  
 Globalization and Migration (p. 747), Patrisia Macías  
*Sociology*  
 Intermediate French III Francophone Voices: "Un-  
 French" Narratives (p. 247), Angela Moger  
*Literature, French*  
 Investigating Culture (p. 25),  
 Jorge Luis Borges (p. 482), Maria Negroni *Spanish*  
 New World Studies: Maroons, Rebels & Pirates  
 of the C'bean (p. 483), Alwin A. D. Jones  
*Literature*  
 On Representing Indigenous Cultures: Latin America  
 and Beyond (p. 26), Deanna Barenboim  
*Anthropology*  
 Public Stories, Private Lives: Methods of Oral  
 History (p. 351), Mary Dillard *History*  
 Reading in Taoism: The Zhuangzi (p. 77), Ellen  
 Neskar *Asian Studies*  
 Reading Ōe Kenzaburō and Murakami Haruki  
 (p. 484), Sayuri I. Oyama *Japanese*  
 Rethinking Malcolm X: Imagination and  
 Power (p. 351), Komozi Woodard *History*  
 Sacrifice (p. 77), Sandra Robinson *Asian Studies*

Self and Identity in Cultural Worlds (p. 683),  
 Linwood J. Lewis *Psychology*  
 Sickness and Health in Africa (p. 352), Mary Dillard  
*History*  
 Standing On My Sisters' Shoulders: Women in the  
 Black Freedom Struggle (p. 352), Komozi  
 Woodard *History*  
 The Literatures of Russian and African-American  
 Soul: Pushkin and Blackness, Serfs and Slaves,  
 Black Americans and Red Russia (p. 486),  
 Melissa Frazier *Russian, Literature*  
 Western Discourses: African Conflicts and  
 Crises (p. 621), Elke Zuern *Politics*  
 Yoga and Ayurveda (p. 78), Sandra Robinson *Asian*  
*Studies*  
 "New" World Literatures: Fictions of the  
 Yard (p. 487), Alwin A. D. Jones *Literature*

## 2011-2012

Full descriptions of the courses may be found under the appropriate disciplines.

African American Literature Survey  
 (1789-2011) (p. 487), Alwin A. D. Jones  
*Literature*  
 Arts of the African Continent (p. 58), Susan Kart *Art*  
*History*  
 Arts of the Americas: The Continents Before  
 Columbus and Cortés (p. 59), Susan Kart *Art*  
*History*  
 Beyond the Matrix of Race: Psychologies of Race and  
 Ethnicity (p. 685), Linwood J. Lewis *Psychology*  
 Borges (p. 488), Maria Negroni *Spanish*  
 Bullies and Their Victims: Social and Physical  
 Aggression in Childhood and  
 Adolescence (p. 686), Carl Barenboim *Psychology*  
 Children's Health in a Multicultural  
 Context (p. 686), Linwood J. Lewis *Psychology*  
 Chinese Philosophy: Tao, Mind, and Human  
 Nature (p. 78), Ellen Neskar *Asian Studies*  
 Conscience of the Nations: Classics of African  
 Literature (p. 489), William Shullenberger  
*Literature*  
 Creating New Blackness: The Expressions of the  
 Harlem Renaissance (p. 489), Alwin A. D. Jones  
*Literature*  
 Culture and Mental Illness (p. 26),  
 Culture and Mental Illness (p. 26),  
 Field Methods in the Study of Language and  
 Culture (p. 27), Aurora Donzelli *Anthropology*  
 First-Year Studies: Cultures and Arts of India (p. 79),  
 Sandra Robinson *Asian Studies*  
 First-Year Studies: The Sixties (p. 355), Priscilla  
 Murolo *History*

**First-Year Studies: "In the Tradition": An Introduction to African American History and Black Cultural Renaissance** (p. 355), Komozi Woodard *History*

**Food, Agriculture, Environment, and Development** (p. 262), Joshua Muldavin *Geography*

**From the Plantation to the Prison: Criminal Justice Policies** (p. 698), Rima Vesely-Flad *Public Policy*

**Gender, Education, and Opportunity in Africa** (p. 356), Mary Dillard *History*

**Global Intertextualities** (p. 492), Bella Brodzki *Literature*

**Home and Other Figments: Qualitative Approaches to Exile and Immigration** (p. 687), Sean Akerman *Psychology*

**Hunger and Excess: Histories, Politics, and Cultures of Food** (p. 212), Charles Zerner *Environmental Studies*, Persis Charles *History*

**Ideas of Africa: Africa Writes Back** (p. 357), Mary Dillard *History*

**Images of India: Text/Photo/Film** (p. 79), Sandra Robinson *Asian Studies*

**Imperial Russia: Power and Society** (p. 357), Philip Swoboda *History*

**In/Migration: How Immigrants and Migrants Changed New York City From a Small Trading Post to an Emerging World Metropolis** (p. 357), Rona Holub *History*

**Introduction to Anthropology: Debates, Controversies, and Re/visions** (p. 27),

**Introduction to Development Studies: The Political Ecology of Development** (p. 263), Joshua Muldavin *Geography*

**Language, Culture, and Performance** (p. 28), Aurora Donzelli *Anthropology*

**Language and Race: Constructing the Self and Imagining the Other in the United States and Beyond** (p. 28), Aurora Donzelli *Anthropology*

**Literature in Translation: Fantastic Gallery: 20th-Century Latin American Short Fiction** (p. 493), Maria Negroni *Spanish*

**Machines: A Critique of New Media** (p. 493), Una Chung *Literature*

**Making History of Non-Western Art History: Africa, Oceania, and the Americas** (p. 59), Susan Kart *Art History*

**Political Language and Performance** (p. 29), Aurora Donzelli *Anthropology*

**Poverty in America: Integrating Theory, Research, Policy & Practice** (p. 689), Kim Ferguson *Psychology*

**Public Stories, Private Lives: Methods of Oral History** (p. 358), Mary Dillard *History*

**Reform and Revolution in the Contemporary Middle East and North Africa** (p. 358), Hamid Rezaei *Politics*

**Sickness and Health in Africa** (p. 359), Mary Dillard *History*

**Slavery: A Literary History** (p. 495), William Shullenberger *Literature*

**Spoken Wor(l)ds: African American Poetry From Black Arts to Hip Hop (1960-2012)** (p. 495), Alwin A. D. Jones *Literature*

**Structure and Change in Life Historical Accounts** (p. 690), Sean Akerman *Psychology*

**Studying Men and Masculinities** (p. 690), Linwood J. Lewis *Psychology*

**The Anthropology of Life Itself** (p. 29), Robert R. Desjarlais *Anthropology*

**The Black Arts Renaissance and American Culture: Rethinking Urban and Ethnic History in America** (p. 359), Komozi Woodard *History*

**The Offensive Against Civil Rights: Crime Policy and Politics** (p. 699), Rima Vesely-Flad *Public Policy*

**Writing India: Transnational Narratives** (p. 80), Sandra Robinson *Asian Studies*

# Film History

## 2002-2003

### Chinese Cinemas Past and Present

*Augusta Palmer*

*Open—Year*

American interest in Chinese cinema has increased dramatically with the international success of films like Ang Lee's *Crouching Tiger, Hidden Dragon*, but the rich aesthetic and cultural history of Chinese cinemas has been left largely unexplored. This course will examine the cinemas of Hong Kong, Taiwan, and the People's Republic of China in the context of the immense political and cultural transformations that have shaped China over the past century. In the first semester, we will examine the history of Chinese cinemas, including the Shanghai golden age of the 1930s and the separation of Chinese cinema into three distinct industries in the 1950s. The second half of the course will focus on contemporary Chinese cinemas, including the films of the Hong Kong New Wave, the New Taiwan Cinema, and the P.R.C.'s Fifth and Sixth Generation filmmakers. Filmmakers to be studied include Fei Mu, Xie Jin, Zhang Yimou, Hou Hsiao-Hsien, and Tsui Hark. Throughout the course, readings and lectures will allow students to explore cinematic representations of nationalism, cultural identity, and gender in the context of greater China's literary, cultural, and political history.

### French Cinema Since 1945

*Malcolm Turvey*

*Intermediate—Fall*

Postwar French film culture is often viewed as the birthplace of cinephilia. Intellectuals, artists, and much of the public in general consumed films voraciously and debated their significance within the context of larger trends in French intellectual life, such as Marxism, existentialism, phenomenology, and later structuralism, psychoanalysis, the "nouveau roman," and poststructuralism. The prewar cine-club movement was revived and grew to 200 clubs and approximately 100,000 members by 1954. Cinema was taught at universities for the first time. And important film publications were started — *La Revue du Cinema* (1946), *Cahiers du cinema* (1951), and *Positif* (1952) — in which theoretical debates about the nature and functions of cinema could take place, debates that had a direct impact on filmmaking. While there are precedents for nearly all of this in the 1920s, the vitality of postwar French film culture helped to give rise to one of the richest national cinemas in the history of film. This course will examine in depth the various achievements of French filmmakers since 1945 — the

so-called Tradition of Quality that emerged during and after the Occupation, the return of older exiled filmmakers after the war, French film noir, the New Wave, the "Left Bank" group, political modernism of the 1960s, feminist modernism and the new Tradition of Quality of the 1970s, and the "cinema du look" of the 1980s. We will examine the political, cultural, and economic conditions that gave rise to these achievements, as well as the most important debates in French film theory and criticism of the period. Filmmakers to be studied include Henri-Georges Clouzot, Jean Renoir, Max Ophuls, Robert Bresson, Jacques Tati, Jean-Pierre Melville, Francois Truffaut, Jean-Luc Godard, Alain Resnais, Agnes Varda, Jacques Demy, Chris Marker, Jean Rouch, Chantal Akerman, Bertrand Blier, Jean-Jacques Beineix, and Leos Carax. Restricted to students who have taken an introductory film aesthetics class.

### Introduction to Film Interpretation

*Malcolm Turvey*

*Lecture, Open—Spring*

Like any artistic medium, cinema possesses its own unique formal and stylistic features that shape the meaning of any film, features that other media, such as painting and literature, do not possess. Anyone who wishes to interpret films competently must first be able to identify these unique features and the way they function — even a sophisticated knowledge of other media will not suffice to be a skilled interpreter of film. This introductory course in film aesthetics is designed to equip students with the basic concepts for analyzing film form and style, thereby enabling students to become competent film interpreters. Throughout, emphasis will be placed on the ways film form and style shape the meaning of a film. Filmmakers to be studied include Orson Welles, Vsevolod Pudovkin, Jean Renoir, Kenji Mizoguchi, Jacques Tati, Robert Bresson, Martin Scorsese, Vittorio de Sica, Ingmar Bergman, Wong Kar-wai, Alfred Hitchcock, and David Lynch. We will also examine the film genre of comedy.

### Soviet Literature and Film of the 1920s and 1930s

*Melissa Frazier, Malcolm Turvey*

*Intermediate—Spring*

The Communist revolution of 1917 gave rise to a creative explosion in all aspects of Russian art, as the avant-garde sought to create new types of art for the new society. While the movement cut across all media, this course will focus on two in particular: the already well-established tradition of Russian literature and the still relatively new enterprise of Russian film. The relations between Soviet literature and film are indeed very close, as writers and filmmakers such as Shklovsky, Pudovkin, Zamiatin, Vertov, Babel, and Eisenstein knew each

other's work and sometimes even experimented in both forms. Literature and film of the period also share common concerns of both content and form, concerns that will be illuminated by the juxtaposition of the two media. The topics that we will explore in the course include theories of de-familiarization and of montage, utopian images of the machine and of a futuristic world, issues of gender, and finally the transformation of the avant-garde art of the 20s to the Socialist realism of the 30s.

## The Art of Film

**Gilberto Perez**

*Lecture, Open—Fall*

This course aims to give students an overview of world cinema in the hundred years of its history. We will cover various aspects of cinema: the Hollywood film, the European and Japa-nese film, films from the Third World, avant-garde films, and documentary films. We will look into important movements: American silent comedy, German Expressionism, Soviet montage, French Surrealism and Realism, the American avant-garde, Italian Neorealism, and the French "New Wave." We will begin at the beginning, with the films of the inventors of film — Edison and the Lumière brothers — and with the early period of the "cinema of attractions" in which films, like the circus, were not particularly interested in telling stories. The making of film into a storytelling medium — the forging of a language of camera and performance for enactment of dramatic stories on the screen — will centrally concern us. We will examine several of the major achievements of the mainstream cinema of storytelling. We will also examine significant alternatives to the mainstream. We will devote attention to theory, which concerns itself with the properties and effects of the medium; we will consider different theories of film and their relation to the practice of filmmakers. We will consider films in relation to the culture and society that produced them.

## The Rhetoric of Film

**Gilberto Perez**

*Advanced—Fall*

In an era that mistrusts certainties and embraces differences, rhetoric — the study of argument and persuasion — is much called for. Rhetoric is always relative rather than absolute; it is not, as is sometimes thought, the opposite of truth, but it regards truth as open to question and considers different paths that can be taken to the truth, always keeping in mind the concrete social situations in which those paths are taken. In this course we will study the means, the forms, and the effects of rhetoric in the art of film. We will look at films of different provenances and persuasions, some more obviously rhetorical, more clearly aiming to have an impact on us, others working on us more subtly or indirectly. We will examine the different ways in

which films address us and engage us, move us and orient us, the different transactions that films propose with their audiences. Rhetoric could be said to stand between poetics and reception studies. Whereas poetics looks at the work and its construction and the study of reception looks at the audience and its response, rhetoric looks at the way construction elicits response, the way the work works on the audience. Rhetoric provides a meeting place for aesthetic and social concerns, the pursuit of theory and the examination of practice, scrutiny of the work, and attention to historical circumstance. This course presupposes on the part of the student a fairly considerable critical and theoretical sophistication, if not in the study of film then in the study of literature and art.

## 2003-2004

### American Avant-Garde and Documentary Film Since 1945

**Malcolm Turvey**

*Open—Spring*

Since World War II, an enormously rich, vibrant tradition of avant-garde filmmaking has existed in the United States. During the same period, innovative documentary filmmakers have experimented with the documentary form in exciting ways, creating new types of documentary film. This course will examine these considerable achievements in depth. We will look at how avant-garde filmmakers in the 1950's updated prewar avant-garde genres, such as the abstract film and the "psychodrama" associated with Surrealism, and how they pioneered new genres, such as the lyrical film and compilation film; the influence of artists such as John Cage and artistic movements such as Fluxus, Pop, Minimalism, and Conceptual art on avant-garde filmmaking in the 1960's; the so-called Structural film of the late 1960's and 1970's and the re-engagement with narrative at the end of the 1970's; and the pluralism that has existed since. At the same, we will be examining how postwar documentarians began using lighter, more mobile equipment and abandoning scripts and traditional ways of organizing documentary material in order to capture unpredictable events spontaneously and to allow documentary subjects to "speak for themselves"; how this development, often known as "direct cinema," itself came to be questioned by documentarians using reflexive techniques and fiction to interrogate the "objectivity" of documentary in the 1960's and 1970's; and how "synthetic" documentaries combining a variety of formal principles, such as spontaneous recording and staged reenactments, have emerged in the last few decades. We will also consider the economic and institutional contexts within which American avant-garde and documentary filmmakers have operated and their relation to social and political trends, such as the

counterculture. This class will meet twice a week; in addition, there will be two separate, mandatory screenings per week.

## Cinema and Society

**Gilberto Perez**

*Lecture—Year*

All art is social—it is made for an audience, presented to a public—and a popular art such as the movies is perhaps more social than most. In this course we will deal with the art of film in its nexus with society and in connection with social, cultural, and political issues. We will certainly not neglect the art of film—this is not a course in sociology, cultural studies, or political science—but we will consider the art in relation to the society in which it was made and to which it speaks. We will begin at the beginning of the movies, a century ago, and we will cover a wide range of films from different periods and countries and of different motivations and persuasions, reaching forward to the present time. We will be concerned both with socially conscious and political partisan films and with films raising social and political issues less explicitly, maybe even unconsciously, but no less significantly. We will examine not just the content but also the form of films, the techniques of expression, the conventions of representation, the modes of transaction with the audience—and the ways in which these carry social and political implications.

## Film Theory

**Malcolm Turvey**

*Intermediate—Year*

What is cinema? Is it a mass entertainment medium or an art? And if it is an art, how is it different to other artistic mediums to which it bears a resemblance, such as theatre and literature? Is it a tool of enlightenment that reveals reality as it really is or a tool of deception offering merely an “illusion” of reality? How does it affect viewers, cognitively and emotionally? Can it change society for the better, or does it merely reproduce relations of power, relations of class, race, gender, and sexual orientation? These, and many other fascinating questions, have been debated widely by film theorists—many of them also filmmakers—almost since cinema’s inception in the 1890’s. Due to cinema’s enormous popularity in the twentieth century, they have also attracted the attention of intellectuals more generally, such as Rudolf Arnheim, Walter Benjamin, Theodor Adorno, Roland Barthes, and Gilles Deleuze. Film theory has, moreover, tended to be an interdisciplinary affair, drawing on the latest developments in psychology, anthropology, sociology, linguistics, the natural sciences, and philosophy. This course will survey the rich history of film theory in depth. Beginning with the psychologist Hugo Munsterberg’s 1916 *The Photoplay*, the first work to systematically draw on contemporary psychology to

answer questions about the cinema, we will examine the debates about cinema’s nature and functions that emerged in the 1920’s; the widespread, utopian belief in its potential to change both human beings and society for the better prevalent before World War II; the countervailing view, often held by Marxists, that the cinema is a tool of domination and control; the turn since World War II to theoretical paradigms such as linguistics, psychoanalysis, and cognitivism to answer questions about the cinema; feminist and postcolonial interventions into film theory in the 1970’s and 1980’s; and the wholesale critique of film theory undertaken by theorists and philosophers trained in Anglo-American analytical philosophy since the 1990’s. We will end by asking whether theory is a logically appropriate methodology for answering questions about humanistic phenomena such as the cinema. The only prerequisite for this course is a commitment to analytical thinking, in-depth reading, and rational debate.

## First-Year Studies: History of Film

**Gilberto Perez**

*FYS*

This course is an introduction to the history of the art of film from its beginnings at the turn of the twentieth century to the present time. Form and meaning in the film medium, the techniques of film and their expressive uses and effects, will be the object of study. A wide range of films will be covered—older and more recent, mainstream and alternative, films from countries all over the world. The transaction between films and their audiences—the ways in which a movie moves us, how it engages and orients its viewers, how it affects us and influences us—will be a central concern. Films will be considered in relation to the culture and society in which they were made. Special attention will be paid to the work of several major filmmakers. Students who feel disinclined to watch silent films, avant-garde films, films in black and white, or foreign films should not enroll in this course.

## Hollywood and “Independent” Cinema Since 1960

**Malcolm Turvey**

*Open—Fall*

The American film industry has undergone many fascinating aesthetic, economic, technological, and social changes since the end of Hollywood’s “classical” era in the 1950’s, one of the most important being the emergence of different types of “independent” cinema. This course will examine these changes in depth. We will look at the various innovations introduced into film form and style by creative filmmakers and the numerous attempts to establish a “personal,” “art” cinema both inside and outside the major Hollywood studios; the tendency toward “updating” and “paying homage” to

classical Hollywood genres and directors that arose in the 1970's; and the rise of previously minor genres, such as horror, science fiction, and B movie action serials. We will consider the various transformations that have occurred in the economic structure of the industry, such as the emergence of the "blockbuster" since the late 1970's; the impact of new technologies, from new lenses and cameras and multitrack Dolby stereo sound to TV, video, cable, and satellite; how the steady relaxation of censorship since the 1960's has given rise to much more explicit sex, violence, and politics in both studio and "independent" films; and the targeting of specific audiences, such as youth, African-Americans, and more recently Asian-Americans, Spanish-Americans, and gays and lesbians. Two central questions will be asked throughout: To what extent has American cinema really changed since the classical era? And to what extent is "independent" cinema truly independent of the major Hollywood studios? We will end by speculating about the impact of new digital production and exhibition technologies. This class will meet twice a week; in addition, there will be two separate, mandatory screenings per week.

## 2004-2005

### Classical Hollywood Comedy

*Malcolm Turvey*

*Intermediate—Spring*

In this course, although some consideration will be given to pre- and postclassical comedy, our primary focus will be on the two great comic traditions of Hollywood's classical period (1920-1960): the comedian tradition (Keaton, Chaplin, Harold Lloyd, Laurel and Hardy, the Marx Brothers, Mae West, Bob Hope, Jerry Lewis) and the romantic comedy tradition (*Old Wives for New*, *The Lady Eve*, *Monkey Business*, *Pillow Talk*). We will pay equal attention to the creative innovations of each individual comedian, film, and/or filmmaker, and the genre's general aesthetic norms and patterns. We will examine the way economic (the studio system), technological (the coming of sound), and cultural (changing attitudes toward marriage and divorce) forces have shaped the genre. We will also address some of the larger philosophical and social questions it raises, such as what is humor? Can film comedy be subversive, helping to change society? Finally, we will consider the question of whether there is such a thing as "postclassical" comedy. This class meets once per week. In addition, there will be two separate, mandatory screenings per week.

### First-Year Studies: The Aesthetics and History of Film

*Malcolm Turvey*

*FYS*

This class is designed to introduce students to the study of film aesthetics and history. In the first semester, we will examine the basic aesthetic features of film: its stylistic techniques, such as editing, cinematography, and sound, as well as its various narrative and nonnarrative forms. Anyone who wishes to study film must first be able to identify these aesthetic features and the variety of ways they function. Filmmakers to be studied include Vsevolod Pudovkin, Jean Renoir, Orson Welles, Alfred Hitchcock, Jacques Tati, Vittorio de Sica, Ingmar Bergman, Jean-Luc Godard, Martin Scorsese, and David Lynch. We will also examine the film genre of comedy. In the second semester, we will turn our attention to film history, using as our example the American film industry since the 1950's. We will look at the various innovations introduced into film form and style by individual filmmakers, as well as larger aesthetic trends, such as the emergence of an American "art" cinema toward the end of the 1960's. We will consider the transformations that have occurred in the economic structure of the industry, such as the rise of "independent" production in the 1950's; the impact on cinema of new technologies, such as TV, video, cable, and satellite; and the influence of larger social changes in American society, such as the "sexual revolution" of the 1960's. We will end by speculating about the impact of new digital production and exhibition technologies. This class will meet twice a week; in addition, there will be two separate, mandatory screenings per week.

### Rhetoric of Film

*Gilberto Perez*

*Advanced—Year*

How movies move us, the different ways in which they engage us and affect us, the impact and influence they have on us, will be the subject of study. Rhetoric is the art of persuasion, the endeavor to influence others, and in this course we will look into the various means of persuasion employed in films with the aim of influencing the spectator's response. We will examine the forms and techniques of the film medium with an emphasis on their effect on the spectator. Special attention will be paid to tropes and figures of film rhetoric, classical tropes—metaphor, synecdoche, metonymy, irony—as well as specifically cinematic figures of arrangement like the close-up, the reverse angle, cross-cutting, and camera movement. Identification will be a central concern. We will examine how identification is always partial—both in the sense of incomplete and in the sense of biased—and how our identification with characters usually enters into a larger rhetorical play of identification by which, for example, a character represents a group or becomes

associated with a cause or an idea. This course will focus on the transaction between movies and their audiences and will attend to the concrete social situation in which that transaction takes place. We will study the workings of persuasion in a variety of films from different times and places, in different genres and styles, and with different designs on the spectator.

*This is an advanced course. Previous study of film is expected. Permission of the instructor is required.*

## The American Horror Film

**Malcolm Turvey**

*Intermediate—Fall*

Frankenstein; Dracula; The Thing from Another World; Psycho; Night of the Living Dead; Rosemary's Baby; The Exorcist; Carrie; Halloween; Alien; The Silence of the Lambs; Scream—these are just some of the influential films we will be watching in order to study the ways in which American horror films and their monsters have been designed to make their audiences feel horrified. We will pay equal attention to the creative innovations of each individual film and/or filmmaker, and the genre's general aesthetic patterns and norms. We will examine whether the genre reflects, if not promotes, the fears and prejudices of American society. And we will address some of the larger philosophical questions raised by the genre: what, precisely, is horror? Why do we enjoy watching films that make us feel ostensibly undesirable emotions such as fear and disgust, emotions which, in our ordinary lives, we tend to avoid? This class meets once per week. In addition, there will be two separate, mandatory screenings per week.

## The Art of Film

**Gilberto Perez**

*Lecture, Open—Year*

This course aims to give students an overview of world cinema in the hundred years of its history. We will cover various aspects of cinema: the Hollywood film, the European and Japanese film, films from the third world, avant-garde films, and documentary films. We will look into important movements: American silent comedy, German Expressionism, Soviet montage, French Surrealism and Realism, the American avant-garde, Italian Neo-Realism, and the French "New Wave." We will begin at the beginning, with the films of the inventors of film—Edison and the Lumiere brothers—and with the early period of the "cinema of attractions" in which films, like the circus, were not particularly interested in telling stories. The making of film into a storytelling medium—the forging of a language of camera and performance for enactment of dramatic stories on the screen—will centrally concern us. We will examine several of the major achievements of the mainstream cinema of storytelling. We will also examine significant alternatives to the mainstream. We

will devote attention to theory, which concerns itself with the properties and effects of the medium; we will consider different theories of film and their relation to the practice of filmmakers. We will consider films in relation to the culture and society that produced them.

## 2005-2006

### Experimental Film Until 1945

**Malcolm Turvey**

*Intermediate—Fall*

For the first time in the 1920's, cinema came to be widely accepted as an artistic medium. The result was an outpouring of creativity. Filmmakers and artists in the United States, France, Germany, and the Soviet Union experimented with film in a number of exciting ways, often producing theory and criticism in tandem with their cinematic experiments. Artists working primarily in other media, such as Fernand Léger and Marcel Duchamp, as well as filmmakers belonging to cross-media avant-garde movements, such as Dada and Surrealism, made some of the most enduring avant-garde films of all time. Meanwhile, narrative filmmakers created a variety of innovative alternatives to the classical Hollywood form and style that was adopted internationally in the 1920's, including German Expressionism, French Impressionism, and Soviet montage. Finally, documentary filmmakers experimented with novel forms of documentary, including the city film and Surrealist ethnography. This course will examine in depth all of these considerable achievements and pay attention to the historical conditions that gave rise to them. We will also read about the theories and ideas behind them.

*Intermediate. Open to any student who has taken a film history or art history course.*

### Hitchcock and Godard

**Malcolm Turvey**

*Intermediate—Spring*

Alfred Hitchcock and Jean-Luc Godard are, arguably, the most influential filmmakers in the history of cinema. This course will examine their work in depth, with the first half of the semester devoted to Hitchcock, the second to Godard. We will trace the continuities and changes—both stylistic and thematic—in their films by starting at the beginning of each filmmaker's oeuvre and working forward, watching at least two films per week. We will examine the variety of historical forces—aesthetic, economic, technological, cultural, and political—shaping their work, as well as read the writings of, and interviews with, each filmmaker, and a variety of criticism. We will end by considering their influence on cinema.



*Intermediate. Open to any student who has taken a film history course.*

## Introduction to the Aesthetics and History of Film

**Malcolm Turvey**  
*Lecture, Open—Year*

This class is designed to introduce students to the study of film aesthetics and history. In the first semester, we will examine the basic aesthetic features of film: its stylistic techniques, such as editing, cinematography, and sound, as well as its various narrative and nonnarrative forms. Anyone who wishes to study film, or be a competent film interpreter, must first be able to identify these aesthetic features and the variety of ways they function. In the second semester, we will turn our attention to film history, using French cinema as our example. Beginning in the 1910's, we will examine how French filmmakers created alternatives to mainstream narrative cinema, defined the "essence" of film art, dealt with the coming of sound in the late 1920's, and responded to the rise of the Popular Front in the 1930's and the German occupation and Vichy government during WWII. We will consider the so-called Tradition of Quality that emerged during and after the occupation; French film noir; the New Wave; the "Left Bank" group; political modernism of the late 1960's; feminist film of the 1970's; and the "cinema du look," heritage film, and "new realism" of the 1980's and 1990's. At all times we will pay careful attention to the historical conditions that gave rise to these trends, as well as the most important debates in French film theory and criticism. There will be two separate screenings per week in addition to two lectures and a biweekly group conference, attendance at all of which is mandatory.

## Melodrama in the Movies

**Gilberto Perez**  
*Intermediate—Fall*

What's the difference between tragedy and melodrama? When asked this question, a distinguished Sarah Lawrence teacher once replied: "If you don't like it, it's melodrama." No doubt because it is popular art—while tragedy is high art—melodrama has often been regarded as inferior. Melodrama began after the French Revolution, and it could be described as the tragedy of the people—or, perhaps more accurately, as the tragedy of the middle class, private rather than public tragedy—while traditional tragedy was about the high and mighty, the death of kings. In the popular art of the movies, melodrama has been a major genre from the silent era to the present time. Like tragedy, melodrama stirs our emotions, and the prejudice against melodrama is largely a prejudice against emotion. And it is largely a male prejudice, belonging to men who think that tears are a sign of weakness and dismiss melodrama as a

tearjerker for women. Feminist film scholars have devoted considerable attention to melodrama, and in this course we will look into their work. But melodrama does not appeal to women alone. A study of melodrama is an inquiry into what moves us and how and why it moves us, men and women alike. Sometimes melodrama is said to be simplistic and sentimental, to divide virtue too neatly from vice, the good guys we cheer from the bad guys we hate. But we will see that melodrama, like tragedy, is capable of nuance and moral complexity as well as strong sentiment. In this course we will examine the various forms of movie melodrama, the different ways in which sad stories have been told on the screen.

## Rhetoric of Film

**Gilberto Perez**  
*Advanced—Year*

How movies move us, the different ways in which they engage us and affect us, the impact and influence they have on us, will be the subject of study. Rhetoric is the art of persuasion, the endeavor to influence others, and in this course we will look into the various means of persuasion employed in films with the aim of influencing the spectator's response. We will examine the forms and techniques of the film medium with an emphasis on their effect on the spectator. Special attention will be paid to tropes and figures of film rhetoric, classical tropes—metaphor, synecdoche, metonymy, irony—as well as specifically cinematic figures of arrangement like the close-up, the reverse angle, cross-cutting, and camera movement. Identification will be a central concern. We will examine how identification is always partial—both in the sense of incomplete and in the sense of biased—and how our identification with characters usually enters into a larger rhetorical play of identification by which, for example, a character represents a group or becomes associated with a cause or an idea. This course will focus on the transaction between movies and their audiences and will attend to the concrete social situation in which that transaction takes place. We will study the workings of persuasion in a variety of films from different times and places, in different genres and styles, and with different designs on the spectator.

*This is an advanced course. Previous study of film is expected. Permission of the instructor is required.*

## 2006-2007

### African and Middle Eastern Cinema

**Rahul Hamid**  
*Open—Spring*

This course covers the enormously rich history of African and Middle Eastern cinema since the 1960's. We will examine various concerns addressed by a wide

variety of filmmakers from these regions, such as colonialism, postcolonialism, the precolonial past, Arab self-criticism, modernism and realism, the oral tradition, the politics of land, and religion. We will also read key theoretical and historical texts, such as Frantz Fanon's *The Wretched of the Earth* and Edward Said's *Culture and Imperialism*, which will help us to better understand these concerns. However, throughout the course, emphasis will be placed on the considerable artistic achievements of African and Middle Eastern filmmakers, achievements that are often overlooked in favor of their sociopolitical themes and arguments.

*Open to any interested student.*

## Art of Film

**Gilberto Perez**

*Lecture—Year*

This course aims to give students an overview of world cinema in the hundred years of its history. We will cover various aspects of cinema: the Hollywood film, the European and Japanese film, films from the third world, avant-garde films, and documentary films. We will look into important movements: American Silent Comedy, German Expressionism, Soviet Montage, French Surrealism and Realism, the American Avant-Garde, Italian Neorealism, and the French "New Wave." We will begin at the beginning, with the films of the inventors of film—Edison and the Lumière brothers—and with the early period of the "cinema of attractions" in which films, like the circus, were not particularly interested in telling stories. The making of film into a storytelling medium—the forging of a language of camera and performance for enactment of dramatic stories on the screen—will centrally concern us. We will examine several of the major achievements of the mainstream cinema of storytelling. We will also examine significant alternatives to the mainstream. We will devote attention to theory, which concerns itself with the properties and effects of the medium, and we will consider different theories of film and their relation to the practice of filmmakers. We will also consider films in relation to the culture and society that produced them.

*Open to any interested student.*

## Contemporary Theory and Philosophy of Film

**Malcolm Turvey**

*Intermediate—Spring*

From the 1960's through the 1980's, film theorizing was dominated by a heady brew of structuralism, post-structuralism, psychoanalysis, Marxism, and continental philosophy, a paradigm that came to be known as Marxist-psychoanalytic-semiology. In the 1980's, a new generation of film theorists emerged, informed by

Anglo-American analytical philosophy and cognitivist psychology. Schooled in conceptual analysis and theory building, these theorists revealed most of the Marxist-psychoanalytic-semiotic paradigm that had preceded them to be a mixture of politically correct dogma and fashionable nonsense. They then set about constructing new theories of film. This class will survey the theoretical achievements of this new generation of film theorists. Each week, we will examine recent theories of a different phenomenon: the nature of film as a medium, fiction, documentary, narrative, emotional response, identification, interpretation, and ideology, to name but a few. We will also look at the film theory of Gilles Deleuze, the one new film theory informed by continental philosophy to have emerged in recent years. We will end by asking whether theory is a logically appropriate methodology for answering questions about humanistic phenomena such as the cinema. Students interested in taking this class should note that they will learn little about the history of the cinema, and they will be watching films only when they pertain to the theories the students read. Students should therefore already be broadly familiar with the history of the cinema, and, ideally, have read some film theory before. They should also be committed to analytical thinking, in-depth reading, and rational debate.

*Intermediate. Open to sophomores and above.*

## First-Year Studies: History of Film

**Gilberto Perez**

*FYS*

This course is an introduction to the history of the art of film from its beginnings at the turn of the twentieth century to the present time. Form and meaning in the film medium, the techniques of film and their expressive uses and effects, will be the object of study. A wide range of films will be covered, older and more recent, mainstream and alternative, films from countries all over the world. The transaction between films and their audiences—the ways in which a movie moves us, how it engages and orients its viewers, how it affects us and influences us—will be a central concern. Films will be considered in relation to the culture and society in which they were made. Special attention will be paid to the work of several major filmmakers. Students disinclined to watch silent films, avant-garde films, films in black and white, or foreign films should not enroll in this course.

## Iranian Cinema

**Jason Mohaghegh**

*Open—Fall*

This course covers the history of Iranian cinema, including its recent rise to the forefront of world cinema. We will devote equal attention to the considerable achievements of specific films and

filmmakers and the larger trends they exemplify, such as transformation, resistance, disenchantment, the unreal, time/space, and desire. We will also examine the innovative techniques, images, and concepts introduced by Iranian filmmakers into world cinema and their role in the creation of a Third Cinema. Ultimately, the course seeks to look beyond simply the Iranian context in search of a more expansive account of its place within global debates over the future of world cinema.

*Open to any interested student.*

## **2007-2008**

### **Cinema and Society**

**Gilberto Perez**

*Lecture, Open—Year*

All art is social—it is made for an audience, presented to a public—and a popular art such as the movies is perhaps more social than most. In this course, we will deal with the art of film in its nexus with society and in connection with social, cultural, and political issues. We will certainly not neglect the art of film—this is not a course in sociology, cultural studies, or political science—but we will consider the art in relation to the society in which it was made and to which it speaks. We will begin at the beginning of the movies, a century ago, and we will cover a wide range of films from different periods and countries and of different motivations and persuasions, reaching forward to the present time. We will be concerned both with socially conscious and political partisan films and with films raising social and political issues less explicitly, maybe even unconsciously, but no less significantly. We will examine not just the content but also the form of films, the techniques of expression, the conventions of representation, the modes of transaction with the audience—and the ways in which these carry social and political implications.

### **Editing and the Long Take**

**Malcolm Turvey**

Until the 1960's, historians of film tended to group filmmakers into two opposing stylistic paradigms: those who rely primarily on editing and those who eschew editing in favor of the long take. Although filmmakers today are happier to use and combine both techniques, these paradigms still survive (compare, for example, Oliver Stone with Gus Van Sant). This course will closely examine the wide variety of creative ways filmmakers have used these two basic techniques throughout the history of the cinema, focusing on editing in the first semester and the long take in the second. We will study those who have made original contributions to the art of editing and the long take, as well as those who exemplify broad stylistic trends, both American and international, mainstream and avant-

garde. We will also read the theories behind their use and the work of historians of film style who have charted their diverse manifestations. We will end by examining the impact that digital technologies are having on these techniques. We will meet once a week; in addition, there will be two separate, mandatory screenings per week.

*Open to juniors and above who have taken at least one course in film.*

## **First-Year Studies: The Aesthetics and History of Film**

**Malcolm Turvey**

This course is designed to introduce students to the art of film and its rich history. In the first semester, we will examine film's basic aesthetic features: its stylistic techniques, such as editing, cinematography, and sound, as well as its narrative and nonnarrative forms. Anyone who wishes to study film must first be able to identify these aesthetic features and the variety of ways they function. In the second semester, we will turn our attention to film history, looking at the major films, filmmakers, and film movements from the birth of cinema until the present day. The course will heighten students' aesthetic appreciation of any film by enabling them to notice and evaluate the creative choices made by filmmakers of all varieties. We will meet twice a week; in addition, there will be two separate, mandatory screenings per week.

### **The Documentary Image**

**Gilberto Perez**

The photographic image has a distinctive documentary quality. It is an image made of light directly received by the camera from things in the world. "From a real body, which was there, proceed radiations which ultimately touch me, who am here," as Roland Barthes put it in his book on photography. With regard to the movies, a medium of animated photographs, Robert Warshow held that "what the camera reproduces has almost always on the most literal level the appearance of reality." But most movies are fictional, staged for the camera, and even documentaries are often to some extent staged or in any case arranged to produce a meaning and have an effect on us. What we watch on the screen is not what we would experience in real life. Cinema is artifice rather than reality. And yet in various ways the artifice of cinema relies on that appearance of reality, that documentary quality peculiar to the camera's picture of things. Both documentaries and fiction films tend to blur the boundary between fiction and documentary. In this course, we will study the documentary film, its history and achievements, the work of such notable practitioners as Louis Lumière, Dziga Vertov, Robert Flaherty, Luis Buñuel, Leni Riefenstahl, Humphrey Jennings, Richard Leacock, D. A. Pennebaker,

Michelangelo Antonioni, Alain Resnais, Chris Marker, Jean Rouch, Claude Lanzmann, Jean-Luc Godard, Werner Herzog, Abbas Kiarostami, Errol Morris, Ross McElwee, Michael Moore, and Spike Lee, among others. We will also look into a number of fiction films that significantly incorporate elements of documentary.

## 2008-2009

### History of Experimental Film

#### Malcolm Turvey

For the first time in the 1920's, film came to be widely accepted as an artistic medium. The result was an outpouring of creativity. Filmmakers and artists in the United States, France, Germany, and the Soviet Union experimented with film in a number of exciting ways, often producing theory and criticism in tandem with their cinematic experiments. Artists working primarily in other media, such as Fernand Léger and Marcel Duchamp, as well as filmmakers belonging to cross-media avant-garde movements, such as Dada and Surrealism, made some of the most enduring avant-garde films of all time. Meanwhile, documentary filmmakers experimented with novel forms of documentary, including the city film and Surrealist ethnography. In the first semester, we will examine in depth all of these considerable achievements. In the second, we will turn our attention to experimental film in the United States following World War II, observing how filmmakers updated prewar experimental genres such as the abstract film and the "psychodrama" associated with Surrealism, and how they pioneered new genres in the 1950's, such as the lyrical film. We will then turn our attention to the so-called Structural film of the late 1960's/1970's and the reengagement with narrative at the end of the 1970's, and the pluralism that has existed in experimental film since. Throughout, we will pay attention to the historical conditions that gave rise to these experiments and will read the theories behind them. This class will meet once a week; in addition, there will be two separate, mandatory screenings per week.

*Open to juniors and above.*

### Melodrama in the Movies

#### Gilberto Perez

What is the difference between tragedy and melodrama? "If you don't like it, it's melodrama," a Sarah Lawrence professor once quipped. In this course, we will attempt to overcome the prejudice against melodrama. It is a prejudice against emotion, against tears, though tragedy also stirs our emotions and elicits our tears. It is a snobbish prejudice against popular art, though Greek and Elizabethan tragedies were popular in their time. It is a male prejudice against a genre often disparaged as a

tearjerker for women, though men are equally susceptible to sentiment. Feminist film scholars have devoted much attention to melodrama. Our study of melodrama in the movies will be an inquiry into what moves us and the ways in which it moves us, men and women alike. Melodrama is commonly deemed too simple and sentimental, a genre that too easily draws the line between virtue and vice, between the good guys and the bad guys. But we will see that melodrama, like tragedy, is capable of nuance and moral complexity as well as strong emotion. Tragedy was traditionally about the high and mighty, the fall of kings; melodrama deals with the misfortunes of ordinary people, who traditionally were the province of comedy. And if, like tragedy, melodrama tells sad stories, it often enough, like comedy, arrives at happy endings. We will consider melodrama in relation not only to tragedy but also to comedy. It is a modern genre that emerged after the French Revolution and flourished in the theatre and novel of the nineteenth century. It has been a major genre in the cinema from the silent era until today, a staple of Hollywood old and new and abundant elsewhere in the world. Like any other genre, it has produced many lesser works but also its share of superior achievements. We will look at melodramas from different periods and countries and by several notable filmmakers. We will examine the nature of the genre and explore its various manifestations, their form and meaning, their transaction with the audience, their aesthetic appeal, and their social significance.

### Reflexivity in the Movies

#### Gilberto Perez

The dictionary defines "reflexive" as "directed or turned back on itself." A movie is reflexive when it calls attention to itself as a movie, when it makes its own artifice manifest to the audience. This does not necessarily entail an exclusive preoccupation with film itself, only an acknowledgment of the means and the medium being employed, bringing on an awareness that it is a movie we are watching, a representation rather than a reality. Such artistic self-consciousness is characteristic of modernism, postmodernism, the avant-garde, and in this course we will study the work of several filmmakers who can be seen to exemplify these tendencies (Dziga Vertov, Luis Buñuel, Jean-Luc Godard, Ernie Gehr, Andrei Tarkovsky, Abbas Kiarostami, and Hou Hsiao-hsien, to name a few). It is a mistake, however, to assume that reflexivity is always subversive in the avant-garde manner, always a break with convention and a challenge to reigning assumptions. Other kinds of art besides the modernistic or experimental draw attention to artifice. Comedy, for example, has had since antiquity a tradition of declaring its contrivance, making the audience smilingly aware that in real life things would not happen in this way. And a popular artist like Alfred Hitchcock regularly

shows his hand, lets the audience know that he is behind the images we are watching on the screen (“for me, the cinema is not a slice of life,” he once said, “but a slice of cake”). Reflexivity even enters into the popular Americana of that Christmas classic, Frank Capra’s *It’s a Wonderful Life*, which begins in heaven with an angel being briefed on the hero’s life in the form of a movie within the movie—there is even a freeze-frame at one point—and which comes to a happy ending manifestly contrived beyond the bounds of plausibility. Along with modernism and the avant-garde, we will consider various other ways in which reflexivity informs our experience of films. In this connection, we will examine the work of such filmmakers as Jean Renoir, Kenji Mizoguchi, John Ford, Preston Sturges, Douglas Sirk, Federico Fellini, and Pedro Almodóvar.

## The Aesthetics and History of Film

### Malcolm Turvey

This course is designed to introduce students to the art of film and its rich history. In the first semester, we will examine film’s basic aesthetic features: its stylistic techniques, such as editing, cinematography, and sound, as well as its narrative and nonnarrative forms. Anyone who wishes to study film must first be able to identify these aesthetic features and the variety of ways they shape our experience of films. In the second semester, we will turn our attention to film history, looking at the major films, filmmakers, and film movements from the birth of cinema until the present day. The course will heighten students’ aesthetic appreciation of any film by enabling them to notice and evaluate the creative choices made by filmmakers of all varieties. We will meet twice a week; in addition, there will be two separate, mandatory screenings per week.

## 2009-2010

### Film Theory

#### Malcolm Turvey

A film theory can be defined as any explanatory generalization about the nature or functions of cinema. Film raises a number of fascinating theoretical questions, which people began attempting to answer soon after the cinema emerged in the 1890s. Although a number of answers have been proposed to these questions, there is little consensus about them, and they continue to be vigorously debated to this day. The first questions asked by film theorists were prompted by the novelty of cinema: What makes film an art? Is it different from the other arts? And how does it represent the world—by creating an illusion of reality, by providing a window through which to look at reality, or by offering a likeness of reality? Once the cinema’s major fictional and non-fictional forms solidified in the 1910s and 1920s, film theorists also began asking questions such as: What is

the difference between fiction and nonfiction film? How is it possible for viewers to feel emotions toward fiction? How do films tell stories, and why do viewers identify with certain characters in a story rather than others? As the cinema became a mass entertainment medium enjoyed by millions around the world, theorists also became interested in sociological questions about the ways in which film shapes our beliefs and values and how it relates to society. In this class, we will survey the most influential answers to these questions. Students will be expected not only to master the film theories we read but to engage in film theorizing themselves, debating the relative merits of competing film theories and forming their own opinions as to which are the most successful. Students interested in taking this class should note that, because it is about theory, they will learn little about the history of the cinema in the course, and films will be screened only when they pertain to the theories we read. Above all else, students should be committed to analytical thinking, in-depth reading, and rational debate.

*Sophomores and above.*

## First-year Studies: The Movies and Their Viewers

### Gilberto Perez

How movies move us, the different ways in which they engage us and affect us, and the impact and influence they have on us will be the subject of study. We will cover the history of film and look at a number of important movies from the silent era to the present. We will study the forms and techniques and the properties and possibilities of film as a medium of representation and expression. Our focus will be on the art of film—this course is not a sociological study of the audience—but we will consider the art in relation to the society in which it was made and to which it speaks. We will pay special attention to the transaction between the film and the spectator, which is to say the rhetoric of film. Rhetoric is not just what we currently call spin: It is what we always use, whether words or gestures or images, when we want to persuade or influence others and when we want to have an effect on them. We will study the various means that films use to persuade or influence or affect the spectator. We will consider a variety of films from different countries and periods, in different genres and styles, with different intentions and persuasions—movies ranging from Chaplin and Hitchcock to Buñuel and Godard, from romantic comedies to Italian neo-realism, film noir to documentaries, and experimental films from *The Battleship Potemkin* to *The Battle of Algiers*, from *My Darling Clementine* to *Memories of Underdevelopment*, from *Pather Panchali* to *Pulp Fiction*, from Dreyer, Mizoguchi, and Jean Renoir to Tarkovsky, Almodóvar,

and Kiarostami. Students who feel disinclined to watch silent films, avant-garde films, films in black and white, or foreign films should not enroll in this course.

## French Cinema

### *Malcolm Turvey*

France is home to one of the richest, most influential national cinemas in film history. In the first semester, this course will examine how French filmmakers helped pioneer the major genres of early cinema in the 1890s, contributed to the development of narrative film in the 1900s and 1910s, and then created alternatives to mainstream cinema in the 1920s. We will see how they dealt with the coming of sound in the late 1920s and responded to the rise of the Popular Front in the 1930s and the German occupation and Vichy government during World War II. In the second semester, we will consider the so-called “Tradition of Quality” that emerged during and after the occupation, French film noir of the 1950s, the New Wave and the “Left Bank” group of the 1960s, political modernism and feminist film of the 1970s, and the “cinema du look” and the “new realism” of the 1980s and 1990s. At all times, we will pay careful attention to the historical conditions that gave rise to these trends, as well as the most important debates in French film theory and criticism. There will be two separate, mandatory screenings per week.

## The Art of Film

### *Gilberto Perez*

This course aims to give students an overview of world cinema in the hundred years of its history. We will cover various aspects of cinema: the Hollywood film, the European and Japanese film, films from the Third World, avant-garde films, and documentary films. We will look into important movements: American silent comedy, German expressionism, Soviet montage, French surrealism and realism, the American avant-garde, Italian neorealism, and the French “New Wave.” We will begin at the beginning, with the films of the inventors of film—Edison and the Lumière brothers—and with the early period of the “cinema of attractions” in which films, like the circus, were not particularly interested in telling stories. The making of film into a storytelling medium—the forging of a language of camera and performance for enactment of dramatic stories on the screen—will centrally concern us. We will examine several of the major achievements of the mainstream cinema of storytelling. We will also examine significant alternatives to the mainstream. We will devote attention to theory, which concerns itself with the properties and effects of the medium. We will consider different theories of film and their relation to the practice of filmmakers. We will consider films in relation to the culture and society that produced them.

## 2010-2011

## First Year Studies: The History of Film Art

### *Malcolm Turvey*

#### *FYS*

This class will introduce students to the art of film through a detailed examination of its rich and varied history. We will begin with the emergence of the technologies for making and exhibiting films around 1894 and the major genres of early cinema (1895-1904), most of which were non-narrative. We will then turn our attention to the development of “classical” narrative film in the United States in the 1900s and 1910s; the creation of alternatives to classical cinematic storytelling in the 1920s in France, Germany, the Soviet Union, and elsewhere; the rise of documentary and experimental film; and the coming of sound in the late 1920s. We will see how European filmmakers on both the Left and Right responded to the increasing political turmoil in the lead-up to World War II in the 1930s, while filmmakers in Japan created popular traditions of filmmaking. We will consider the impact of World War II on film history; the emergence of Italian Neo-Realism and “modernist” art cinema in the late 1940s and 1950s; the New Waves of the late 1950s; and political modernist, post-colonial, feminist, and other radical forms of filmmaking that arose in response to the political crises of the 1960s. Finally, we will survey world cinema since the 1970s, focusing on the changes that have occurred in mainstream Hollywood filmmaking and the contributions to film art of filmmakers in Hong Kong and other non-Western countries.

## The Aesthetics and History of Film

### *Malcolm Turvey*

#### *Lecture, Open—Year*

This class will introduce students to the art of film and its history. In the first semester, we will examine film’s basic aesthetic features: its stylistic techniques such as editing, cinematography, and sound, as well as its narrative and non-narrative forms. We will also consider aesthetic concepts relevant to film art such as genre and auteur. In the second semester, we will turn our attention to film history, looking at major films, filmmakers, and film movements from the birth of cinema until the present day. We will study a wide range of films from the United States, Europe, Asia, and Africa that exemplify the cinema’s myriad forms and styles: mainstream and avant-garde, fiction and nonfiction, narrative and non-narrative, black-and-white and color, silent and sound. The class is designed to heighten students’ aesthetic appreciation of the art of film by enabling them to notice, understand, and

evaluate the creative choices made by a wide variety of filmmakers. Please note: There will be two separate, mandatory screenings per week.

*Open to any interested student.*

## The Documentary Image

**Gilberto Perez**

*Open—Year*

The photographic image has a distinctive documentary quality. It is an image made of light directly received by the camera from things in the world. "From a real body, which was there, proceed radiations which ultimately touch me, who am here," as Roland Barthes put it in his book on photography. With regard to the movies, a medium of animated photographs, Robert Warshow said, "What the camera reproduces has almost always on the most literal level the appearance of reality." But most movies are fictional, staged for the camera; and even documentaries are often to some extent staged or, in any case, arranged to construct a meaning and have an effect on us. What we watch on the screen is not what we would experience in real life. Cinema is artifice rather than reality. And yet, in various ways, the artifice of cinema relies on that appearance of reality, that documentary quality peculiar to the camera's picture of things. A love scene in an idyllic natural setting or a car chase through actual city streets is a fiction lent conviction by documentary. No clear-cut line can be drawn between documentary and fiction in films. In this course, we will study documentaries, as well as fiction films bordering on documentary. We will begin at the beginning, with the vignettes of everyday life made by the Lumière brothers; and we will go on to consider different approaches to documentary and its uncertain boundary with fiction down to the present day. We will cover a wide range of work in a rich field that includes Robert Flaherty, Dziga Vertov, Leni Riefenstahl, the British documentary movement, Buñuel, Rossellini, Antonioni, Rosi, Resnais, Godard, *Straub* and *Huillet*, Chris Marker, the French and American branches of cinema vérité, Patricio Guzmán, Marcel Ophuls, Claude Lanzmann, Werner Herzog, Errol Morris, Ernie Gehr, Spike Lee, Ross McElwee, Michael Moore, Abbas Kiarostami, Zhang Ke Jia, Pedro Costa, and other notable filmmakers.

*Open to any interested student.*

## The Double

**Gilberto Perez**

*Intermediate—Year*

Characters in fiction are often doubles of each other, as in the strange case of Dr. Jekyll and Mr. Hyde. In this course we will examine various forms of the double in films from the silent era to the present day. We will begin with *The Student of Prague*, a German movie from

1913 that tells the story of a student haunted by his mirror image after he sells it to a mysterious stranger; and we will read Otto Rank's classic psychoanalytic study, *The Double*, which focuses on this film. Like Jekyll and Hyde, or Dorian Gray and his picture, the student of Prague and his reflection are an example of the Gothic double, the uncanny doppelganger in the Romantic tradition. We will also consider several other examples in works by such filmmakers as Hitchcock, Fritz Lang, Maya Deren, Kurosawa, Antonioni, Werner Herzog, and David Lynch. But there is an older, comic tradition of doubling that has to do with social identity, the outer rather than the inner self. And we will also consider the comic double in works by such filmmakers as Chaplin, Lubitsch, Ozu, Preston Sturges, Woody Allen, and Almodóvar. Besides the comic and the Gothic, there are other kinds of doubling: the gangster father and the son turned gangster in *The Godfather*, the figures of East and West in John Ford's westerns, the dreamlike other selves in Buñuel's surrealist films, the director impersonator in Kiarostami's *Close-Up*, the husband looking for his wife and the wife looking for her husband in Zhang Ke Jia's *Still Life*, the portraits of the artist in works by such filmmakers as Cocteau, Mizoguchi, Fellini, and Tarkovsky. Any characters set in comparison with one another may be viewed as doubles, and characters may be doubles not only of each other but also of the spectator. When we identify with a character, he or she becomes, in a sense, our double—and of the implied author behind the work. We will look into figures of the author and of the spectator among other variants of the double in a medium whose images and sounds are themselves doublings—animated duplicates of life.

*Intermediate.*

A full description of the course may be found under the appropriate discipline.

**The Cold War in History and Film (p. 352),** Jefferson Adams *History*

## 2011-2012

### Cinema and Society

**Gilberto Perez**

*Lecture, Open—Year*

All art is social—it is made for an audience, presented to a public—and a popular art such as the movies is perhaps more social than most. In this course, we will deal with the art of film in its nexus with society and in connection with social, cultural, and political issues. We will certainly not neglect the *art* of film—this is not a course in sociology, cultural studies, or political science—but we will consider the art in relation to the society in which it was made and to which it speaks. We will begin at the beginning of cinema at the turn of the

20th century and cover a wide range of movies from Hollywood and around the world—Europe, Asia, Africa, the Middle East, Latin America—up to the present time. This course will offer the student a comprehensive social history of the movies. We will be concerned both with socially conscious and politically engaged films and with films raising social issues less explicitly, maybe even unconsciously, but no less significantly. Melodramas and documentaries, comedies and crime films, national epics and portrayals of everyday life, works of searching realism and fantasies that represent dreams or fears, accounts of the past and allegories of the future, the grand and the subtle, the mainstream and the alternative—these are all within the scope of this course. We will examine not only the content but also the form of films, the techniques of expression, the conventions of representation, the modes of transaction with the audience—and the ways in which these carry social implications.

## Rhetoric of Film

**Gilberto Perez**  
*Intermediate—Year*

How movies move us, the different ways in which they engage and affect us, will be the subject of study. Rhetoric is the art of persuasion, the endeavor to influence others, the sway of attitude and belief, orientation and viewpoint. In this course, we will look into the various means of persuasion—emotional or logical, personal or social, and usually a combination of things—employed in the cinema from the silent era to the present day. We will focus on the transaction between movies and their audiences. We will inquire into where a movie is coming from, what position it takes and would have us share, what designs it has on us, and how it shapes our response. Much of our discussion will be devoted to the forms and techniques of film art but with emphasis on their effect on the spectator. Realism is often treated as a matter of content, but we will consider how it is also a matter of rhetoric: A shaky camera in the manner of a newsreel, for example, gives us the sense of being right there in the midst of things and serves to achieve what Roland Barthes called the “reality effect.” We will pay special attention to tropes and figures of film rhetoric, classical tropes (metaphor, synecdoche, metonymy, irony) and, specifically, cinematic figures such as the close-up, the reverse angle, cross-cutting, or camera movement. Identification will be a central concern. We will examine the way identification is always partial—partial both in the sense of incomplete and in the sense of biased—and how our identification with characters enters into a larger and often complex rhetorical play of identification. To give a simple example: In a love scene set by a river with trees in flower and birds singing, we identify with the lovers while they are identified with nature—and nature in our

culture is generally identified with good things. But Carl Dreyer’s *Day of Wrath* takes place in 17th-century Denmark, a milieu in which religion was strict, witches were burned, and nature was identified with paganism and the devil; so young lovers by a river would not be seen in a positive light, and we are torn—this is part of the film’s rhetoric and its moral complexity—between our identifications and beliefs and those of another culture. In this course, we will study the workings of persuasion in a variety of films of different provenances and styles and with different motivations and intentions.

## Television Criticism and Analysis

**Frank Tomasulo**

*Lecture, Open—Spring*

This class will involve a close examination of important television shows and genres, as well as an in-depth investigation of the significant scholarly literature on the medium. Television will be studied through the lens of those classical and contemporary paradigms that have illuminated other art forms: realism, formalism, structuralism, semiotics, psychoanalysis, Marxism, feminism, deconstructionism, postmodernism, cultural studies, cognitive science, and phenomenology. Emphasis will be on selected televisual “texts” (shows) that represent various theoretical approaches to television as an art form, entertainment vehicle, information platform, cultural force, and industry. Relevant network and cable TV shows and episodes will be screened, analyzed, and critiqued in the context of their theoretical implications.

## Television History and Criticism

**Frank Tomasulo**

*Lecture, Open—Fall*

This course is an examination of the television medium as an art form, sociocultural text, and industry. Emphasis will be on the development of formal/aesthetic elements, genres (sitcom, soap opera, talk show, drama, news, reality programming, etc.), themes, narrative patterns, and characters, as well as the depiction of gender, race, and class on network and cable channels. Relevant TV shows and episodes will be screened, analyzed, and discussed in the context of their historical and theoretical significance. The required textbooks are: *Television: Critical Methods and Applications*, 3rd edition, by Jeremy G. Butler, and *Television: The Critical View*, 7th edition, by Horace Newcomb.

A full description of the course may be found under the appropriate discipline.

**The Cold War In History and Film** (p. 360), Jefferson Adams *History*



# French

## 2002-2003

### Beginning French

**Ali Nematollahy**

*Open—Year*

This course is for students with no previous knowledge of French. It is an introduction to the French language and is designed to teach students to understand, speak, read, and write in French. It will give students a solid grounding in grammar; prepare them to narrate recent events in past, present, and near future tenses; introduce them to reading through short pieces of prose and poetry; and enable them to write brief essays in French.

### French for Advanced Beginners

**Sarah Juliette Sasson**

*Intermediate—Year*

This course is designed for students who have had some solid preparation in French but who still need to work with the basic grammar of the language. We will thoroughly review the fundamentals of French grammar. We will read in the genres of modern drama, poetry, and fiction. We will also get acquainted with contemporary French culture through advertisement, cartoons, and satirical TV shows. Requirements include short written assignments, oral presentations, and strong class participation.

### French Literature and Culture: Le Fait-Divers

**Lise-Segolene Schreier, Richard Dickinson**

*Intermediate—Year*

Peculiar, absurd, horrible, unfathomable: here are a few of the characteristics of the French fait-divers, an untranslatable word referring to any noteworthy event situated beyond the realm of the ordinary, the acceptable, the classifiable. Whether the fait-divers refers to a horrendous crime, a five-legged creature, a serendipitous event, or a circus-like exploit, it has fascinated and inspired many French writers from Proust to Genet. We will take novels, short stories, newspaper articles, posters, pulp fiction covers, songs, plays, and films dealing with the fait-divers as a point of departure for discussions and an in-depth review of French grammar. Students are expected to write short papers in French and to read excerpts from original sources. Readings will include Proust, Rivière, Landru, Genet, Paulhan, Jouhandeau, Mauriac, Gide, Giono, Le Clézio, Koltès.

### Introduction to Literature: Autobiographie et Mémoire

**Lise-Segolene Schreier, Richard Dickinson**  
*Intermediate—Year*

Autobiography as a genre and a practice is a relatively modern endeavor. It involves making public intensely personal traumas and triumphs and using intimacy as the center of an artistic project. In this class, we will explore the tension between sincerity and creativity, between "objective" representations of the self and respect for literary canons, and between memory and fiction. Readings will include nineteenth- and twentieth-century French poetry, memoirs, travel journals, letters, and diaries. We shall also discuss a number of autobiographical documentary films. Close study of the texts will serve as a point of departure to review French grammar and develop reading, writing, and communicative skills. Reflecting the theme of autobiography, students will be expected to keep a diary (fictional or not) in French, as well as to write short papers on issues related to our topic. Readings will include Rousseau, Hugo, Nerval, Rimbaud, Proust, Sartre, de Beauvoir, Duras, Sarraute, Perec. Films will include works by Raymond Depardon, Frédéric Mitterrand, Agnès Varda.

### The Literature of Paris

**Ali Nematollahy**

*Intermediate—Year*

This course examines the rise of the "myth" of Paris in literature, and its role in shaping the novel as well as poetry from the Revolution to the twentieth century. Our method of study will be twofold: on the one hand, we will focus on the history of Paris, of the built environment, and the structures of everyday life in the city. On the other hand, we will also cover major literary works, spanning various genres, which we shall examine not merely in terms of their thematic representation of the capital, but also in the ways in which they reflect and refract, in their formal and structural aspects, the successive transformations of Paris. Baudelaire claimed, for example, that his explorations of Paris had led him to develop and use the prose poem, a form that is "musical, without rhythm and without rhyme, supple enough and rugged enough to adapt itself to the lyrical impulses of the soul, the undulations of reverie, the jibes of conscience," and best reflects the shock of living in large cities. The themes examined include the history of bohemia, the urban history of Parisian revolutions (1789, 1830, 1848, and 1871), and the reconstruction of Paris by Haussman. We will cover the works of Mercier, Balzac, Baudelaire, Nerval, Rimbaud, Zola, and Breton, among other writers. This course will be taught entirely in French.

## The Novel

**Sarah Juliette Sasson**

*Advanced—Year*

The nineteenth century is considered the century of the novel. This course explores the development of this seminal genre from its roots to its contemporary manifestations. Our journey through the intricate world of the modern novel takes us from the eighteenth-century epistolary romance and philosophical fiction to nineteenth-century epic novels and realist narratives to twentieth-century experiments in fictional form, including surrealist writings, Oulipo constructions, and the "New Novel." Authors include Voltaire, Rousseau, Balzac, Zola, Hugo, Flaubert, Stendhal, Breton, Beauvoir, Perec, and Robbe-Grillet.

## 2003-2004

### Beginning French Advanced Beginning French

**Richard Dickinson**

*Open—Year*

The goal of both of these courses is to give students a solid and usable understanding of all of French grammar. After a sound preparation in phonetics we will follow the development of the French verbal system, using everything that is learned in oral exercises that resemble conversation and in regular writing assignments. As well as a practical mastery of spoken and written French, students should acquire clear ideas of what a language is and the various disciplines that are necessary to learn a foreign language. We will read as much as students' progress permits, poems and short texts, ending the year with a story, a play, or a novel.

*The beginning course is open to students who have had no French or so little or so long ago that they need to begin again.*

*The advanced beginning course is open to students who have had some French, but need to work on the fundamentals of the language. Their previous preparation will allow us to move fairly fast in class and will allow more time for reading.*

### Francophone Voices: "Un-French" Narratives

**Angela Moger**

*Intermediate—Spring*

This course aims to conduct a modest survey of recent works of fiction written in French by writers whose native country is not France. We will concentrate particularly on novels and stories issuing from Africa, the Antilles, and Canada, hoping to discern both topics that might have commonality (e.g., colonialism is a shared condition of several of these traditions) and motifs/approaches that illuminate the implicit underlying dialogue with the literature of France from

which they differ, and in some cases, dissent.

Furthermore, in its departures from narrative conventions practiced in France, francophone literature may permit the isolation of the formal gestures that have emerged to reflect alternate realities. For example, in cultures where individualism is less valorized than collectivity, what becomes of categories such as subjectivity and voice; and in existences not predicated on hope, gain, and ultimate resolution, how does the writer deal with matters like sequence and outcome? Thus, we will interrogate the effects of a different form of experience on the traditional paradigms and modalities of narrative and probe to what extent such features can be identified as counterhegemonic discourses. Readings will include works by Anne Hébert and Antonine Maillet (Canada), Simon Schwarz-Bart (Guadeloupe), Assia Djébar (Algeria), Myriam Warner-Vieyra (Guadeloupe/Sénégal), and Tahar Ben Jelloun (Morocco).

### French Literature: Classicism and Subversion

**Eric Leveau**

*Advanced—Year*

Associated with notions of clarity, elegance, and symmetry, French classicism was at its origin a literary and artistic movement based on the admiration and imitation of the ancients. More recently, however, classicism has become associated with the broader ideas of artistic excellence and reverence for the past. Artists and writers in many periods have thus perceived and opposed classicism as an instrument of power held by dominant cultural and political groups. This class will study some of these "battlegrounds" in French literary and cultural history. We will ask why, during certain periods, looking to the past seemed to represent the only means of progress in the arts, and how this reliance on tradition has at the same time been challenged and subverted by various artists and writers, notably those such as women who were deprived of—and therefore free from—the dominant cultural and literary background. Writers studied will include Marie de France, Labé, Ronsard, Montaigne, Corneille, Molière, Sévigné, Graffigny, Diderot, Flaubert, Baudelaire, Rimbaud, Proust, Gide, Duras, Sarraute.

### From Text to Screen: French Culture in Literature and Film

**Sarah Juliette Sasson**

*Intermediate—Year*

This course will reinforce basic structures of the French language through reading, writing, and oral discussions and class presentations. The course will be oriented around the dialectic between literary texts and their cinematic adaptations. We will read entire texts as well as excerpts and study various films that have been made

of them with an eye toward discerning social and cultural elements, which informed their interpretation. We will be particularly concerned with the meaning behind modern cinematic re-readings of classical texts.

## The Garment, the Letter, and the Substitute: Emblems of Writing, Mirrors of Reading

**Angela Moger**  
*Intermediate—Fall*

The garment, the letter, and the substitute are relatively constant and central elements of plot in prominent nineteenth-century French fiction. Interesting possibilities for a general theory of narrative might emerge from teasing out the strands of these recurring motifs in works by Mérimée, George Sand, Balzac, and Villiers, among others. One question provoked by such an inquiry is whether a thematic preoccupation with clothing is a means of foregrounding another “textile,” the text itself. Then, if cloth can be read as a metaphor for text, the frequent incidence of letters might indicate a similarly self-referential dynamic since every story is, indeed, a message written by the author and addressed to the reader—and potentially suffering the same vagaries of misdirection and misapprehension chronicled in many intriguing tales. The proliferation of substitutes, doubles, and imposters, furthermore, enhances a sense of the reflexivity of these narratives. This insistence on surrogacy seems both a figuration of the reader’s activity—the proverbial “identification” alleged as experience of the text—and alternatively, of the writer’s—the story as a fantasy of vicarious experience. Consideration of antique origins and examples of these motifs will keep us honest in our modernist theoretical hypothesizing. This course will also involve a limited review of verbs and principles of usage.

## The Human Condition: From Corneille to Duras

**Sarah Juliette Sasson**  
*Intermediate—Year*

For centuries, authors have used historical as well as personal narratives to express various notions of the human condition. We will take this concept as a common denominator to explore how literature has addressed this most fundamental, yet evolutionary, of questions. Some of the texts we will study include Corneille’s *Le Cid*, Flaubert’s “Un Coeur simple,” Maupassant’s *Pierre et Jean*, Duras’s *La Douleur* as well as novellas by Sartre and poems by Rimbaud and Baudelaire. Films will also be a component of the class material. Grammatical, written, and oral skills will be practiced throughout the year.

## 2004-2005

### Beginning French

**Mark Cohen**  
*Open—Year*

The goal of this course is to give students a solid and usable understanding of all of French grammar. After a sound preparation in phonetics, we will follow the development of the French verbal system, using everything that is learned in oral exercises that resemble conversation and in regular writing assignments. As well as a practical mastery of spoken and written French, students should acquire clear ideas of what a language is and the various disciplines that are necessary to learn a foreign language. We will read as much as students’ progress permits, poems and short texts, ending the year with a story, a play, or a novel.

### French Culture and Letters

**Mark Cohen**  
*Intermediate—Year*

France was the dominant cultural power in Europe for almost two hundred years, creating many of our modern institutions of refined living, thought, and politics. Yet the most civilized culture in Europe with its sumptuous cafes, cuisine, and conversation also created the most radical revolutionary regimes of the long nineteenth century, beginning with the Jacobins in 1793, the first Red Republic in European history, and ending with the Paris Commune of 1871, when a workers’ government governed Paris for six months before being liquidated by the French army. We will be examining texts (prose and poetry) that illustrate the passage from the pleasures of Society to Utopian violence in the works of Diderot, Rousseau, Robespierre, St-Just, Stendhal, Baudelaire, Balzac, and Rimbaud as well as accompanying documents (newspapers, speeches, pamphlets). There will also be continuous reviews of grammar and pronunciation based on the set texts.

*Intermediate II.*

### French Fiction: Postrevolutionary Poetics

**Angela Moger**  
*Advanced—Year*

In the France of the nineteenth century, there were almost as many credos concerning the nature and function of literature as there were changes of government. In this course we will examine some of the prominent works of narrative art produced in the course of the century to probe the question of the relationship between the two issues, the idea of literature and the idea of the state. Accordingly we will examine fictional expressions of Romanticism, Realism, Naturalism, and Symbolism, stopping to consider some secondary

impulses sheltered by these primary categories, such as Decadence and Dandyism. In our inquiry into these disparate forms of postrevolutionary poetics, we will also consult theoretical writings that illuminate the preoccupations underlying these works and the ideological stances that ground them. Thus novels and stories by Constant, Balzac, Flaubert, Zola, Huysmans, Barbey D'Aur  ville, and Laforgue will be supplemented (after a detour through Rousseau for a grasp of the shift of sensibility out of which Romanticism grew) by critical commentary from Auerbach and Henry James to Todorov, Jameson, and D. A. Miller, and statements from voices "indigenous" to these phenomena—Baudelaire's "Eloge du maquillage" and Barbey's *Du Dandysme et de Georges Brummel* merit scrutiny. Throughout we will test Luc  ks's notion—inherited from Lenin—that literature functions to make sense of periods of profound social transition ("sign becomes an arena of the class struggle"), just as we will interrogate the thematizing of the predicament of fiction and its problematic relation to reality, as harbinger of the Modernism to come.

## French for Advanced Beginners

**Richard Dickinson**

*Intermediate—Year*

This course is designed for students who have had some solid preparation in French but who still need to work with the basic grammar of the language. We will use what the student knows to review thoroughly and rapidly the phonetics and the verbal structure of French. By the end of the year, we will have covered all the essential points of French grammar. From the beginning we will read, starting slowly with plays by Anouilh, Beckett, Ionesco, Cocteau, and Genet. We also will look at paintings by the most important painters of the seventeenth, eighteenth, and nineteenth centuries. Students will be expected to write short weekly papers on the plays and paintings and sometimes on their personal experiences or their work in other courses. Once written, these papers will be corrected and rewritten, and each student will keep a notebook of the vocabulary and idioms needed in order to express what he or she wants to say. The course will be conducted entirely in French, and a great deal of time will be spent in assuring that the student can manipulate the French verbal system in direct and indirect discourse and in questions.

*Advanced Beginning.*

## French Genders: Conflict and Dialogue

**Eric Leveau**

*Intermediate—Year*

In this course we will systematically review the basics of French grammar and language while continuing to

explore their complexities. We will organize our work on language around the question of gender in French literature and society, using selections of French literary works from the seventeenth century to the present. Excerpts from plays and dialogues in particular will give us examples of dynamic exchanges from which to elaborate linguistic activities and start discussions in the classroom. Literary material will lead to an array of written and oral exercises that will strengthen linguistic skills while providing opportunities to explore the question of gender identities and power struggle in French culture, past and present. In addition we will undertake a guided reading of a major French prose text over each semester.

*Intermediate II.*

## French Lyrical and Dramatic Poetry

**Richard Dickinson**

*Intermediate—Year*

The class reading for this course will be poems and plays, which can be said to be some of the most carefully written texts in French. We will start with Baudelaire and go forward in the French poetic tradition to Mallarm  , Rimbaud, Apollinaire, and Breton; and backward to the major poets of the Renaissance, Sc  ve, du Bellay, Ronsard, and Louis Lab  ; and to the fifteenth-century poets Charles d'Orl  ans and Villon. We will read at least three plays whose language needs the same concentrated attention given to poetry, *En Attendant Godot*, *Les Bonnes*, and *Pl  dre*. Great attention will be given to the language of these poets and playwrights, and to how it is used to aesthetic and philosophical ends. Essentially this is a course in close reading of what are sometimes called masterworks. There will also be a language component of the course, and students will be expected to do regular grammar exercises and write and rewrite many short papers—as many exercises and papers as are needed to assure correct, competent use of written French. Some portion of the class, as much as an hour of the four class hours, will be devoted to the study of the language. The conference work will be in prose and at a different, faster pace of reading from that of the class. The course is open to students with the beginning of a sound reading and spoken knowledge of French, who have read some prose, and are ready to read *Madame Bovary*. That novel will be the first conference work of any student who has not read it, and a class in November will be devoted to students' presentations of stylistic analyses of paragraphs from the novel.

*Intermediate III.*

## 2005–2006

### Beginning French

**Mark Cohen**

*Open—Year*

This course will give you a solid grounding in French conversation and grammar. Using the French in Action program, students follow a simple story presenting everyday topics through short films, readings, and exercises. The films will be watched in the library. Class time will be devoted to enhancing listening comprehension of the film reinforced through question-and-answer sessions and accompanying workbook. The second half of each class will be conversational, building on the structures and vocabulary already learned and extending the situations from the story and related topics to our own ideas and experiences. Students will write dialogues and vignettes together and pre-sent them in class. There will be biweekly grammar tests and regular written homework. Conference work will be in groups and includes review, joint presentations, and more advanced readings. Class outings to French events in New York will also be featured.

### French for Advanced Beginners

**Richard Dickinson**

*Intermediate—Year*

This course is designed for students who have had some solid preparation in French but who still need to work with the basic grammar of the language. We will use what the student knows to review thoroughly and rapidly the phonetics and the verbal structure of French. By the end of the year, we will have covered all the essential points of French grammar. From the beginning we will read, starting slowly with plays by Anouilh, Beckett, Ionesco, Cocteau, and Genet. We also will look at paintings by the most important painters of the seventeenth, eighteenth, and nineteenth centuries. Students will be expected to write short weekly papers on the plays and paintings and sometimes on their personal experiences or their work in other courses. Once written, these papers will be corrected and rewritten, and each student will keep a notebook of the vocabulary and idioms needed in order to express what he or she wants to say. The course will be conducted entirely in French, and a great deal of time will be spent in assuring that the student can manipulate the French verbal system in direct and indirect discourse and in questions.

*Advanced beginning.*

### French Identities

**Eric Leveau**

*Intermediate—Year*

In this course we will systematically study the nuances of French grammar and acquire the tools to develop a complex discourse in French. We will explore how the notion of French identity has taken shape over the centuries, and how it has been challenged in recent times. Topics will include questions of colonialism, nation, immigration, religion, and secularism, but we will also try to follow the developments of “l’esprit français” from Cartesianism to French cuisine. We will study a selection of French literary masterpieces from the Middle Ages to the twentieth century, but also explore cultural, historical, and political contemporary controversies through a variety of material (films, media, music, franco-phone resources in New York City). Through a variety of written and oral contributions, students will work on acquiring the tools they need to express complex and nuanced analyses in French.

*Intermediate II.*

### French Lyrical Poetry

**Richard Dickinson**

*Advanced—Year*

We will study in depth the three French poets who left the greatest impression on modern French literature. *Les Fleurs du Mal* and the prose poems of *Le Spleen de Paris* were of immeasurable importance for the poets who came after Baudelaire. We will study many poems from the two collections and then will try to see how Stéphane Mallarmé and Arthur Rimbaud continued Baudelaire’s explorations. The work of these poets makes the second half of the nineteenth century in France one of the extraordinary moments in the development of Western poetry. We will also study four poets of the Renaissance, DuBellay, Ronsard, Scève, and Louise Labé, and two dramatists of the seventeenth century, Corneille and Racine. Knowledge of these poets and dramatists is essential in the study of Baudelaire’s immense prosodic and imaginal accomplishment, which became a foundation and a means of liberation for the poetic invention of Mallarmé and Rimbaud. Conference work for the course will follow the old idea of a contract, the terms of which are the reading of *Madame Bovary*, *La Princesse de Clèves*, *Manon Lescault*, and *Moderato Cantabile*. These novels, from four different centuries, can be studied as the student wills—as monuments of style or of feminism, or as historical documents—and the student can choose any additional novels or stories to complement what she or he learns from the four required texts.

## From Text to Action

**Eric Leveau**

*Intermediate—Year*

In this course we will systematically review the basics of French grammar and language while continuing to explore their complexities. We will organize our work on language around the relationship between text and action, exploring how a text can be turned into a performance. We will study multiple examples of plays as well as novels adapted to the screen and poems. Excerpts from plays and dialogues in particular will give us examples of dynamic exchanges from which to elaborate linguistic activities in the classroom and start discussions. Literary material will lead to an array of written and oral exercises that will strengthen linguistic skills while providing opportunities to discover French literature and culture. In addition, we will undertake a guided reading of a major French prose text over each semester.

*Intermediate I.*

## Writing Women: Boundary Crossings

**Angela Moger**

*Intermediate—Year*

In the first semester we will explore a broad spectrum of female writing in the twentieth century, drawing our objects of study from different genres and different countries. Examination of poems, short stories, essays, memoirs, and novels produced outside of France, Belgium, and Switzerland by francophone women in Egypt, Algeria, Canada, and the Caribbean will permit appreciation of the diversity of views among contemporary women on the issues of interpersonal relationships, political power, the function of writing, and the formation of identity in a polyphonic and pluralistic world. In the second semester we will focus exclusively on novels, especially, if not exclusively, on first-person narratives, by women from a full range of francophone cultures to explore the potential link between marginalized voices and generic border crossings. That is, it is interesting to note the recurrent phenomenon whereby the first-person synthesis of narrator and protagonist in female writing seems coincident with genre disturbance. Combining as they do memoir, prose poem, novel, and philosophical essay, many such works resist classification and thus offer subversive versions of the world and the place of writing in constituting it. Readings will include, among others, the destabilizing fictional creations of Miriama Bâ (Senegal), Marie Chauvet (Haiti), Andrée Chédid (Egypt/France), Simone Schwarz-Bart (Guadeloupe), and Anne Hébert (Canada). Students may take either or both semesters of the course.

*Intermediate III.*

## 2006-2007

### Advanced French

**Mark Cohen**

*Advanced—Spring*

French literature has regularly produced a series of masterpieces in les formes brèves, short forms like the aphorism, fragment, and notebook. At once highly philosophical, meant to disseminate timeless truths, yet highly literary, relying on wit, irony, and speed, they often defined a different kind of philosophical thought from the Cartesian norm, less dependent on analysis or logic and more on subtle observation, verbal brilliance, and suggestiveness. Above all they examine social behavior, religious belief, artistic creativity, and erotic obsession without dogma or prejudice, using a highly flexible, endlessly proliferating type of language that is always surprising and evokes the reader's immediate response. We will look at three classical texts: La Rochefoucauld's *Maxims*, Pascal's *Pensées*, and La Bruyère's *Caractères*; one Romantic: Joseph Joubert's *Cahiers*; and one modern: Roland Barthes's *Fragments d'un discours amoureux*. In tandem with the primary texts, we will also be reading some important critics who have sought to define the genre.

*Advanced.*

### Beginning French

**Max Kramer**

*Open—Year*

The purpose of this class is to provide an opportunity for students to acquire the basic skills of listening, speaking, reading and writing elementary French. By making students able to communicate in French it will potentially open to them the cultural wealth of the francophone world. The course will involve the thorough study of all grammatical aspects of French through group work activities, interactive oral drills, in-class writing practice, mini-quizzes and tests. Regular written homework from the exercise book will be assigned as well as various short response essays. The use of the Voilà textbook will be complemented by an array of teaching materials drawn from the Parle-moi un peu ! gap activities book and other sources. In addition, we will watch French films and go on class outings to French events in and around New York City. The weekly group conferences will be spent in conversation and in discussion of specific grammatical issues. Students will be required to attend weekly conversation classes with the French assistant and are also encouraged to attend the weekly French lunch table. *Voilà / Parle-moi un peu !*

*Beginning.*

## Beginning French, Advanced Beginning French

**Richard Dickinson**

*Intermediate, Open—Year*

The goal of both of these courses is to give students a solid and usable understanding of all of French grammar. After a sound preparation in phonetics, we will follow the development of the French verbal system, using everything that is learned in oral exercises that resembles conversation and in regular writing assignments. As well as a practical mastery of spoken and written French, students should acquire clear ideas of what a language is and the various disciplines that are necessary to learn a foreign language. We will read as much as students' progress permits, poems and short texts, ending the year with a story, play, or novel. The beginning course is open to students who have had no French or so little or so long ago that they need to begin again. The advanced beginning course is open to students who have had some French but need to work on the fundamentals of the language. Their previous preparation will allow us to move fairly fast in class and will allow more time for reading.

## Female Logos in French and Francophone Literature

**Angela Moger**

*Intermediate—Spring*

A motif that enjoys considerable prestige in Western literature is that of the silent woman. In Shakespeare, Ben Jonson, and Molière, among others, absence of speech in woman is treated as a virtue and, further, as a sign of purity. Indeed, as exemplified by *The Taming of the Shrew*, this topos is affirmed in its negative expression as well: women who accede to language are depicted as unfeminine and even grotesque. In view of this traditional valorization of the mute woman, it is interesting to examine the literary representation of the "prise de parole" in writing by women, both plots concerning female mutism and its undoing, and those dramatizing the act of writing ("la venue à l'écriture," as French feminists have termed it). In this course, we will interrogate the foregrounding of woman's "language acquisition" and of the practice of writing as plot elements in French and Francophone writers from a range of cultures and time periods. To belabor this last point, perhaps more subversive than the celebration of female appropriation of logos is the plot's insistence on its display in the form of a protagonist who writes. Short novels by Charrière, Sand, Duras, Mariama Bâ, and Simone Schwarz-Bart, among others, will permit us to probe the implications of this preoccupation for its political and formal consequences; that is, the implicit polemic is rendered even more compelling when it is viewed through the prism of the resistance, in all of these texts, to resolution and closure.

*Intermediate III.*

## Flaubert's Protégé

**Angela Moger**

In spite of his marked distaste for Maupassant's worldview, Henry James terms his stories "a collection of masterpieces." Tolstoy's praise is more elaborate: "Maupassant is a man whose vision has penetrated the silent depths of human life, and from that vantage ground interprets the struggle of humanity." Claiming that "Maupassant is not always properly understood," Conrad observes that he is "merciless and yet gentle with his mankind" and "looks with . . . profound pity on their troubles, deception, and misery." What is universally conceded is Maupassant's importance in the development of the short story. Thus, the editor of a recent collection asserts: "Along with the Russian writer Anton Chekhov, Maupassant is credited with technical advances that moved the short story toward an austerity that has marked it ever since. These two writers influenced nearly everyone who has written short fiction after them." This course will attempt to survey the range of Maupassant's contribution to the short form and will explore the theory of narrative art implicit to his practice of fiction. A painter of life in all its aspects, by turn satiric, playful, grotesque, or elegiac, he apprenticed himself to Flaubert for seven years and produced, in a single decade, more than 300 stories notable for their extraordinary concentration and distillation. Working under what Baudelaire calls "les bénéfices éternels de la contrainte," Maupassant's strokes are swift, spare, and deliberate as he telegraphs the blight and fragmentation occasioned by the Franco-Prussian War and the moral vacuity and consumerism of the Third Republic; or lights up from within a fragile moment of universal truth, his stories flaring "like matches struck unexpectedly in the dark," as Woolf describes the modern novel's epiphanic unfolding.

*Intermediate. Open to sophomores and above.*

## French Intermediate I

**Mark Cohen**

*Intermediate—Year*

Using essays, newspaper articles, and films, we will be looking at recent French history and culture, beginning with the Second World War and going up to the affaire du foulard (the Veil Question). Grammar and writing exercises will be integrated with class materials. There will be regular quizzes and short essays connected with class materials. Conference will use chapters from the textbook *French in Action* according to the student's level, building up basic vocabulary and syntactic structures. Conference projects might include further chapters of *French in Action*, reading a short novella or film, studying an author or filmmaker (Camus, Sartre, Fanon, de Beauvoir, Truffaut, Godard), or treating a

topic (the French Resistance, colonialism, politics, education, French popular music). Students will be developing their spoken and written mastery of the language by learning about modern life in France today. Class trips to the Alliance Française will include drama, music, and the Café Philosophique.

*Intermediate I.*

## **Sexual Politics in French Literature**

**Max Kramer**

*Intermediate—Year*

In this course, we look at the question of sexual politics in French literature starting with the classical age. We will explore the conceptions of sexuality, romantic love, and public morality in combination with the notions of sin, crime, and corruption and the different ways they were accounted for in French culture throughout the centuries. We will read a selection of canonical French literary texts (by authors such as Molière, Diderot, Laclos, Flaubert, Genet, and others) from the seventeenth to the twentieth century. We will also examine other media such as periodicals, music, or film to discuss social controversies revolving around sexuality that highlight a specifically French way of dealing with these matters. Along with this literary and cultural study, we will review the more complex aspects of the French language, and students will acquire the necessary linguistic means for successfully undertaking academic work in French.

*Intermediate II.*

## **2007-2008**

### **Beginning French**

**Habiba Boumlik**

*Year*

This course will introduce students to basic phonetics and fundamental grammar, even as students are introduced to the culture of France and the Francophone world. We will listen to songs and audio texts and watch the video accompanying the textbook. Students will be given ample opportunity to improve all four skills: reading, writing, listening, and speaking. Reading selections illustrating grammar structures will be reinforced with exercises in order to improve oral and written communicative skills and develop cultural awareness. We will also be reading Alexandre Dumas's *La Reine Margot* and *Les Trois Mousquetaires*, both accessible texts for beginners that challenge their ability to integrate grammar and vocabulary without overwhelming them. Students are required to attend a weekly group meeting and also meet twice a month with a French tutor.

*Beginning*

### **Beginning French**

**Max Kramer**

*Year*

The purpose of this course is to provide an opportunity for students to acquire the basic skills of listening, speaking, reading, and writing elementary French. It will aim at making students ready to communicate in the French language and immerse them in the cultural wealth of the Francophone world. The course will involve the thorough study of all grammatical aspects of French through group work activities, interactive oral drills, in-class writing practice, mini-quizzes, and tests. Regular written homework from the exercise book will be assigned as well as various short response essays. The use of the *Voilà!* textbook will be complemented by an array of teaching materials drawn from the book *Parle-moi un peu! Information Gap Activities for Beginning French Classes* and other sources. In addition, we will watch French films and go on class outings to French events in and around New York City. The weekly group conferences will be spent in conversation and in discussion of specific grammatical issues. Students will be required to attend weekly conversation classes with the French assistant and are also encouraged to attend the weekly French lunch table.

*Beginning.*

### **France and the Orient**

**Max Kramer**

*Intermediate—Year*

This course will examine how French literature constructed an imaginative Orient and its inhabitants and how, conversely, writers from some of the real locales subsumed by the term "Orient" have portrayed their own societies and culture in relation to France or Europe. The main focus will be on the "mission civilisatrice," or the imperialistic assumptions underlying Western attitudes toward the East, including their racial, cultural, and sexual dimension. We will read a selection of canonical French and Francophone literary texts (by Molière, Montesquieu, Nerval, Flaubert, Camus, Memmi, Djébar, and others) from the seventeenth to the twentieth century, and occasionally they will be supplemented by essayistic writing and film. Along with this literary and cultural study, we will review the more complex aspects of the French language and students will acquire the necessary linguistic means for successfully undertaking academic work in French.

*Intermediate II.*



## French for Advanced Beginners

**Richard Dickinson**

*Year*

This course is designed for students who have had some solid preparation in French but who still need to work with the basic grammar of the language. We will use what the student knows to review thoroughly and rapidly the phonetics and the verbal structure of French. By the end of the year, we will have covered all the essential points of French grammar. From the beginning we will read, starting slowly with plays by Anouilh, Beckett, Ionesco, Cocteau, and Genet. We also will look at paintings by the most important painters of the seventeenth, eighteenth, and nineteenth centuries. Students will be expected to write short weekly papers on the plays and paintings and sometimes on their personal experiences or their work in other courses. Once written, these papers will be corrected and rewritten, and each student will keep a notebook of the vocabulary and idioms needed in order to express what he or she wants to say. The course will be conducted entirely in French, and a great deal of time will be spent in assuring that the student can manipulate the French verbal system in direct and indirect discourse and in questions.

*Advanced beginning.*

## French Theatre and Poetry

**Richard Dickinson**

*Year*

This course will be unequally divided into two parts. The Monday class will be devoted to poetry, and we will read poems of many of the most important French poets, from many different centuries including the Middle Ages. Because of their linguistic and conceptual difficulty, we will read the poems very closely, with as much attention as possible to their complexity. The longer Wednesday class will be devoted to theatre, and we will read two plays by Corneille, Racine, Molière, and Beckett and also plays of Genet, Giraudoux, Ionesco, and Anouilh. We will approach these plays as theatre, and students will have the choice of being actors—performing seriously parts of the plays—or directors and critics—choosing essential passages and interpreting them for the actors and the spectator. Grammatical exercises will be done every week to stabilize and refine the student's understanding and the use of French. There will be regular writing assignments for the conference and one long paper per semester.

*Intermediate III.*

## Genre Bending in Women's Writing

**Angela Moger**

*Advanced—Spring*

"Literature is the place where congealed practices and ideas are disturbed," said Cornel West. And indeed, as Toni Morrison and Pynchon, as well as Rushdie and Perec have shown, transgressive forms erupt periodically, undermining coherency and the consensus and decorum it posits. In this course, we will examine French and Francophone works by women in order to explore the potential link between marginalized voices and generic border crossings—women have been, after all, as much the excluded "other" as those considered "subaltern" in terms of race or religion or sexual orientation. We will focus especially, if not exclusively, on first-person narratives, given the recurrent phenomenon whereby the first-person synthesis of narrator and protagonist seems coincident with genre disturbance. Combining as they do memoir, prose poem, novel, and philosophical essay, many such works resist classification and thus offer "subversive" versions of the world and the place of writing in constituting an alternative universe. Among the authors to be integrated from this perspective are Isabelle de Charrière, Assia Djebar, Marie Chauvet, Mariama Bâ, Anne Hébert, and Luce Irigaray—writers whose genre stretching/splicing problematizes and eludes the dominant discourse's "strategies of containment," as Foucault puts it.

## Intermediate French

**Habiba Boumlik**

*Intermediate—Year*

The course will provide a review of complex grammatical structures while fostering enrichment via cultural and literary readings. The practice of the four essential skills (reading, writing, speaking, and listening) will be complemented with increased familiarity with French and Francophone cultures. As speakers and writers, students will sharpen their written and verbal skills by listening to authentic materials (CDs and DVDs accompanying the textbook, videos, movies, songs, etc.) and engaging in conversations in French in order to expand their fluency. They will also be listening and interacting with guest speakers from the French community in the New York area, an invaluable source of direct access to language and culture. The course will introduce students to literary texts: Camus's *L'Étranger*, Ben Jelloun's *La Nuit Sacrée*, and Sartre's *Les Jeux Sont Faits*. In addition, we will read texts of cultural and sociological interest. Requirements include writing compositions on a regular basis, class presentations, and bimonthly meetings with a French tutor. Individual conferences may cover a wide range of topics and texts, subject to approval of the instructor. Conducted entirely in French.

## Mislaid but Not Forgotten

**Angela Moger**

*Advanced—Fall*

Like an old album lost in the back of a drawer that shows the beginnings of things, lying under a pile in the capacious storehouse of French literature is Proust's early work *Les plaisirs et les jours*, muted embryonic—but lovely. Then, whereas everyone reads *La Princesse de Clèves*, too few know Mme. de La Fayette's exquisite story *La Comtesse de Tende*; similarly, the novels of Colette and Duras are enthusiastically consumed, although both have written remarkable short stories—Colette's arguably much more intelligently conceived and deftly crafted than her longer narratives. One hears much about the theoretical writings of Irigaray, but little about her astonishing prose poem *Et l'une ne bouge pas sans l'autre*. Constant's masterpiece *Adolphe*, a work that doesn't make it into *Mimesis* but would have richly repaid Auerbach's scrutiny, has become almost invisible; and a little jewel of primitive art, Marguerite Audoux's *Marie Claire* is all but unknown. These and other works suffering from unjust neglect will be the focus of our inquiry in this course, which could be conceived of as a search for buried treasure.

## 2008-2009

### Advanced Beginning French: Paris as a Book

**Eric Leveau**

*Year*

In this course, we will review and actively practice the fundamental elements of French grammar and vocabulary, using texts, films, and dynamic role play in the classroom. The fast pace of the course will allow us to reach a good level of French by the end of the first semester such that students can express themselves in both written and oral French. We will approach the city of Paris both as a book waiting to be read and as a geographical space shaped by books. We will try to establish bridges between space, text, and time in order to discover a city, but also to explore issues shaping French culture past and present. We will discuss such themes as "scenes of revolution" with works by Mercier, Hugo, Flaubert; "Paris and modernity" with Baudelaire, Rimbaud, Maupassant; and "from the *ville-musée* to the burning suburbs" with novels by new female writers Faïza Guène and Calixthe Beyala.

*Advanced beginning.*

## Advanced French: The Literature of Laughter in Early Modern France

**Eric Leveau**

*Advanced—Year*

If writers are always trying to provoke a reaction in their readers, then laughter is a particularly interesting case because it is a clear and explicit response, a powerful proof of a work's impact and hence a confirmation of its validity. But what are the implications of laughter for society, reality, truth, and even God? These issues were crucial to literary debates in early modern France, providing the occasion for writers and theorists to reflect on the fundamental role of the writer and the status of literature itself. In this course, we will explore these questions by reading major French literary works of the early modern period, expanding our reflections to major principles of Western literature and to the implications of the act of writing in today's world. Given the importance of comedy in the period, we will focus primarily on theatre, but we will also read works of other genres and make connections with other literatures of the period.

*Open to any interested student pending placement test and interview with the instructor.*

## Beginning French

**Max Kramer**

*Open—Year*

The purpose of this course is to provide an opportunity for students to acquire the basic skills of listening, speaking, reading, and writing elementary French. It will aim at making students ready to communicate in the French language and immerse them in the cultural wealth of the Francophone world. The course will involve the thorough study of all grammatical aspects of French through group work activities, interactive oral drills, in-class writing practice, mini quizzes, and tests. Regular written homework from the exercise book will be assigned as well as various short response essays. The use of the *Voilà* textbook will be complemented by an array of teaching materials drawn from the *Parle-moi un peu!* gap activities book and other sources. In addition, we will watch French films and go on class outings to French events in and around New York City. The weekly group conferences will be spent in conversation and in discussion of specific grammatical issues. Students will be required to attend weekly conversation classes with the French *assistant(e)* and are also encouraged to attend the weekly French lunch table.

*Beginning. Section 2*

## Beginning French: Defining French Culture from Within and Without

**Karen S. Santos da Silva**

*Open—Year*

In this course, students will acquire basic competence in oral and written expression, as well as reading and listening comprehension, by learning to read and discuss primary texts of increasing difficulty. These texts will be chosen in function of the thematic progression of the course, whose goal is to attempt to understand what is meant by “French culture.” In the first part of the course, we will study aspects of French culture from within the hexagon: children’s literature, food and national identity, republicanism, postwar literature and cinema, etc. In the second part of the course, we will analyze France’s national identity through its relationship to its others, focusing specifically on some of France’s ideological stances after World War II. We will look at postcolonialism and immigration, anti-Americanism, France and Europeanization, etc. The readings will be distributed in class; students will also have to purchase the textbook *Débuts*.

*Beginning. Section 1*

## Intermediate French I: Before We Met: Fictions of Origins and Reflections on Socialization in Eighteenth-Century French Literature

**Karen S. Santos da Silva**

*Open—Year*

This course will provide a thorough review of the basic concepts of French grammar and is designed to strengthen and deepen students’ mastery of grammatical structures. Students will also learn to begin to use linguistic concepts as tools for textual analysis. Our readings and discussion will focus on human nature and the theme of the “presocial” in eighteenth-century literature. The thinkers of the Enlightenment, eager to understand the human soul, as well as the origins of society and its evils, were fond of imagining humans in a presocial state before their entrance into (French) society, and to imagine these humans’ first contact with others, with love, with sexuality, with language, etc. Many writers used fiction as an experimental space to strip humans of the influence of sociability. We will see that their, at the time, subversive way of exploring morality and ethics can be useful today to think through contemporary issues at the intersection of politics and identity. We will read texts (and excerpts) that best incarnate this obsession with recreating the processes of socialization, including Pierre de Marivaux’s *La Dispute* (1744), Françoise de Graffigny’s *Lettres d’une Péruvienne* (1747), and Voltaire’s *Candide* (1759).

*Open to any interested student pending placement test and interview with the instructor.*

## Intermediate French I: The Strange and the Foreign in French and Francophone short (auto)-fiction

**Karen S. Santos da Silva**

*Intermediate—Year*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students’ mastery of grammatical structures and vocabulary. Students will also learn to begin to use linguistic concepts as tools for developing both their creative expression and their analytic writing. The focus of this course will be the ways in which authors project themselves and/or mankind in an alternative universe as a means of escapism, of exploring their fear and their potentialities, of stimulating their creative inspiration, of critiquing their own social environment, etc. We will be reading an array of francophone texts, mainly from the 19th and 20th centuries. The first semester will be dedicated to la littérature fantastique, which refers to a vast array of texts that encompasses science fiction, fantasy, horror, and mystery, with authors such as Prosper Mérimée, Charles Nodier, Marcel Aymé, etc. The second semester will explore exoticism and travel literature (novels and journals) by authors such as Honoré de Balzac, Eugène Delacroix, Blaise Cendrars, Saint-Exupéry, Aimé Césaire, or Danny Laferrière. In the second semester, students will be required to create their own reading lists for their conference projects.

*Intermediate. Admission by placement test or completion of Beginning French. Course conducted in French.*

## Intermediate French II: “Being Maghrebi: Morocco Through French and Moroccan Eyes”

**Habiba Boumlik**

*Open—Year*

This introductory course to the populations and cultures of Morocco will have literary and anthropological components, both stressing the interaction of religion, culture, and society in this North African country. Drawing on French ethnographies (Lacoste-Dujardin, Tillon, Bourdieu, Grandguillaume, etc.) on this area and on French literary works by native Moroccans, the course will explore, in the first part, various forms of cultural, religious, ethnic, and linguistic diversity among Moroccans as well as national identity formation and representation. The second part of the course will be dedicated to examining the changing dynamics of Moroccan diaspora in France and will allow students the opportunity to take a close look at Islam in and out of France in rural and urban spaces. Through lectures, readings, discussions, screenings, writing assignments,

and class presentations, students will have the opportunity to improve their reading and writing skills in French as well as becoming familiar with the basic social regularities and cultural forms of Morocco. We will approach this goal by using an array of literary works reflecting the variety of discourses, the complexities of otherness (female, Berber, Jewish, Arab, and Beur authors). A selection of readings will include Rajae Benchemsi, *La controverse des temps*; Mohammed Khaïr-Eddine, *Une odeur de mantèque*; Edmond Amran El Maleh, *Parcours immobile*; Tahar Ben Jelloun, *Les yeux baissés*; Driss Chraïbi, *Vu, lu, entendu*; and Paul Smaïl, *Ali le magnifique*. The course will be fully conducted in French.

*Intermediate II. Open to any interested student pending placement test and interview with the instructor.*

## Intermediate French III: Around Symbolism (Poetry and Fiction)

**Max Kramer**

*Open—Year*

This course will focus on the symbolist movement in French literature by contrasting it with other literary movements that were closely associated with it chronologically and thematically, such as the Parnassians and the decadent movement. In addition, we will deal with the literary schools that are usually viewed as directly opposed to symbolism, i.e., realism and naturalism. We will read canonical texts by poets such as Baudelaire, Mallarmé, Rimbaud, Valéry, and Verlaine and by novelists such as Balzac, Flaubert, Maupassant, and Zola. We will also read a small number of critical essays and watch film versions of some of the novels that we read. Students interested in other fields (e.g., history or art history) could do conference readings on subjects related to this period. This course will be conducted entirely in French, and along with its literary and cultural content we will review the more complex aspects of the French language. Students will acquire the necessary linguistic means to undertake successfully academic work in French. *Intermediate III.*

*Open to any interested student pending placement test and interview with the instructor.*

## 2009-2010

### Beginning French: Defining French Culture from Within and from Without

**Karen S. Santos da Silva**

*Open—Year*

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie “Le Chemin du retour”). In this course,

students will acquire basic competence in oral and written expression, as well as reading and listening comprehension, through conversation, grammar drills, and conference readings of increasing difficulty. Primary texts (music, video, and literature) will be chosen as a function of the thematic progression of the course, whose goal is to attempt to understand what is meant by “French culture.” Class time will be dedicated to the acquisition of a solid grammatical basis. Conferences in the first part of the course focus on aspects of French culture from within the hexagon: children’s literature, food and national identity, republicanism, post-war literature and cinema, etc. In the second part of the course, we will look at France’s national identity through its relationship to others, focusing specifically on some of France’s ideological stances after World War II, post-colonialism and immigration, anti-Americanism, France and Europeanization, etc.

*Course conducted in French.*

### Beginning French: Dire, Lire, Écrire

**Jeffrey Leichman**

*Open—Year*

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie “Le Chemin du retour”). This class will introduce students to the essentials of writing, speaking, and understanding the French language as it used today throughout the world. The principal instruction text integrates a narrative film in French with the grammar lessons, giving students important access to the spoken language from the beginning of their instruction. Additional materials may include contemporary popular music, cinema, and children’s literature. Group conferences will provide further opportunities for conversation and in-depth grammar review. Additionally, a weekly meeting with a French language assistant(e) is required, and attendance at the weekly French lunch table and French film screenings are both highly encouraged.

*Course conducted in French.*

### Intermediate French I: French Identities from Jeanne d’Arc to Zidane

**Eric Leveau**

*Intermediate—Year*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students’ mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. More than other countries, France’s identity was shaped

by centuries of what is now perceived by the French as a historically coherent past. It is not surprising, then, that the 15th-century figure of Jeanne d'Arc is today the symbol of the extreme right wing party of Le Pen, which has gained a significant influence in France in the last 30 years. This phenomenon can be seen, in part, as a reaction to the changing face of France's society, exemplified by the French "Black-Blanc-Beur" soccer team that Zidane led to victory in the World Soccer Cup in 1998. In this course, we will explore the complexities of today's French identity or, rather, identities, following the most contemporary controversies that have shaken French society in the past 20 years while, at the same time, exploring historical influences and cultural paradigms at play in these "débats franco-français." Thus, in addition to newspapers, online resources, recent movies, and songs, we will also study masterpieces of the past in literature and in the arts. Topics discussed will include, among others, school and laicism; "cuisine" and tradition; immigration, integration and urban ghettos; French love; individuals as citizens, etc. Authors studied will include Marie de France, Montaigne, Racine, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Chamoiseau, and Bouraoui.

*Admission by placement test or completion of Beginning French. Course conducted in French.*

## **Intermediate French I: The Strange and the Foreign in French and Francophone Short (Auto)-Fiction**

**Karen S. Santos da Silva**

*Intermediate—Year*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also learn to begin to use linguistic concepts as tools for developing both their creative expression and their analytic writing. The focus of this course will be the ways in which authors project themselves and/or mankind in an alternative universe as a means of escapism, of exploring their fear and their potentialities, of stimulating their creative inspiration, of critiquing their own social environment, etc. We will be reading an array of francophone texts, mainly from the 19th and 20th centuries. The first semester will be dedicated to la littérature fantastique, which refers to a vast array of texts that encompasses science fiction, fantasy, horror, and mystery, with authors such as Prosper Mérimée, Charles Nodier, Marcel Aymé, etc. The second semester will explore exoticism and travel literature (novels and journals) by authors such as Honoré de Balzac, Eugène Delacroix, Blaise Cendrars, Saint-Exupéry, Aimé Césaire, or Danny Laferrière. In the second semester, students will be required to create their own reading lists for their conference projects.

*Admission by placement test or completion of Beginning French. Course conducted in French.*

## **Intermediate French II: Théâtres**

**Jeffrey Leichman**

*Intermediate—Year*

Theatre has long enjoyed a special prominence in the French literary and cultural tradition, a privileged public art whose drive to innovate has consistently placed it at the forefront of successive avant-gardes (classical, romantic, realist, absurdist, etc.) for over four centuries. This course will attempt to apprehend the interplay between tradition and rupture that has characterized French theatre from the 17th through the 20th centuries, both as a major literary form and as a temporally contingent art of performance. Rather than proceed in strict chronological order, we will examine how dramatic authors across the historical spectrum have approached perennial themes such as royal power, class consciousness, and romantic love, examining revolutions of theatrical style, theory, and practice in the context of French and European cultural history. Authors include Corneille, Racine, Molière, Marivaux, Musset, Jarry, Anouilh, Beckett, Césaire, Réza, and others. Conducted in French, with an emphasis on frequent participation in class discussions, a portion of the time will also be devoted to a review of advanced topics in French grammar. Conference projects may include performance aspects, with instructor approval.

*Admission by placement test or completion of Intermediate French I. Course conducted in French*

## **Just Balzac**

**Angela Moger**

*Advanced—Spring*

Despite a pious regard for *Père Goriot* and *Eugénie Grandet* and a poststructuralist obsession with *Sarrasine*, Balzac's works remain largely unknown—particularly his many novellas. In this course, we will investigate several of the most compelling of these shorter tales, attempting to probe the connection between Balzac's choice of the form and his ultimate preoccupations. Why did the consummate novelist turn frequently to the novella? Furthermore, we will try to uncover the narratological implications of Balzac's plots and methodology, as his fictions seem to engage, quite self-consciously, issues that are crucial to current inquiries into narrative. Thus, particular stories can be seen to offer not only a theory of gender and/or a theory of language but also a coherent and apparently deliberate set of reflections on matters ranging from the status of authorship and the "character" to the problem of "closure" and the problematic of Desire as metaphor for both money and narrative. Finally, if, as Michael Wood says, "The very possibility of a meaning ruins a certain form of freedom...yet stories carry the disease of meaning," we

will examine how the Balzacian tale immunizes itself. Readings include *Sarrasine*, *La Maison Nucingen*, *Adieu*, and *Albert Savarus*.

*Advanced intermediate students with permission of instructor.*

## Kissing and Telling: The Indiscretion Plot as Cultural History and Genre Theory in France

**Angela Moger**

*Advanced—Fall*

Writing in the late 12th century, Andreas Capellanus reports on the knight chastised for breaking a vow never to speak publicly of his mistress, even in praise. Although Marie, Countess of Champagne and chief judge of the "Court of Love," finds extenuating circumstances and recommends leniency, his crime is deemed serious. The litigation surrounding the knight's indiscretion, however, is quite public and negates the ostensible premium placed on discretion. We will examine the prominent survival of this motif in French novels and tales; i.e., foregrounding of interpolated tales, hearsay, misaddressed letters, confession as revenge, etc. In works of the most important writers of the French tradition (La Fayette, Laclos, Balzac, Stendhal, Proust), the tension sustained between the presumed sanctity of privacy and the impulse to publicity permits a historical context and a poetics of narrative to be delineated. Thus, in *La Princesse de Clèves* and *Les Liaisons Dangereuses*, the things which must be silenced and the motives and consequences of their disclosure are revealing of political and social conditions and conventions of the period. Furthermore, the thematic of story as criminal act has provocative implications for a theory of narrative; and the frequent election of a female protagonist as perpetrator of the transgressive speech act betrays a sexual/textual politics worthy of scrutiny.

*Advanced intermediate students with permission of instructor.*

## The Garment, the Letter, and the Substitute: Emblems of Writing, Mirrors of Reading

**Angela Moger**

*Intermediate—Spring*

In prominent nineteenth-century French fiction displaying most obviously themes of flirtation, romance and prostitution (the emergence of the prostitute as protagonist, a matter of social/political significance with respect to the larger culture), one encounters as well an insistence on the garment, the letter, and the substitute as central elements of plot.

Interesting possibilities for a general theory of narrative might emerge from teasing out the strands of these recurring motifs in short stories by Merimee, George Sand, Balzac, and Villiers, among others. One question provoked by such an inquiry is whether a thematic preoccupied with clothing is a means of foregrounding another "textile", the text itself.

Then, if cloth can be read as a metaphor for text, the frequent incidence of letters might indicate a similarly self-referential dynamic since every story is, indeed, a message written by the author and addressed to the reader--and potentially suffering the same vagaries of misdirection and misapprehension chronicled in many intriguing tales. The proliferation of substitutes, doubles, and impostors, furthermore, enhances a sense of the reflexivity of these narratives. The insistence on surrogacy seems both a figuration of the reader's activity--the proverbial "identification" alleged as experience of fiction--and alternatively, of the writer's--the story as a fantasy of vicarious experience. Consideration of antique origins and examples of these motifs will keep us honest in our modernist theoretical hypothesizing. This course will also undertake, at regular intervals, a review of some cardinal points of French grammar.

## 2010-2011

### Beginning French: Dire, Lire, Écrire

**Jeffrey Leichman**

*Open—Year*

An introduction to French using the multimedia "Débuts" system (textbook/two-part workbook/full-length movie *Le Chemin du retour*), this class will introduce students to the essentials of writing, speaking, and understanding the French language as it used today throughout the world. The principal instructional text integrates a narrative film in French with the grammar lessons, giving students important access to the spoken language from the beginning of their instruction. Additional materials may include contemporary popular music, cinema, and children's literature. Group conferences will provide further opportunities for conversation and in-depth grammar review. Additionally, a weekly meeting with a French language assistant(e) is required; attendance at the weekly French lunch table and French film screenings are both highly encouraged.

*Open to any interested student. Course conducted in French.*

## Beginning French: Language and Culture

**Kirsten Ellicson**

*Open—Year*

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie, *Le Chemin du retour*), this class will allow students to develop an active command of the fundamentals of spoken and written French. In class and group conferences, emphasis will be placed on activities relating to students’ daily lives and to French and Francophone culture. The textbook integrates a French film with grammar study, exposing students to the spoken language from the very beginning of the course. Other materials may include French songs, cinema, newspaper articles, poems, and short stories. A weekly meeting with a French language *assistant(e)* is required, and attendance at the weekly French lunch table and French film screenings are both highly encouraged.

*Open to any interested student. Course conducted in French.*

## French Literature: Classicism and Subversion

**Eric Leveau**

*Advanced—Year*

Associated with notions of clarity, elegance, and symmetry, French classicism was, at its origin, a literary and artistic movement based on the admiration and imitation of the ancients. More recently, however, classicism has become associated with the broader ideas of artistic excellence and reverence for the past. Artists and writers in many periods have thus perceived and opposed classicism as an instrument of power held by dominant cultural and political groups. This class will study some of these “battlegrounds” in French literary and cultural history. We will ask why, during certain periods, looking to the past seemed to represent the only means of progress in the arts and how this reliance on tradition has, at the same time, been challenged and subverted by various artists and writers—notably those such as women, who were deprived of, and therefore free from, the dominant cultural and literary background. Writers studied will include Marie de France, Labé, Ronsard, Montaigne, Corneille, Molière, Sévigné, Graffigny, Diderot, Flaubert, Baudelaire, Rimbaud, Proust, Gide, Duras, and Sarraute.

*Advanced.*

## Intermediate French I

**Kirsten Ellicson**

*Intermediate—Year*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen

students’ mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their writing. The course will take as its *point de départ* the literary representation of the figure of the artist (including the writer), who crystallizes tensions that define the 19th century and lay the foundations of literary modernity: inwardness vs. social engagement, collection vs. creation, the individual vs. the urban crowd, *le bohème* vs. *le bourgeois*, the female muse vs. the male artist, madness vs. sanity. As the year progresses, we will explore the evolution of this figure in the context of early 20th-century Paris, world capital of artistic and literary innovation. Authors, representing a variety of genres, will be drawn from among the following: Chateaubriand, De Staël, Balzac, Nerval, Gautier, Baudelaire, Goncourt, Huysmans, Zola, Rimbaud, Verlaine, Mallarmé, Colette, Apollinaire, Breton. Critical and theoretical perspectives, as well as the viewing of art and film, will enrich our discussions and analyses. A consideration of the role of the artist in French society today will complete the course.

*Intermediate I. Admission by placement test or completion of Beginning French. Course conducted in French.*

## Intermediate French I: French Identities From Jeanne d’Arc to Zidane

**Eric Leveau**

*Intermediate—Year*

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students’ mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. More than other countries, France’s identity was shaped by centuries of what is now perceived by the French as a historically coherent past. It is not surprising then that the 15th-century figure of Jeanne d’Arc is today the symbol of the extreme right-wing party of Le Pen, which has gained a significant influence in France in the last 30 years. This phenomenon can be seen, in part, as a reaction to the changing face of France’s society as exemplified by the French “Black-Blanc-Beur” soccer team which Zidane led to victory in the 1998 World Cup competition. In this course, we will explore the complexities of today’s French identity or, rather, identities, following the most contemporary controversies that have shaken French society in the past 20 years while, at the same time, exploring historical influences and cultural paradigms at play in these “débats franco-français.” Thus, in addition to newspapers, online resources, recent movies, and songs, we will also study masterpieces of the past in literature and in the arts. Topics discussed will include, among others, school and laicism; “cuisine” and tradition;

immigration, integration and urban ghettos; French love; individuals as citizens, etc. Authors studied will include Marie de France, Montaigne, Racine, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Chamoiseau, Bouraoui. For their conference project, students will read and analyze a French text of their choice.

*Intermediate I. Admission by placement test or completion of Beginning French. Course conducted in French.*

## Intermediate French II: Freedom and Its Double: Enlightenment and Shadows in the French 18th Century

**Jeffrey Leichman**

*Open—Year*

The French Enlightenment helped to lay the intellectual foundation for Western modernity, toppling the Old Regime's decaying monarchy and tired dogmas through the sheer audacity of its ideas. This class will read works by French authors from the *siècle des lumières* who, by relentlessly focusing the light of rational inquiry on the many fields of human thought and endeavor, helped to liberate Europe from centuries of restrictive political, social, moral, and esthetic traditions. The 18th century invented a new model of engaged public intellectuals, *philosophes* such as Voltaire, Diderot, and Rousseau who pursued knowledge as a means to break down the ancient prejudices and superstitions that had long impeded the progress of human freedom. But the stronger the light, the deeper the shadows: The same cultural ferment that created the Declaration of the Rights of Man coincided with the rise of a colonial empire founded on labor provided by the African slave trade. Just as the libertine tradition of d'Argens and Laclos culminates in the Sadean delirium, so the political critiques of Montesquieu and Sieyès prepare the way for Robespierre's terror. The French Enlightenment destroyed the society that gave birth to it by challenging its most fundamental assumptions, bequeathing to us an intellectual tradition of progress that continues to deny its own potentially dangerous doubles.

*Intermediate II. Admission by placement test or completion of Intermediate French I or higher.*

## Intermediate French III: Flaubert's Protégé: Guy de Maupassant-

**Angela Moger**

*Intermediate—Fall*

In spite of his marked distaste for Maupassant's worldview, Henry James terms his stories "a collection of masterpieces." Tolstoy's praise is more elaborate: "Maupassant is a man whose vision has penetrated the silent depths of human life and, from that vantage

ground, interprets the struggle of humanity." Claiming that "Maupassant is not always properly understood," Conrad observes that he is "merciless and yet gentle with his mankind" and "looks with . . . profound pity on their troubles, deception, and misery." What is universally conceded is Maupassant's importance in the development of the short story. Thus, the editor of a recent collection asserts: "Along with the Russian writer Anton Chekhov, Maupassant is credited with technical advances that moved the short story toward an austerity that has marked it ever since. These two writers influenced nearly everyone who has written short fiction after them." This course will attempt to survey the range of Maupassant's contribution to the short form and will explore the theory of narrative art implicit to his practice of fiction. A painter of life in all its aspects, by turn satiric, playful, grotesque, or elegiac, he apprenticed himself to Flaubert for seven years and produced, in a single decade, more than 300 stories notable for their extraordinary concentration and distillation. Working under what Baudelaire calls "les bénéfices éternels de la contrainte," Maupassant's strokes are swift, spare, and deliberate as he telegraphs the blight and fragmentation occasioned by the Franco-Prussian War and the moral vacuity and consumerism of the Third Republic; or lights up from within a fragile moment of universal truth, his stories flaring "like matches struck unexpectedly in the dark," as Woolf describes the modern novel's epiphanic unfolding.

*Intermediate III. Admission by placement test or completion of Intermediate French II.*

## Intermediate French III Francophone Voices: "Un-French" Narratives

**Angela Moger**

*Intermediate—Spring*

This course aims to conduct a modest survey of recent works of fiction written in French by writers whose native country is not France. We will concentrate particularly on novels and stories issuing from Africa, the Antilles, and Canada, hoping to discern topics that might have commonality (e.g., colonialism is a shared condition of several of these traditions), as well as motifs/approaches that illuminate the implicit underlying dialogue with the literature of France from which they differ and, in some cases, dissent. Furthermore, in its departures from narrative conventions practiced in France, francophone literature may permit the isolation of the formal gestures that have emerged to reflect alternate realities. For example, in cultures where individualism is less valorized than collectivity, what becomes of categories such as subjectivity and voice? And in existences not predicated on hope, gain, and ultimate resolution, how does the writer deal with matters such as sequence and outcome?



Thus, we will interrogate the effects of a different form of experience on the traditional paradigms and modalities of narrative and probe to what extent such features can be identified as counter-hegemonic discourses. Readings will include works by Anne Hébert and Antonine Maillet (Canada), Simon Schwarz-Bart (Guadeloupe), Assia Djébar (Algeria), Myriam Warner-Vieyra (Guadeloupe/Sénégal), and Tahar Ben Jelloun (Morocco).

*Intermediate III. Admission by placement test or completion of Intermediate French II.*

## The Garment, the Letter, and the Substitute: Emblems of Writing, Mirrors of Reading

**Angela Moger**

*Intermediate—Year*

In prominent 19th-century French fiction displaying most obviously themes of flirtation, romance, and prostitution (the emergence of the prostitute as protagonist, a matter of social/political significance with respect to the larger culture), one encounters, as well, an insistence on the garment, the letter, and the substitute as central elements of plot. Interesting possibilities for a general theory of narrative might emerge from teasing out the strands of these recurring motifs in short stories by Merimee, George Sand, Balzac, and Villiers, among others. One question provoked by such an inquiry is whether a thematic preoccupied with clothing is a means of foregrounding another "textile," the text itself. Then, if cloth can be read as a metaphor for a text, the frequent incidence of letters might indicate a similarly self-referential dynamic—since every story is, indeed, a message written by the author and addressed to the reader and potentially suffers the same vagaries of misdirection and misapprehension chronicled in many intriguing tales. Furthermore, the proliferation of substitutes, doubles, and impostors enhances a sense of the reflexivity of these narratives. The insistence on surrogacy seems both a figuration of the reader's activity—the proverbial "identification" alleged as experience of fiction—and, alternatively, of the writer's—the story as a fantasy of vicarious experience. Consideration of antique origins and examples of these motifs will keep us honest in our modernist theoretical hypothesizing. This course will also undertake, at regular intervals, a review of some cardinal points of French grammar.

*Intermediate III.*

## 2011-2012

### Advanced Beginning French: The Literary Prison

**Annelle Curulla**

*Open—Year*

This yearlong course has two objectives: to provide a comprehensive grammar review to students with some prior knowledge of French and to apply that grammatical knowledge in a literary study of the prison. Approaching the prison as a narrative setting, formal device, and culturally charged symbol, we will examine its connection to changing concepts of selfhood, innocence and guilt, the relationship between the individual and the state, and the process of literary creation itself. The course will unfold in two phases: The first semester offers a fast-paced, systematic review of the fundamentals of French language; short essays and presentations will allow students to study literary and historical prisons and prisoners in poetry, drama, fiction, and memoirs from 1450 to 1800. In the spring, students will refine their linguistic and literary knowledge through the study of longer texts from the 19th to the 21st century. Authors for the year may include Villon, Corneille, Voltaire, Roland, Balzac, Hugo, Camus, Djébar, Bon. Individual conferences will allow students to pursue their interests in aesthetic, political, or social dimensions of literary prisons and prisoners or in any other area of French and Francophone literatures and cultures. In addition to conferences, students will attend a weekly conversation session with a French language assistant. Students are also strongly encouraged to attend the weekly French lunch table, as well as French film screenings. Students who successfully complete this course and an intermediate-level course may be eligible to study in Paris with Sarah Lawrence College during their junior year.

### Advanced French: The Quill and the Dress: French Women Writers in Early Modern France

**Eric Leveau**

*Advanced—Fall*

This course will focus on all aspects of the strong influence that women exerted on literature and culture in France during the period from the Renaissance to the French Revolution. We'll study the historical and social implications of the phenomenon of the "salon," perceived as a space of freedom for women to redefine the literary landscape of their time. We'll look at how women writers challenged their male colleagues at the heart of their esthetic and ideological dominance but also how intellectually independent women were, in return, perceived by society. We'll focus on major subversive masterpieces written by women during the period, but we'll also explore the vast implications of the

idea of a feminine form of writing among male writers. In such a rich context of past debates and literary works, we'll also try to bring into our discussion the contribution of recent feminist theory in order to foster a dialogue across the centuries. Authors studied will notably include: Mlle de Scudery, Corneille, Molière, Mme. de Sévigné, Mme de Lafayette, Mme. de Graffigny, Diderot, Mme. du Chatelet, Rousseau, Mme. Roland, Beaumarchais.

## Beginning French

### Open—Year

An introduction to French using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie, *Le Chemin du retour*), this class will allow students to develop an active command of the fundamentals of spoken and written French. In class and in group conferences, emphasis will be placed on activities relating to students' daily lives and to French and Francophone culture. The textbook integrates a French film with grammar study, exposing students to the spoken language from the very beginning of the course. Other materials may include French songs, cinema, newspaper articles, poems, and short stories. Group conferences replace individual conference meetings for this level, and a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who have successfully completed a beginning and an intermediate-level French course are eligible to study in Paris with Sarah Lawrence College during their junior year.

## Beginning French: Language and Culture

### Kirsten Ellicson, Liza Gabaston

#### Open—Year

An introduction to French, using the multimedia “Débuts” system (textbook/two-part workbook/full-length movie, *Le Chemin du retour*), this class will allow students to develop an active command of the fundamentals of spoken and written French. In class and group conferences, emphasis will be placed on activities relating to students' daily lives and to French and Francophone culture. The textbook integrates a French film with grammar study, exposing students to the spoken language from the very beginning of the course. Other materials may include French songs, cinema, newspaper articles, poems, and short stories. Group conferences replace individual conference meetings for this level, and a weekly conversation session with a French language assistant(e) is required. Attendance at the weekly French lunch table and French film screenings are both highly encouraged. Students who

successfully completed a beginning and an intermediate level French course are eligible to study in Paris with Sarah Lawrence College during their junior year.

## Intermediate French I: French Identities from Jeanne D'Arc to Zidane

### Eric Leveau

#### Intermediate—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will also begin to use linguistic concepts as tools for developing their analytic writing. More than other countries, France's identity was shaped by centuries of what is now perceived by the French as a historically coherent past. It is not surprising, then, that the 15th-century figure of Jeanne d'Arc is today the symbol of the extreme right-wing party of Le Pen, which has gained a significant influence in France in the last 30 years. This phenomenon can be seen, in part, as a reaction to the changing face of France's society as exemplified by the French “Black-Blanc-Beur” soccer team, which Zidane led to victory in the 1998 World Cup. In this course, we will explore the complexities of today's French identity or, rather, identities, following the most contemporary controversies that have shaken French society in the past 20 years while, at the same time, exploring historical influences and cultural paradigms at play in these “débats franco-français.” Thus, in addition to newspapers, online resources, recent movies, and songs, we will also study masterpieces of the past in literature and in the arts. Topics discussed will include, among others, school and laicism; “cuisine” and tradition; immigration, integration and urban ghettos; French love; individuals as citizens, etc. Authors studied will include Marie de France, Montaigne, Racine, Voltaire, Hugo, Flaubert, Proust, Colette, Duras, Césaire, Chamoiseau, Bouraoui. The Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.

## Intermediate French I: The Figure of the Artist in 19th- and 20th-Century France

### Kirsten Ellicson, Liza Gabaston

#### Intermediate—Year

This course will offer a systematic review of French grammar and is designed to strengthen and deepen students' mastery of grammatical structures and vocabulary. Students will develop their analytical and creative writing skills in French through essays and rewrites. The course will take as its thematic *point de départ* the literary representation of the figure of the artist (including the writer) in 19th- and 20th-century

French texts. Authors, writing in a variety of genres, will be drawn from among the following: Chateaubriand, De Staël, Balzac, Nerval, Gautier, Baudelaire, the Goncourts, Huysmans, Zola, Rimbaud, Verlaine, Mallarmé, Colette, Apollinaire, and Breton. Critical and theoretical perspectives, as well as the viewing of art and film, will enrich our discussions and analyses. Intermediate I and II French courses are specially designed to help prepare students for studying in Paris with Sarah Lawrence College during their junior year.

## **Intermediate French II: Masters, Slaves, and 'New Men': Francophone Writing Against Empire**

### ***Intermediate—Year***

This course aims to give students a basic tool kit for thinking and writing in French about the intellectual and cultural history of colonial domination and anticolonial resistance in the francophone Caribbean and Africa—primarily since the 19th century. We will explore the variety of ways that the participants in this history have imagined the dynamic relationship between the colonizer and the colonized and the degree to which the colonial imagination has been determined by the colonizer. Course materials and discussions will focus on how race, language, and religion have been used as instruments of both political oppression and anticolonial revolt. Readings will include texts by authors such as Victor Hugo, André Gide, Aimé Césaire, Maïssa Bey, and Assia Djebar; but we will also examine a range of cultural products relating to French colonialism, such as postcards, toys and games, comic books, and films. We will emphasize, through literary and cultural analysis, the formal and ideological aspects of the texts while improving lexical and grammatical skills. Special attention will be given to oral communication, participation, and written skills. Students will meet individually with the teacher to further discuss projects and assignments.

## **Just Balzac**

### ***Angela Moger***

#### ***Advanced, Intermediate—Fall***

Despite a pious regard for Père Goriot and Eugénie Grandet and a poststructuralist obsession with “Sarrasine,” Balzac’s works remain largely unknown, particularly his many novellas. In this course, we will investigate several of the most compelling of these shorter tales, attempting to probe the connection between Balzac’s choice of the form and his ultimate

preoccupations. Why did the consummate novelist turn frequently to the novella? Furthermore, we will try to uncover the narratological implications of Balzac’s plots and methodology, as his fictions seem to engage, quite self-consciously, issues crucial to current inquiries into narrative. Thus, particular stories can be seen to offer not only a theory of gender and/or a theory of language but also a coherent and apparently deliberate set of reflections on matters ranging from the status of authorship and the “character” to the problem of “closure” and the problematic of desire as metaphor for both money and narrative. Finally, if, as Michael Wood says, “The very possibility of a meaning ruins a certain form of freedom...yet stories carry the disease of meaning,” we will examine how the Balzacian tale immunizes itself. Readings include *Sarrasine*, *La Maison Nucingen*, *Adieu*, and *Albert Savarus*.

## **Love Stories From France**

### ***Angela Moger***

#### ***Intermediate—Spring***

Many of the world’s greatest love stories come from France, the culture that codified the notion of romantic love that still holds the Western world “in thrall.” But whereas the works of La Fayette, of Rousseau, of Stendhal, and of Proust are well-known and widely read, more modest (in their dimensions) contributions on the subject remain somewhat “under the radar.” This course will be devoted to the examination of a number of these lesser known works that also interrogate the nature of that compelling version of human attachment and similarly provoke, through their narrative strategies, awareness that the romantic passion plot often lends itself to being read as allegory of fiction. Thus, Balzac’s small and remarkable story, *La grande Brèche*, Mérimée’s *Le vase étrusque*, and Radiguet’s *Le Diable au corps* merit scrutiny, as do the more eccentric tales of the decadent writer Barbey D’Aurévilly (*Le plus bel amour de Don Juan*) and the novel written by the “primitive” artist Marguerite Audoux (*Marie Claire*). Conference work might include francophone writers whose works both extend and deviate from the tradition, such as the Moroccan Tahar Ben Jelloun and the Canadian Anne Hébert.

A full description of the course may be found under the appropriate discipline.

**Literature in Translation: “Because We Know That Language Exists”: Roland Barthes and French Literature and Theory (1945-2011) (p. 493), Eric Leveau French**

# Games, Interactivity, and Playable Media

# Geography

## 2002-2003

### Introduction to Development Studies: The Political Ecology of Development

**Joshua Muldavin**

*Intermediate—Year*

In this yearlong seminar we will begin by examining competing paradigms and approaches to understanding "Development" and the "Third World." By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through an exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by Third World nation states. We will then examine globalization and its relation to emergent international institutions and their policies, for example the WTO and World Bank. Our subsequent investigations of transnational corporations, the state, and civil society will provide the backdrop for the final focus of the class — emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Throughout the seminar, we will analyze development in practice through case studies drawn from Africa, Latin America, Asia, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentation will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, you will be encouraged to do primary research over the winter and spring breaks.

Intermediate. Sophomores and above. Some experience in the social sciences desired but not required.

### The Geography of Contemporary China and Its Place in a Globalizing World Economy

**Joshua Muldavin**

*Open—Year*

In this yearlong seminar we will explore China's evolving place in greater Asia and the Pacific Rim through regional political-economic integration efforts and globalization processes. This will allow brief introductions of neighboring countries including Japan and the Koreans in East Asia; the Philippines, Vietnam, Indonesia, and other countries of Southeast Asia; India, Nepal, Pakistan, and other countries of South Asia; Russia, the former Soviet republics of Central Asia and

Afghanistan. In China, the primary focus of the course, we will explore the impact of the post-1978 reforms. From agrarian change and rural development, to urban and industrial transformations, to Hong Kong's return and China's emergence as a global superpower, we will analyze the complex intertwining of the environmental, political-economic, and socio-cultural aspects of these processes as we interpret the geography of contemporary China. We will begin with an overview of contemporary China, discussing the unique aspects of China's modern history, contemplating the changes and continuities that exist from one era to the next. Using a variety of theoretical perspectives, we will analyze a series of debates — environment/development conflicts, the moral economy debate, the role of the state, globalization and regional transformation issues, and the roots of the Tian'anmen student and social movement. Theoretical debates will revolve around the concepts and constructs of sustainable development, welfare of the peasantry and vulnerability, changing intra-household relations, modernization and socialist transition. We will follow this with analyses of popular culture, recent issues of Hong Kong's transition, and border region/minority conflicts. China borders many of the most volatile places in the contemporary world. Thus we will conclude with a discussion of security issues and geopolitics, the 16th Party Congress, and potential scenarios for China's future. Other trends in China's evolving path will also be examined as time permits. Throughout the seminar there will be openness to comparisons with other areas of the world within the context of the broader theoretical and thematic questions mentioned above. Weekly lectures, films, mass media, and selected readings will be used to inform debate and discussion. A two-part structured conference project will integrate closely with one of the diverse topics of the seminar. Open to any interested student. Some experience in the social sciences desired but not required.

## 2003-2004

### First-Year Studies: Introduction to Development Studies: The Political Ecology of Development

**Joshua Muldavin**

*FYS*

In this seminar we will begin by examining competing paradigms and approaches to understanding "development" and the "third world." By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through an exploration of population, resource use, poverty, access to food, the environment, agricultural productivity,

gender, and different development strategies adopted by third world nation-states. We will then examine globalization and its relation to emergent international institutions and their policies, for example, the WTO and World Bank. Our subsequent investigations of transnational corporations, the state, and civil society will provide the backdrop for the final focus of the class—emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Throughout the seminar, we will analyze development in practice through case studies drawn from Africa, Latin America, Asia, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentation will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, you will be encouraged to do primary research over the winter and spring breaks.

## **The Geography of Contemporary China: From Revolution to Tian'anmen, from Socialism to Market Economy, from Tibet to Hong Kong**

**Joshua Muldavin**

*Open—Fall*

In this seminar we will explore the impact of the post-1978 reforms in China. From agrarian change and rural development to urban and industrial transformations to Hong Kong's return and China's emergence as a global superpower, we will analyze the complex intertwining of the environmental, political-economic, and sociocultural aspects of these processes as we interpret the geography of contemporary China. Weekly lectures, films, mass media, and selected readings will be used to inform debate and discussion. We will begin with an overview of contemporary China, discussing the unique aspects of China's modern history, contemplating the changes and continuities that exist from one era to the next. Using a variety of theoretical perspectives, we will analyze a series of debates—environment/ development conflicts, the moral economy debate, the role of the state, globalization and regional transformation issues, the roots of the Tian'anmen student and social movement, and most recently, China's handling of the SARS epidemic. Theoretical debates will revolve around the concepts and constructs of sustainable development, welfare of the peasantry and vulnerability, changing intra-household relations, modernization and socialist transition. We will follow this with analyses of popular culture, recent issues of Hong Kong's transition, and border region/minority conflicts. China borders many of the most volatile places in the contemporary world.

Thus we will conclude with a discussion of security issues and geopolitics, the 16th Party Congress, and potential scenarios for China's future. Other trends in China's evolving path will also be examined as time permits. Throughout the seminar there will be openness to comparisons with other areas of the world within the context of the broader theoretical and thematic questions mentioned above. A structured conference project will integrate closely with one of the diverse topics of the seminar.

## **2004-2005**

### **Food, Agriculture, Environment, and Development**

**Joshua Muldavin**

*Lecture, Open—Year*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? What are the environmental impacts of our food production systems? How do answers to these questions differ by place, and how have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment focusing in particular on agriculture and the production of food. These questions often hinge on the contentious debate concerning population, natural resources, and the environment. Thus we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of "modernization," as well as critical counterpoints, which lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of "poverty" and the making of the third world, access to food, hunger, grain production and food aid, agricultural productivity (The Green and Gene Revolutions), the role of transnational corporations (TNCs), the international division of labor, migration, globalization, and global commodity chains, and the different strategies adopted by nation-states to "develop" natural resources and agricultural production. Through an historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture

and the decline of the family farm; food and public health, culture, and family; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, and biodiversity loss. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance, alternative and community supported agriculture, community-based resource management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and a number of distinguished guest lectures will be interspersed throughout the course. One field trip is planned in each semester if funding permits. The Web board is an important part of the course. Regular postings of assignments will be made here, as well as follow-up commentaries. Group conferences will focus on in-depth analysis of certain course topics and will include debates and small group discussions.

## Introduction to Development Studies: The Political Ecology of Development

**Joshua Muldavin**

*Year*

In this yearlong seminar we will begin by examining competing paradigms and approaches to understanding "development" and the "third world." We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the "third world" is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial "development" to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by persistent and intensifying socioeconomic inequalities as well as frequent outbreaks of political

violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by third world nation-states. We will then examine globalization and its relation to emergent international institutions and their policies, for example, the IMF, World Bank, and WTO. Throughout the course our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa, but also Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, you will be encouraged to do primary research over the winter and spring breaks. *Sophomore and above, some experience in the social sciences desired but not required.*

## 2005-2006

### Food, Agriculture, Environment, and Development

**Joshua Muldavin**

*Lecture, Open—Year*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? What are the environmental impacts of our food production systems? How do answers to these questions differ by place, the person asking the question, and how have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment focusing in particular on agriculture and the production and consumption of food.

These questions often hinge on the contentious debate concerning population, natural resources, and the environment. Thus we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of "modernization", as well as critical counterpoints, that lie at the heart of this debate. Within this context of competing sets of philosophical

assumptions concerning the population-resource debate, we will investigate the concept of 'poverty' and the making of the "Third World," access to food, hunger, grain production and food aid, agricultural productivity (The Green and Gene Revolutions), the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation states to 'develop' natural resources and agricultural production. Through an historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification and biodiversity loss. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance, alternative and community supported agriculture, community based resource management systems, sustainable development, and grassroots movements for social and environmental justice.

Films, multimedia materials, and a number of distinguished guest lectures will be interspersed throughout the course. One fieldtrip is planned in each semester if funding permits. Please mark your calendars, as these trips are a course requirement. Attendance is also required at special guest lectures and film viewings in the Geography Lecture Series on occasional Monday evening from 5-7pm. The Webboard is an important part of the course. Regular postings of assignments will be made here, as well as follow-up commentaries. There will be in-class essays and two exams each semester.

Group conferences will focus on in depth analysis of certain course topics, and will include debates and small group discussions.

## **Introduction to Development Studies: The Political Ecology of Development**

**Joshua Muldavin**

*Intermediate—Year*

In this yearlong seminar, we will begin by examining competing paradigms and approaches to understanding "development" and the "third world." We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the "third world" is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial "development" to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by persistent and intensifying socioeconomic inequalities as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by third-world nation-states. We will then examine globalization and its relation to emergent international institutions, such as the IMF, World Bank, and WTO, and their policies. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa, but also Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from



traditional papers to multimedia visual productions. Where possible, you will be encouraged to do primary research over the winter and spring breaks.

*Intermediate. Sophomores and above. Some experience in the social sciences desired but not required.*

## **2006-2007**

### **Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies**

**Kathryn Tanner**

*Intermediate—Fall*

In this fall seminar, we will examine and discuss key issues of gender and development as they are relevant for rural and urban communities in African and South Asian countries. To what extent are gender politics used to include or exclude community members in the development process? How are gender associations used symbolically, and in what ways are these associations detrimental to gender equality? What limitations do community members face due to gender bias as they develop their livelihoods? To what extent is gender-based violence “learned” in schools and other institutional settings? What work is being done to improve gender equality in the development process? In Africa and South Asia, the geographical foci of the course, we will explore how gender has played a significant role in development, politics, violence, and livelihood strategies. We will begin with an overview of general themes and topics of gender and development, discussing issues of identity, misconception, and prejudice. We will discuss how the body is used metaphorically by societies and how this affects the roles of all individuals in various cultural contexts. We will explore specific case studies of gender politics, livelihoods, and violence in India, Sri Lanka, Nepal, Tanzania, Uganda, Mozambique, South Africa, the Gambia, and other African and South Asian countries. Complicated and sensitive issues such as HIV/AIDS, cultural initiation rights, and sexual violence will be discussed. This seminar will conclude with a hopeful look forward with an examination of work being conducted toward gender equality and analysis of projects using gendered approaches to the peace process. Weekly films, mass media, books, and selected readings will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar.

*Intermediate. Sophomore and above; some experience in the social sciences desired but not required.*

### **Global Value Chains: The Geographies of Our Daily Needs**

**Kathryn Tanner**

*Open—Spring*

In this seminar, we will examine and discuss key issues of globalization, consumerism, environmental justice, and global value chains. From day to day, we all use various commodities, such as coffee, fresh fruits and vegetables, chocolate, and gasoline. Perhaps we think about where these items on our daily shopping lists are made, but most often we do not. What are the global realities involved in the production and trade of the items we buy each day? How do the producers and traders along the value chain benefit from our consumerism? What are the social, political, and environmental costs? To what extent is the place of origin used, hidden, masked, manipulated, or marketed to sell an item? What roles do consumers play in global commodity chains? How are our preferences catered to through the strategies of marketing geographies of commodities? In this course, we will explore how global value chains shape the livelihoods of urban and rural communities across the globe. We will begin with an overview of general themes and topics of globalization, consumerism, environmental justice, and global value chains. We will discuss how the demands of one region of the world can guide the political economy of another. Through a careful analysis of relevant case studies, we will explore the costs and benefits of free trade and economic liberalization. We will also study the fair trade movement and the complex opportunities this movement has presented to global producers. This seminar will conclude with a hopeful look forward with an examination of work being conducted toward more equitable involvement of the world's producers in the global economy. Weekly films, mass media, books, and selected readings will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar.

*Open to any interested student.*

### **Introduction to Development Studies: The Political Ecology of Development**

**Kathryn Tanner**

*Intermediate—Year*

In this yearlong seminar, we will discuss and analyze competing paradigms and approaches to the concepts of development and the third world. We will begin by examining how the world functioned five hundred years ago, in order to understand how the forms of development since then have impacted the way we live and think. This first part of the course will acquaint us with (and allow an analysis of) the historical origins and evolution of an international political economy of

which the third world is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial development to understand the evolving meaning of this term. In particular we will examine the Congo, South Africa, and India. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by persistent and intensifying socioeconomic inequalities as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by third world nation-states. We will then examine globalization and its relation to emergent international institutions and their policies. We will analyze the work of the IMF, World Bank, and WTO through a variety of readings. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, students will be encouraged to do primary research over the winter and spring breaks.

*Intermediate. Sophomore and above; some experience in the social sciences desired but not required.*

## **2007-2008**

### **Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies**

**Kathryn Tanner**

*Spring*

In this seminar, we will examine and discuss key issues of gender and development as they are relevant for rural and urban communities in African and South Asian countries. To what extent are gender politics used to

include or exclude community members in the development process? How are gender associations used symbolically, and in what ways are these associations detrimental to gender equality? What limitations do community members face due to gender bias as they develop their livelihoods? To what extent is gender-based violence “learned” in schools and other institutional settings? What work is being done to improve gender equality in the development process? In Africa and South Asia, the geographical foci of the course, we will explore how gender has played a significant role in development, politics, violence, and livelihood strategies. We will begin with an overview of general themes and topics of gender and development, discussing issues of identity, misconception, and prejudice. We will discuss how the body is used metaphorically by societies and how this affects the roles of all individuals in various cultural contexts. We will explore specific case studies of gender politics, livelihoods, and violence in India, Sri Lanka, Nepal, Tanzania, Uganda, Mozambique, South Africa, the Gambia, and other African and South Asian countries. Complicated and sensitive issues such as HIV/AIDS, cultural initiation rights, and sexual violence will be discussed. This seminar will conclude with a hopeful look forward with an examination of work being conducted toward gender equality and analysis of projects using gendered approaches to the peace process. Weekly films, mass media, books, and selected readings will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar.

*Sophomore and above. Some experience in the social sciences desired but not required.*

### **Global Geographies: From Colonization to the World Bank**

**Kathryn Tanner**

*Open—Year*

In this yearlong seminar, we will discuss and analyze competing paradigms and approaches to the concepts of “development” and the “third world.” We will begin by examining how the world functioned 500 years ago, in order to understand how the forms of development since then have impacted the way we live and think. This first part of the course will acquaint us with (and allow an analysis of) the historical origins and evolution of an international political economy of which the third world is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial development to understand the evolving meaning of this term. In particular we will examine the Congo, South Africa, and India. These case studies will help us assess the varied legacies of

colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political economy, one marked by persistent and intensifying socioeconomic inequalities as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by third world nation-states. We will then examine globalization and its relation to emergent international institutions and their policies. We will analyze the work of the IMF, World Bank, and WTO through a variety of readings. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the course—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, students will be encouraged to do primary research over the winter and spring breaks.

## **Global Value Chains: The Geographies of Our Daily Needs**

**Kathryn Tanner**

*Open—Fall*

In this seminar, we will examine and discuss key issues of globalization, consumerism, environmental justice, and global value chains. From day-to-day, we all use various commodities, such as coffee, fresh fruits and vegetables, chocolate, and gasoline. Perhaps we think about where these items on our daily shopping lists are made, but most often we do not. What are the global realities involved in the production and trade of the items we buy each day? How do the producers and traders along the value chain benefit from our consumerism? What are the social, political, and environmental costs? To what extent is the place of origin used, hidden, masked, manipulated, or marketed to sell an item? What roles do consumers play in global commodity chains? How are our preferences catered to through the strategies of marketing geographies of commodities? In this course, we will explore how global value chains shape the livelihoods of urban and rural communities across the globe. We will begin with an overview of general themes

and topics of globalization, consumerism, environmental justice, and global value chains. We will discuss how the demands of one region of the world can guide the political economy of another. Through a careful analysis of relevant case studies, we will explore the costs and benefits of free trade and economic liberalization. We will also study the fair trade movement and the complex opportunities this movement has presented to global producers. This seminar will conclude with a hopeful look forward with an examination of work being conducted toward more equitable involvement of the world's producers in the global economy. Weekly films, mass media, books, and selected readings will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar.

## **2008-2009**

### **Food, Agriculture, Environment, and Development**

**Joshua Muldavin**

*Lecture, Open—Fall*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or the person asking the question? How have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment focusing in particular on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of “modernization,” as well as critical counterpoints, which lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of “poverty” and the making of the “third world,” access to food, hunger, grain production and food aid, agricultural productivity (the Green and Gene Revolutions), the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation-states to “develop” natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the organization of resource use and agriculture. Rather,

through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, and biodiversity loss. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance, alternative and community-supported agriculture, community-based resource management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and a number of distinguished guest lectures will be interspersed throughout the course. One field trip is possible if funding permits. Please mark your calendars when the dates are announced as attendance is expected. Attendance is also required at special guest lectures and film viewings in the Geography Lecture Series approximately once per month on Wednesday evening from 6-8 p.m. The Web board is an important part of the course. Regular postings of assignments will be made here, as well as follow-up commentaries. There will be in-class essays and two exams during the semester. Group conferences will focus on in-depth analysis of certain course topics and will include debates and small-group discussions. In addition, you will be required to prepare a poster project on a topic of your choice, related to the course, which will be presented at the end of the semester in group conference.

## **Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies**

**Kathryn Tanner**  
*Intermediate—Spring*

In this spring seminar, we will examine and discuss key issues of gender and development as they are relevant for rural and urban communities in African and South Asian countries. To what extent are gender politics used to include or exclude community members in the development process? How are genders associations used symbolically, and in what ways are these associations

detrimental to gender equality? What limitations do community members face due to gender bias as they develop their livelihoods? To what extent is gender-based violence “learned” in schools and other institutional settings? What work is being done to improve gender equality in the development process? In Africa and South Asia, the geographical foci of the course, we will explore how gender has played a significant role in development, politics, violence, and livelihood strategies. We will begin with an overview of general themes and topics of gender and development, discussing issues of identity, misconception, and prejudice. We will discuss how the body is used metaphorically by societies and how this affects the roles of all individuals in various cultural contexts. We will explore specific case studies of gender politics, livelihoods, and violence in India, Sri Lanka, Nepal, Tanzania, Uganda, Mozambique, South Africa, the Gambia, and other African and South Asian countries. Complicated and sensitive issues such as HIV/AIDS, cultural initiation rights, and sexual violence will be discussed. This seminar will conclude with a hopeful look forward with an examination of work being conducted toward gender equality and analysis of projects using gendered approaches to the peace process. Weekly films, mass media, books, and selected readings will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar.

*Some social science experience preferred.*

## **Introduction to Development Studies: The Political Ecology of Development**

**Joshua Muldavin**  
*Intermediate—Fall*

In this seminar, we will begin by examining competing paradigms and approaches to understanding “development” and the “third world.” We will set the stage by answering the question, What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the third world is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial “development” to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked

by persistent and intensifying socioeconomic inequalities as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by third world nation-states. We will then examine globalization and its relation to emergent international institutions and their policies, for example the IMF, World Bank, and WTO. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw on case studies primarily from Africa, but also Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, you will be encouraged to do primary research during fall study days.

*Intermediate: sophomore and above. Some experience in the social sciences desired but not required.*

## **The Geography of Water: Global Rivers and “Saving the Homeland”**

**Kathryn Tanner**

*Open—Spring*

How are water resources being managed globally and specifically in the Mississippi Delta, the Narmada Valley, the Hudson River Valley, and southwestern Madagascar? What are the main challenges concerning access, distribution, and allocation of freshwater resources within these areas? What are the driving forces that shape current and future demands for water? What are the solutions being developed by communities, policymakers, private sector, and environmental activists? What are water scientists and international donor organizations contributing? This open seminar focuses on the role of community activism in water resource management. This topic is of ever-increasing importance in the twenty-first century due to the privatization of water, unprecedented pollution levels, and sea level rise. Students will be given opportunities to learn research design and methodology, as well as conduct a fieldwork trip. Research may include interviews of (1) community leaders, (2) NGO employees, (3) residents, (4) entrepreneurs, (5)

government officials, and (6) legal scholars. This interview data will function as the basis for a proposed (and collective) written report. We will use the seminar structure as an opportunity to discuss and further the formalization and implementation of water strategies in the twenty-first century global context. Weekly films, mass media, books, and selected readings will be used to inform debate and discussion. A structured conference project will integrate closely with one of the diverse topics of the seminar.

## **2009-2010**

### **First-Year Studies: Introduction to Development Studies: The Political Ecology of Development**

**Joshua Muldavin**

*FYS*

We will begin this yearlong seminar by examining competing paradigms and approaches to understanding “Development” and the “Third World.” We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political-economy of which the “Third World” is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial “development” to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by persistent and intensifying socioeconomic inequalities, as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by “Third World” nation states. We will then examine globalization and its relation to emergent international institutions and their policies; e.g., the IMF, World Bank, and WTO. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for

self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa, but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project beginning in the fall semester and completed in the spring. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, students will be encouraged to do primary research during fall study days and winter and spring breaks.

## Policy in Theory and Practice: Environment and Development

**Joshua Muldavin**

*Advanced—Year*

This yearlong seminar is about environmental policy. As such, it asks a number of questions: How and why does policy get made? Which information is heard and used, and which is not? What role does science play in environmental policy making? How are certain styles of development and development paradigms deployed? How is the policy process politicized? What happens to it after it is adopted as “policy”? We start with a historical review of development paradigms and how these shape environment-development discourses, revealing competing approaches to key contemporary issues such as climate change, biodiversity conservation, population, food security, poverty alleviation, energy, community-based natural resource management, environmental violence, and environmental justice. While largely focusing on the Global South, with reference to Asia, Latin America, and Africa, the seminar will also draw on examples from the Global North and policies driven by international institutions such as the World Bank, as well as dominant nation states. We then move to epistemology and theory building in the social and environmental sciences that influence environmental policy, examining diverse approaches from social theory and political ecology to policy studies, environmental economics, ecological modernization, and ecology. We will discuss power and the construction of environmental knowledge, followed by an examination of environmental policy in formation and implementation at international (e.g., international environmental agreements), national (e.g., ministries and state agencies), and local levels (e.g., environmentally-themed programs and projects). We will then explore varied approaches to policy analysis; i.e., the methodological means to assess and improve policies in practice. Finally, we will examine the contested potential for policy improvement and associated movements for increased participation and democratization of policy processes. There will be a number of sessions involving group presentations,

debate, and role-play on specific environment and development issues. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project focusing on an analysis and critique of an instance of policy of the student’s choice (usually grounded in texts but also involving fieldwork, if feasible). The intent will be to provide inputs for chosen policy actors—from social movements and NGOs to formal policy makers. As such, project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible, students will be encouraged to do primary research during fall study days and winter and spring breaks.

*Prior experience in the social sciences is highly recommended.*

## 2010-2011

### Food, Agriculture, Environment, and Development

**Joshua Muldavin**

*Intermediate—Fall*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world’s food? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or the person asking the question? How have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment, focusing in particular on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus, we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of “modernization,” as well as critical counterpoints, that lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of “poverty” and the making of the “Third World”; access to food, hunger, grain production, and food aid; agricultural productivity (the green and gene revolutions); the role of transnational corporations (TNCs); the international division of labor, migration, globalization and global commodity chains; and the different strategies adopted by nation states to “develop” natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the

organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification and biodiversity loss. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance, alternative and community-supported agriculture, community-based resource-management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and a number of distinguished guest lectures will be interspersed throughout the course. One farm field trip is possible, if funding permits; attendance is required. Attendance and participation is also required at special guest lectures and film viewings in the Geography Lecture Series approximately twice per month in the evening from 6-8 p.m. Regular postings of assignments, as well as follow-up commentaries, will be made on the Web board. There will be in-class essays, debates, and small-group discussions. Conferences will focus on in-depth analysis of course topics. Students will be required to prepare a poster project on a topic of their choice but related to the course, which will be presented at the end of the semester in a special session.

*Intermediate. Open to sophomores and above.*

## **Introduction to Development Studies: The Political Ecology of Development**

**Joshua Muldavin**

*Intermediate—Fall*

In this seminar, we will begin by examining competing paradigms and approaches to understanding “development” and the “Third World.” We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political

economy of which the “Third World” is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial “development” to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. The next part of the course will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political-economy, one marked by persistent and intensifying socioeconomic inequalities, as well as by frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural productivity, and different development strategies adopted by Third World nation states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the IMF, World Bank, and WTO. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course, with a two-stage substantive research project. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, students will be encouraged to do primary research during fall study days.

*Intermediate. Open to sophomores and above. Some experience in the social sciences is desired but not required.*

## **2011-2012**

### **Food, Agriculture, Environment, and Development**

**Joshua Muldavin**

*Intermediate, Sophomore and above—Fall*

Where does the food we eat come from? Why do some people have enough food to eat and others do not? Are there too many people for the world to feed? Who controls the world's food? Will global food prices

continue their recent rapid rise; and if so, what will be the consequences? What are the environmental impacts of our food production systems? How do answers to these questions differ by place or the person asking the question? How have they changed over time? This course will explore the following fundamental issue: the relationship between development and the environment, focusing in particular on agriculture and the production and consumption of food. The questions above often hinge on the contentious debate concerning population, natural resources, and the environment. Thus, we will begin by critically assessing the fundamental ideological positions and philosophical paradigms of "modernization," as well as the critical counterpoints that lie at the heart of this debate. Within this context of competing sets of philosophical assumptions concerning the population-resource debate, we will investigate the concept of "poverty" and the making of the "Third World," access to food, hunger, grain production and food aid, agricultural productivity (the green and gene revolutions), biofuels, the role of transnational corporations (TNCs), the international division of labor, migration, globalization and global commodity chains, and the different strategies adopted by nation-states to "develop" natural resources and agricultural production. Through a historical investigation of environmental change and the biogeography of plant domestication and dispersal, we will look at the creation of indigenous, subsistence, peasant, plantation, collective, and commercial forms of agriculture. We will analyze the physical environment and ecology that help shape but rarely determine the organization of resource use and agriculture. Rather, through the dialectical rise of various political-economic systems such as feudalism, slavery, mercantilism, colonialism, capitalism, and socialism, we will study how humans have transformed the world's environments. We will follow with studies of specific issues: technological change in food production; commercialization and industrialization of agriculture and the decline of the family farm; food and public health, culture, and family; land grabbing and food security; the role of markets and transnational corporations in transforming the environment; and the global environmental changes stemming from modern agriculture, dams, deforestation, grassland destruction, desertification, biodiversity loss, and the interrelationship with climate change. Case studies of particular regions and issues will be drawn from Africa, Latin America, Asia, Europe, and the United States. The final part of the course examines the restructuring of the global economy and its relation to emergent international laws and institutions regulating trade, the environment, agriculture, resource extraction treaties, the changing role of the state, and competing conceptualizations of territoriality and control. We will end with discussions of emergent local, regional, and transnational coalitions for food self-reliance, alternative and community-supported agriculture,

community-based resource-management systems, sustainable development, and grassroots movements for social and environmental justice. Films, multimedia materials, and distinguished guest lectures will be interspersed throughout the course. One farm field trip is possible, if funding permits. The seminar participants may also take a leading role in a campus-wide event on "food and agriculture," tentatively planned for the fall. Please mark your calendars when the dates are announced, as attendance for all of the above is required. Attendance and participation is also required at special guest lectures and film viewings in the Geography Lecture Series, held approximately twice per month in the evening from 6-8 pm. The Webboard is an important part of the course. Regular postings of assignments, as well as follow-up commentaries, will be made there. There will be in-class essays, debates, and small group discussions. Conferences will focus on in-depth analysis of course topics. You will be required to prepare a poster project on a topic of your choice, related to the course, which will be presented at the end of the semester in a special session.

## **Introduction to Development Studies: The Political Ecology of Development**

**Joshua Muldavin**

*Intermediate, Sophomore and above—Fall*

We will begin this seminar by examining competing paradigms and approaches to understanding "development" and the "Third World." We will set the stage by answering the question: What did the world look like 500 years ago? The purpose of this part of the course is to acquaint us with and to analyze the historical origins and evolution of a world political economy, of which the "Third World" is an intrinsic component. We will thus study the transition from feudalism to capitalism, the rise of merchant and finance capital, and the colonization of the world by European powers. We will analyze case studies of colonial "development" to understand the evolving meaning of this term. These case studies will help us assess the varied legacies of colonialism apparent in the emergence of new nations through the fitful and uneven process of decolonization that followed. In the next part of the course, we will look at the United Nations and the role some of its associated institutions have played in the post-World War II global political economy—one marked by persistent and intensifying socioeconomic inequalities, as well as frequent outbreaks of political violence across the globe. By examining the development institutions that have emerged and evolved since 1945, we will attempt to unravel the paradoxes of development in different eras. We will deconstruct the measures of development through a thematic exploration of population, resource use, poverty, access to food, the environment, agricultural



productivity, and different development strategies adopted by “Third World” nation-states. We will then examine globalization and its relation to emergent international institutions and their policies; for example, the IMF, World Bank, and WTO. We will then turn to contemporary development debates and controversies; for example, the widespread land grabbing (by sovereign wealth funds, China, hedge funds, etc.) that increasingly finds space in the headlines. Throughout the course, our investigations of international institutions, transnational corporations, the role of the state, and civil society will provide the backdrop for the final focus of the class—the emergence

of regional coalitions for self-reliance, environmental and social justice, and sustainable development. Our analysis of development in practice will draw upon case studies primarily from Africa but also from Asia, Latin America and the Caribbean, and the United States. Conference work will be closely integrated with the themes of the course with a two-stage substantive research project. Project presentations will incorporate a range of formats, from traditional papers to multimedia visual productions. Where possible and feasible, you will be encouraged to do primary research during fall study days.

# German

## 2002-2003

### An Introduction to German Thought and Literature

**Roland Dollinger, Nike Mizelle**

*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

### German Classicism and Romanticism

**Roland Dollinger**

*Open—Spring*

In this course we will study some of the greatest works of German literature from the late eighteenth and early nineteenth centuries. Plays, poems, and novellas by Lessing, Goethe, Schiller, Kleist, Hölderlin, Tieck, E. T. A. Hoffmann, von Arnim, and Eichendorff will introduce students to the era of German Classicism and Romanticism. Students will have weekly group conferences and biweekly individual conferences to work on their written German.

### German For Beginners

**Roland Dollinger**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple expository prose) and — after a while, it is hoped — for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading. Supplementary work with tapes and videos will provide additional opportunity for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

## Postwar German Literature

**Roland Dollinger**

*Open—Fall*

In this seminar students will study the major developments of German literature and culture from 1945 to the present. We will begin with Günther Grass's recent novel *Mein Jahrhundert* that will introduce students to twentieth-century German history through fiction. We will then proceed chronologically and explore some important texts from the postwar period by Heinrich Böll, Max Frisch, Jurek Becker, Peter Schneider, Winfried Sebald, Barbara Honigmann, and others to deal with the question of how both East and West Germany dealt with its totalitarian past. The history book *The Course of German History* by Taylor will help us get a better understanding of postwar German history. Students will have weekly group conferences and biweekly individual conferences to work on their written German.

A full description of the course may be found under the appropriate discipline.

**The Modern German Novel** (p. 408), Roland Dollinger *German*

## 2003-2004

### An Introduction to German Thought and Literature

**Roland Dollinger**

*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

### Beginning German

**Roland Dollinger**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple expository prose) and—after a while, it is hoped—for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading.

Supplementary work with tapes and videos will provide additional opportunities for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

## Twentieth-Century German Literature

**Roland Dollinger**

*Advanced—Year*

In this course we will explore the major developments of German literature and culture from the end of the nineteenth century to the present. In the fall semester we will analyze texts from the pre-World War I era to 1945 by such modern writers as Hauptmann, Thomas and Heinrich Mann, Schnitzler, Kafka, Kästner, and others. Classical films such as *The Cabinet of Dr. Caligari*, *Berlin—Symphony of a Big City*, and *The Blue Angel* will cast some light on the "Golden Twenties" of the Weimar Republic (1918-1933). During the spring semester we will study postwar German literature. As we read poems, plays, and prose fiction by writers such as Böll, Brecht, Celan, Dürrenmatt, Frisch, Heym, and others, we will analyze their texts within the political and cultural contexts of postwar Germany. Films such as *The Marriage of Maria Braun* and *Germany, Pale Mother* will help us understand Germany's postwar trauma, the legacy of National Socialism, the Stalinist dictatorship in East Germany, and other major historical phenomena. We will pay special attention to the question of how German intellectuals perceived the United States at certain moments in German history. Students will also be required to read a history book in English.

## 2004-2005

### An Introduction to German Thought and Literature

**Roland Dollinger, Nike Mizelle**

*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

### Beginning German

**Nike Mizelle**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the

basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple expository prose) and—after a while, it is hoped—for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading. Supplementary work with tapes and videos will provide additional opportunities for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

## Twentieth-Century German Literature

**Roland Dollinger**

*Advanced—Year*

In this course we will explore the major developments of German literature and culture from the end of the nineteenth century to the present. In the fall semester, we will analyze literary texts from the pre-World War I era by such writers as Hauptmann, Fontane, Th. Mann, and Arthur Schnitzler. The major focus of this course, however, will lie on the literary, cinematic, and artistic developments of the so-called "Golden Twenties" during the Weimar Republic (1918-1933). Texts by Brecht, Fleissner, Fallada, and others; films such as *Berlin, Symphony of a Metropolis*, *Joyless Street*, and *The Blue Angel*; and essays about various aspects of this first modern mass culture in Germany will help us understand this fascinating period that ended with Hitler's rise to power. During the second semester, we will study postwar German literature. As we read poems, plays, prose fiction, and essays by writers such as Böll, Celan, Max Frisch, Heym, Maron, Peter Schneider, and Maxim Biller, we will analyze their texts within the political and cultural contexts of postwar Germany. Special attention will be given to the problems of (1) the development of West and East German literature after 1945; (2) how both West and East German writers have depicted their ideologically opposed societies; (3) German reunification; (4) the development of a minority literature in Germany today. This seminar takes places in cooperation with the Theatre department: a performance of Max Frisch's play about anti-Semitism is planned for the spring semester of 2005.

## 2005-2006

### An Introduction to German Thought and Literature

**Roland Dollinger, Nike Mizelle**  
*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

### Beginning German

**Nike Mizelle**  
*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple expository prose) and—after a while, it is hoped—for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading. Supplementary work with tapes and videos will provide additional opportunities for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

### Twentieth-Century German Literature

**Roland Dollinger**  
*Advanced—Year*

In this course we will explore the major developments of German literature and culture from the end of the nineteenth century to the present. In the fall semester we will analyze literary texts (stories and poems) from the pre-World War I era by such writers as Hauptmann, Thomas Mann, Kafka, and Döblin. The major focus, however, will lie on the literary, cinematic, and artistic developments of the 1920's during the Weimar Republic (1918-1933). A play by Brecht, films such as *The Cabinet of Dr. Caligari* and *The Blue Angel*, a novel on a Jewish family by Feuchtwanger, and essays about various aspects of this first modern mass culture in Germany will help us understand this fascinating period that ended with Hitler's rise to power. During the second semester we will study postwar German literature. As we read poems, plays, and prose fiction by writers such as

Borchert, Böll, Brecht, Celan, Dürrenmatt, Frisch, Bachmann, Weiss, Schlink, and Sebald, we will analyze their texts within the political and cultural contexts of postwar Germany. Special attention will be given to the problems of (1) the development of West-German literature after 1945; (2) how writers have depicted Germany's past; (3) German reunification; and (4) the development of a minority literature in Germany today. We will also view some films such as *Deutschland, bleiche Mutter* that contribute to our understanding of German self-representation after 1945 and attend some cultural events in the city.

## 2006-2007

### An Introduction to German Thought and Literature

**Roland Dollinger, Nike Mizelle**  
*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

### Beginning German

**Nike Mizelle**  
*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple expository prose) and—after a while, it is hoped—for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading. Supplementary work with tapes and videos will provide additional opportunities for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

### Twentieth-Century Literature

**Roland Dollinger**  
*Advanced—Year*

In this course, we will explore the major developments of German literature and culture from the end of the nineteenth century to the present. In the fall semester, we will analyze literary texts from the pre-World War I

era by such writers as Thomas Mann, Kafka, and Schnitzler. The major focus of this course, however, will lie on the literary, cinematic, and artistic developments of the so-called "Golden Twenties" during the Weimar Republic (1918-1933). Texts by Brecht, Döblin, and Jünger; films such as *The Blue Angel*; and essays about various aspects of this first modern mass culture in Germany will help us understand this fascinating period that ended with Hitler's rise to power.

During the second semester, we will study postwar German literature. As we read poems, plays, prose fiction, and essays by writers such as Borchert, Böll, Brecht, Celan, Dürrenmatt, Frisch, Heym, Weiss, and Schneider, we will analyze their texts within the political and cultural contexts of postwar Germany. Special attention will be given to the problems of (1) the development of West and East German Literature after 1945; (2) how both West and East German writers have depicted their ideologically opposed societies; (3) German reunification; and (4) the development of a minority literature in Germany today. We will also view some films that contribute to our understanding of German self-representation after 1945 and visit the Goethe Institute in New York.

*For advanced students of German.*

## 2007-2008

### An Introduction to German Thought and Literature

**Roland Dollinger, Nike Mizelle**

*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

*Mr. Dollinger, first semester*

*Ms. Mizelle, second semester*

### Beginning German

**Roland Dollinger, Nike Mizelle**

*Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple

expository prose) and—after a while, it is hoped—for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading. Supplementary work with tapes and videos will provide additional opportunities for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

*Beginning.*

*Mr. Dollinger, first semester*

*Ms. Mizelle, second semester*

### Postwar German Drama

**Roland Dollinger**

*Advanced—Fall*

In this semester course, we will explore some of the most important plays written in Germany, Switzerland, and Austria after 1945. Our discussions will address the question of how playwrights have dealt with the representation of Germany's past and present, especially the catastrophe of the Third Reich and the Holocaust. Seminal plays by Borchert, Brecht, Dürrenmatt, Frisch, Bernhard, Kroetz, Peter Weiss, and Heiner Müller will help us understand Germany's postwar culture. This course consists of two sections. One seminar per week is dedicated to a discussion of these texts; in the second section, students will work on their German grammar and vocabulary and will also see some influential German films.

### The German Stage

**Susan Bernofsky**

*Advanced—Spring*

War, revolution, street riots, and terrorist acts—it's no coincidence that many of the most radically experimental works of German language theatre followed directly moments of national and international crisis. What does aesthetic revolution have to do with revolution on the streets? How can "die Bretter, die die Welt bedeuten" (Schiller) influence the course of events in the world itself? When is comedy an appropriate response to tragedy? What is the role of censorship? What does the "V-Effekt" (estrangement effect) mean to us today? These are the sorts of questions we will be addressing in this survey of major German, Swiss, and Austrian dramas of the last two hundred years, including comedies, tragedies, and tragicomedies by authors including Goethe, Schiller, Kleist, Büchner, Brecht, Max Frisch, Friedrich Dürrenmatt, Peter Handke, Thomas Bernhard, Heiner Müller, Elfriede Jelinek, Yoko Tawada, Jenny Erpenbeck, and Christoph Schlingensief, written in the aftermath of events ranging from the French Revolution to September 11.

## 2008-2009

### An Introduction to German Thought and Literature

**Roland Dollinger**

*Intermediate—Year*

This course stresses reading, speaking, writing, and a review of grammar. Its aim is to give students a fair degree of fluency in the language and introduce them to some aspects of German literature and culture. Readings will consist of a detective novel, fairy tales, poetry, and stories from the nineteenth and twentieth centuries; videotapes will be used to further comprehension. Regular conferences and weekly sessions with the language assistant will supplement the work of the class.

### Beginning German

**Roland Dollinger**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the language; conversations, oral reports, and short compositions so that the student may assimilate the language and make it a living reality; and reading for comprehension and vocabulary (simple expository prose) and—after a while, it is hoped—for interest and pleasure as well (poetry, short stories, etc.). Weekly practice with the language assistant is an integral part of the course. Conferences will be spent in conversation and discussion of additional reading. Supplementary work with tapes and videos will provide additional opportunities for practice in grammar and pronunciation. The overall purpose is to give the student a thorough foundation in the German language.

### Twentieth-Century German Literature

**Roland Dollinger**

*Advanced—Year*

In this course, we will explore the major developments of German literature and culture from the end of the nineteenth century to the present. In the fall semester, we will analyze literary texts from the pre-World War I era by such writers as Hauptmann, Thomas Mann, Kafka, and Schnitzler. The major focus of this course, however, will lie on the literary, cinematic, and artistic developments of the so-called “Golden Twenties” during the Weimar Republic (1918-1933). Texts by Brecht, Döblin, and Jünger; films such as *The Blue Angel*; and essays about various aspects of this first modern mass culture in Germany will help us understand this fascinating period that ended with Hitler’s rise to power. During the second semester, we will study postwar German literature. As we read poems, plays, prose fiction, and essays by writers such as Borchert, Böll,

Brecht, Celan, Dürrenmatt, Frisch, Weiss, and Schlink, we will analyze their texts within the political and cultural contexts of postwar Germany. Special attention will be given to the problems of (1) the development of West and East German literature after 1945; (2) how both West and East German writers have dealt with Germany’s Nazi past; and (3) German reunification. We will also view some films that contribute to our understanding of German self-representation after 1945 and perhaps visit Columbia University if there is a lecture pertaining to our class material.

## 2009-2010

### Advanced German: 20th-Century German Literature

**Roland Dollinger, Nike Mizelle**

*Advanced—Year*

The goal of this seminar is to make students familiar with the historical, political, and literary developments in Germany during the 20th century. In the fall semester, we will analyze literary texts from the World War I era, the Weimar Republic, and the time of Nazi Germany. We will study texts by major German writers such as Hauptmann, Thomas Mann, Kafka, Döblin, Irmgard Keun, and Bertolt Brecht. Films such as *The Cabinet of Dr. Caligari*, *Der blaue Engel*, and the Nazi propaganda film *Jud Süß* will help us better understand the so-called “Golden 20s” and give us an insight into the nature of anti-Semitism. In the spring term, we will focus on post-war German literature. As we read poems, plays, prose fiction, and essays by writers such as Anonyma, Borchert, Böll, Thomas Bernhard, Celan, Dürrenmatt, Max Frisch, Peter Weiss, Bernhard Schlink, Doris Dörrie, and others, we will give special attention to the problems of (1) social and cultural problems in Germany right after the war; (2) how German writers have dealt with National Socialism and the Holocaust; and (3) German reunification. We will also watch famous films such as *Deutschland bleiche Mutter* and *Das Leben der Anderen*. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one bi-weekly individual conference with Mr. Dollinger.

*Conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.*

## Beginning German

**Roland Dollinger, Nike Mizelle**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. Through grammar exercises in class, dialogues, and short compositions, students will learn the fundamental skills to speak, read, and write in German. This class will meet four times every week: three times with Mr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups every week for an extra conference. Course materials include the textbook *Neue Horizonte*, a workbook, and a *Graded German Reader* that will allow students to start reading in German after the first week. We will cover at least 12 chapters from the textbook—all of the basic grammar and vocabulary students will need to know in order to advance to the next level. The only requirement for this course is a strong commitment to doing homework consistently.

## Intermediate German

**Roland Dollinger, Nike Mizelle**

*Intermediate—Year*

This course stresses speaking, reading, writing, and a thorough review of German grammar. Its aim is to give students more fluency and prepare them for their junior year in Germany. Although Sarah Lawrence College does not have its own overseas program in German, students are encouraged to study in Germany through other excellent programs in Berlin or other German cities. Readings will consist of short stories, poems, and three novellas by the Austrian writer Stefan Zweig. In the spring semester, we will mainly use *Im Spiegel der Literatur*, a collection of short stories written by some of the most famous German writers such as Thomas Mann and Bertolt Brecht. A solid grammar review, based on the book *German Grammar in Review*, will help students improve their speaking and writing skills. Regular conferences and weekly sessions with Ms. Mizelle will supplement class work.

*Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

## 2010-2011

### Advanced German: 20th-Century German Literature

**Roland Dollinger**

*Advanced—Year*

The goal of this seminar is to make students familiar with the historical, political, and literary developments in Germany during the 20<sup>th</sup> century. In the fall semester, we will focus on Postwar German Literature. As we read

poems, plays, prose fiction, and essays by writers such as Anonyma, Borchert, Böll, Thomas Bernhard, Celan, Dürrenmatt, Max Frisch, Peter Weiss, Bernhard Schlink, Doris Dörrie, and others, we will give special attention to the problems of: (1) social and cultural problems in Germany right after the war; (2) how German writers have dealt with National Socialism and the Holocaust; and (3) German reunification. We will also watch some famous films such as *Deutschland, bleiche Mutter* and *Das Leben der Anderen*. In the spring term, we will analyze literary texts from the World War I era, the Weimar Republic, and the time of Nazi Germany. We will study texts by major German writers such as Hauptmann, Thomas Mann, Kafka, Döblin, Irmgard Keun, and Bertolt Brecht. Films such as *The Cabinet of Dr. Caligari*, *Der blaue Engel*, and the Nazi propaganda film *Jud Süß* will help us better understand the so-called "Golden Twenties" and give us an insight into the nature of anti-Semitism. This course consists of three equally important components: students will have one seminar with Mr. Dollinger, who will discuss the class materials in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. This is a seminar conducted entirely in German. Students must demonstrate advanced language skills during registration in order to be permitted into this class.

*Advanced.*

## Beginning German

**Nike Mizelle**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. Through grammar exercises in class, dialogues, and short compositions, students will learn the fundamental skills to speak, read, and write in German. This class will meet four times every week: three times with Mr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups every week for an extra conference. Course materials include the textbook *Neue Horizonte*, a workbook, and a *Graded German Reader* that will allow students to start reading in German after the first week. We will cover at least 12 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. The only requirement for this course is a strong commitment to doing homework consistently.

*Beginning*

## Intermediate German

**Nike Mizelle**

*Intermediate—Year*

This course stresses speaking, reading, and writing German and a thorough review of German grammar. Its aim is to give students more fluency and prepare them for their junior year in Germany. Although Sarah Lawrence College does not have its own overseas program in Germany, students are encouraged to study in Germany through other excellent programs in Berlin or other German cities. Readings will consist of short stories, poems, and three novellas by the Austrian writer Stefan Zweig. In the spring semester, we will mainly use *Im Spiegel der Literatur*, a collection of short stories written by some of the most famous German writers such as Thomas Mann and Bertolt Brecht. A solid grammar review, based on the book *German Grammar in Review*, will help students improve their speaking and writing skills. Regular conferences and weekly sessions with will supplement class work.

*Intermediate. Prerequisite: Beginning German at Sarah Lawrence College or another institution of higher learning or at least four semesters of German in high school.*

## 2011-2012

### Advanced German: Contemporary German Literature

**Roland Dollinger, Nike Mizelle**

*Advanced—Fall*

In the fall semester, we will read stories and novels written in Germany after 1989. Writers such as Daniel Kehlmann, Clemens Meyer, Bernhard Schlink, Judith Hermann, Monika Maron, W.G. Sebald, Maxim Biller, and others will introduce students to contemporary German culture. We will explore how German writers deal with the legacy of national socialism and the Holocaust, German reunification and the Stalinist past in the former East Germany, and a new “multicultural” Germany. Films and articles from the magazine *Der Spiegel* will enrich our discussions. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. Students must demonstrate advanced language skills during registration in order to be permitted into this class.

### Advanced German: German “Classics” From Goethe to Brecht

**Roland Dollinger, Nike Mizelle**

*Advanced—Spring*

In the spring semester, we will study some of the most famous works of German literature from the 18th to the 20th centuries, including Goethe's *Die Leiden des Jungen Werther*, Kleist's *Das Erdbeben von Chile*, Tieck's *Der Blonde Eckbert*, Eichendorff's *Das Marmorbild*, Storm's *Der Schimmelreiter*, Thomas Mann's *Der Kleine Herr Friedemann*, and Brecht's *Die Dreigroschenoper*. Students will also become familiar with the major developments in Germany history. This course consists of three equally important components: Students will have one seminar with Mr. Dollinger, who will discuss the class materials in German; one seminar with Ms. Mizelle, who will work with students collectively on various grammar and vocabulary issues; and one biweekly individual conference with Mr. Dollinger. Students must demonstrate advanced language skills during registration in order to be permitted into this class.

### Beginning German

**Roland Dollinger, Nike Mizelle**

*Open—Year*

This course concentrates on the study of grammar, vocabulary, and pronunciation in order to secure the basic tools of the German language. Through grammar exercises in class, dialogues, and short compositions, students will learn the fundamental skills to speak, read, and write in German. This class will meet three times (90 minutes) per week: twice with Mr. Dollinger and once with Ms. Mizelle, who will also meet with students individually or in small groups for an extra conference. Course materials include the textbook, *Neue Horizonte*, along with a workbook and a graded German reader that will allow students to start reading in German after the first week. We will cover at least 12 chapters from the textbook—all of the basic grammar and vocabulary that students will need to know in order to advance to the next level. There will be short written tests at the end of each chapter. Students will also learn basic facts about Germany today.

### Intermediate German

**Roland Dollinger**

*Intermediate—Year*

This course stresses speaking, reading, and writing German and a thorough review of German grammar. Its aim is to give students more fluency and to prepare them for a possible junior year in Germany. Readings in the fall will consist of fairy tales, short stories, poems, and three novellas by the Austrian writer Stefan Zweig. Students will give several oral presentations (on a fairy tale, on a German city, on a German artist or intellectual). In the spring semester, we will use *Im*



*Spiegel der Literatur*, a collection of short stories written by some of the most famous German writers such as Thomas Mann and Bertolt Brecht. A solid grammar review, based on the book *German Grammar in Review*,

will help students improve their speaking and writing skills. Regular conferences with Nike Mizelle will supplement class work.

# Global Studies

## 2006-2007

Full descriptions of the courses may be found under the appropriate disciplines.

**Chinese History: Tradition and Transformation** (p. 69), Ellen Neskak *Asian Studies*  
**Chinese Philosophy and Social Practice** (p. 70), Ellen Neskak *Asian Studies*  
**Gender in Myth and Ritual** (p. 70), Sandra Robinson *Asian Studies*  
**Pilgrimage: South Asian Practices** (p. 70), Sandra Robinson *Asian Studies*  
**Reading China's Revolution Through Literature** (p. 70), Ellen Neskak *Asian Studies*  
**Reel Asians** (p. 71), Shanti Pillai *Asian Studies*  
**Writing India: Transnational Narratives** (p. 71), Sandra Robinson *Asian Studies*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

**A History of African American Renaissance in the City: Hidden Transcripts of Kinship, Communities, and Culture** (p. 338), Komozi Woodard *History*

**American Stages: The Evolution of Theatre in the United States** (p. 467), Joseph Lauinger *Literature*  
**Between Baroque and Romanticism: The European Enlightenment** (p. 339), Philip Swoboda *History*  
**East vs. West: Europe, the Mediterranean, and Western Asia from Alexander the Great to the Fall of Constantinople** (p. 52), David Castriota *Art History*  
**Gender, Education and Opportunity in Africa** (p. 342), Mary Dillard *History*  
**Imagining Race and Nation: The Unfinished Democratic Revolution** (p. 343), Komozi Woodard *History*  
**Profiles of Islamic Revolutionaries from Ayatollah Khomeini to Osama bin Laden** (p. 344), Fawaz Gerges *History*  
**Russia and Its Neighbors: From Lenin to Putin** (p. 345), Philip Swoboda *History*  
**The Age of Arthur: Post-Roman Britain in History and Legend** (p. 54), David Castriota *Art History*  
**The Fall of the Roman Empire: Rome from the Soldier Emperors to the Barbarian Invasions** (p. 54), David Castriota *Art History*  
**The Poetics and Politics of Translation** (p. 475), Bella Brodzki *Literature*  
**The Tao in Early Chinese Philosophy** (p. 76), Ellen Neskak *Asian Studies*  
**Whose Body is it Anyway?: A Cultural History of the 20th Century** (p. 347), La Shonda Barnett *History*

# Greek (Ancient)

## 2002-2003

### Advanced Greek

*Samuel B. Seigle*

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

### Beginning Greek

*Samuel B. Seigle*

*Open—Year*

This course seeks to introduce the student to the reading of classical Greek literature as quickly as possible. The Attic dialect is primarily studied, since this dialect is used by Thucydides, Plato, the orators, and the dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy, *Bacchae*.

### Intermediate Greek

*Samuel B. Seigle*

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

## 2003-2004

### Advanced Greek

*Samuel B. Seigle*

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

### Beginning Greek

*Samuel B. Seigle*

*Open—Year*

This course seeks to introduce the student to the reading of classical Greek literature as quickly as possible. The Attic dialect is primarily studied, since this dialect is used by Thucydides, Plato, the orators, and the

dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy, *Bacchae*.

### Intermediate Greek

*Samuel B. Seigle*

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

## 2004-2005

### Advanced Greek

*Samuel B. Seigle*

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

### Beginning Greek

*Samuel B. Seigle*

*Open—Year*

This course seeks to introduce the student to the reading of classical Greek literature as quickly as possible. The Attic dialect is primarily studied, since this dialect is used by Thucydides, Plato, the orators, and the dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy, *Bacchae*.

### Intermediate Greek

*Samuel B. Seigle*

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

## 2005-2006

### Advanced Greek

*Emily Katz Anhalt*

*Advanced—Year*

This course will examine in depth the works of one classical Greek prose author and one poet. The course will emphasize close, accurate reading as well as appreciation for the works' historical, political, and

cultural contexts. Selected texts will be read in Greek. Additional texts will be read in translation. The authors to be read will be determined at the time of registration.

## Beginning Greek

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student to the reading of classical Greek literature as quickly as possible. The Attic dialect is primarily studied, since this dialect is used by Thucydides, Plato, the orators, and the dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy, *Bacchae*.

## Intermediate Greek

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

## 2006-2007

### Advanced Greek

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

*Advanced. Prerequisite: permission of the instructor.*

## Beginning Greek

**Emily Katz Anhalt**

*Open—Year*

An intensive introduction to ancient Greek grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. (By midsemester in the fall, students will be reading authentic excerpts of ancient Greek poetry and prose.) During the spring semester, while continuing to refine their reading skills, students will study one ancient Greek text in its entirety in translation and read portions of it in the original Greek.

*Beginning.*

## Intermediate Greek

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

*Intermediate. Prerequisite: permission of the instructor.*

## 2007-2008

### Advanced Greek

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

*Advanced. Prerequisite: permission of the instructor.*

## Beginning Greek

**Samuel B. Seigle**

*Year*

This course seeks to introduce the student to the reading of classical Greek literature as quickly as possible. The Attic dialect is primarily studied, since this dialect is used by Thucydides, Plato, the orators, and the dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy *Bacchae*.

*Beginning.*

## Intermediate Greek

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

*Intermediate. Prerequisite: permission of the instructor.*

## 2008-2009

### Advanced Greek

**Emily Katz Anhalt**

*Advanced—Year*

This course will be taught in conjunction with the Literature course, Telling Stories: The Greeks and the

History of History. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading texts in Greek in their conference work. Additional conference hours and grammar review may be included as necessary. Selections of Homer, Herodotus, and Thucydides will be read in Greek. The works will be read in their entirety in English. The epic poems of Homer, now nearly 3,000 years old, were the Greeks' earliest accounts of their history until Herodotus and Thucydides in the 5th century B.C.E. distinguished myth from history. What is the difference between myth and history? Who decides? What is the value and purpose of recording events? What is the role of the supernatural in human affairs? Is objective reporting of the past possible? The English word "history" derives from the Greek *historie*, which means "inquiry," and the idea of history in ancient Greece emerged from an oral tradition of epic poetry. The earliest surviving Greek poetry and prose reveal the origins of Western attitudes toward life, love, death, divinity, communal relations, foreigners, war, imperialism, and more. This course will examine storytelling techniques and moral sensibilities in the 8th-century B.C.E. epics of Homer (the *Iliad* and the *Odyssey*) and the 5th-century prose histories of Herodotus and Thucydides. The course will be taught in translation. At the discretion of the instructor, qualified students may enroll in the course as Intermediate or Advanced Greek and read selected texts in the original Greek for their conference work.

## Beginning Greek

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student to the reading of classical Greek literature as quickly as possible. The Attic dialect is primarily studied, since this dialect is used by Thucydides, Plato, the orators, and the dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy *Bacchae*.

*Beginning.*

## Intermediate Greek

**Emily Katz Anhalt**

*Intermediate—Year*

This course will be taught in conjunction with the Literature course, *Telling Stories: The Greeks and the History of History*. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading texts in Greek in their conference work. Additional conference hours and grammar review may be included as necessary. Selections of Homer, Herodotus, and Thucydides will be read in Greek. The works will be read in their entirety in English. The epic poems of Homer, now

nearly 3,000 years old, were the Greeks' earliest accounts of their history until Herodotus and Thucydides in the 5th century B.C.E. distinguished myth from history. What is the difference between myth and history? Who decides? What is the value and purpose of recording events? What is the role of the supernatural in human affairs? Is objective reporting of the past possible? The English word "history" derives from the Greek *historie*, which means "inquiry," and the idea of history in ancient Greece emerged from an oral tradition of epic poetry. The earliest surviving Greek poetry and prose reveal the origins of Western attitudes toward life, love, death, divinity, communal relations, foreigners, war, imperialism, and more. This course will examine storytelling techniques and moral sensibilities in the 8th-century B.C.E. epics of Homer (the *Iliad* and the *Odyssey*) and the 5th-century prose histories of Herodotus and Thucydides. The course will be taught in translation. At the discretion of the instructor, qualified students may enroll in the course as Intermediate or Advanced Greek and read selected texts in the original Greek for their conference work.

A full description of the course may be found under the appropriate discipline.

**Telling Stories: The Greeks and the History of History (p. 465)**, Emily Katz Anhalt *Classics, Greek, Latin*

## 2009-2010

## Advanced Greek

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

*With permission of instructor.*

## Beginning Greek

**Emily Katz Anhalt**

*Open—Year*

This course provides an intensive introduction to Ancient Greek grammar, syntax, and vocabulary, with the aim of reading the language as soon as possible. By mid-semester in the fall, students will be reading authentic excerpts of Ancient Greek poetry and prose. Students will also read and discuss several dialogues of Plato in English. During the spring semester, while continuing to refine their grammar and reading skills, students will read extended selections of Plato's *Apology* in the original Greek.

## Intermediate Greek

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

*With permission of instructor.*

## 2010-2011

### Advanced Greek

**Emily Katz Anhalt**

*Advanced—Year*

This course will examine, in depth, the works of Sophocles in the fall and one classical Greek prose author in the spring (to be determined during the fall semester). In the fall, Intermediate Greek students will continue to review and refine their knowledge of Greek grammar and syntax while reading Sophocles' *Oedipus* and additional selections of Sophoclean tragedy in Greek. Students will read the remaining plays of Sophocles in English. The course will emphasize close, accurate decoding of Sophocles' exquisite poetry and, in the spring, the distinctive prose style of the selected author as we explore the relationship of these works to their historical, political, and cultural contexts.

*Advanced.*

### Beginning Greek

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student, as quickly as possible, to the reading of classical Greek literature. The Attic dialect is primarily studied, since this is the dialect used by Thucydides, Plato, the orators, and the dramatists in their dialogue scenes. In the second semester, selections will be read from Euripides' tragedy *Bacchae*.

*Beginning.*

### Intermediate Greek

**Emily Katz Anhalt**

*Intermediate—Year*

This course will examine, in depth, the works of Sophocles in the fall and one classical Greek prose author in the spring (to be determined during the fall

semester). In the fall, Intermediate Greek students will continue to review and refine their knowledge of Greek grammar and syntax while reading Sophocles' *Oedipus* in Greek. Students will read the remaining plays of Sophocles in English. The course will emphasize close, accurate decoding of Sophocles' exquisite poetry and, in the spring, the distinctive prose style of the selected author as we explore the relationship of these works to their historical, political, and cultural contexts.

*Intermediate.*

## 2011-2012

### Advanced Greek

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Greek and to deepen the student's appreciation of the literary traditions of the Greeks. The authors to be read will be determined at the time of registration.

### Beginning Greek

**Emily Katz Anhalt,**

*Open—Year*

This course provides an intensive introduction to Ancient Greek grammar, syntax, and vocabulary, with the aim of reading authentic excerpts of Ancient Greek poetry and prose as soon as possible. Students will also read and discuss several dialogues of Plato in English. During the spring semester, while continuing to refine their grammar and reading skills, students will read extended selections of Plato's *Apology* in the original Greek.

### Intermediate Greek

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Greek intelligently and fluently and to give the student a general understanding of Greek history and literature. The authors to be read will be determined at the time of registration.

A full description of the course may be found under the appropriate discipline.

**The Age of Caesar (p. 496),** Emily Katz Anhalt  
*Classics, Greek, Latin*

# Health, Science, and Society

**2011-2012**

Full descriptions of the courses may be found under the appropriate disciplines.

Biology of Cancer (p. 102), Drew E. Cressman *Biology*

Children's Health in a Multicultural  
Context (p. 686), Linwood J. Lewis *Psychology*

Embodiment and Biological Knowledge: Public  
Engagement in Medicine and Science (p. 749),  
Sarah Wilcox *Sociology*

Fictions of Embodiment (p. 962), Sayantani DasGupta  
*Writing*

Sickness and Health in Africa (p. 359), Mary Dillard  
*History*

Studying Men and Masculinities (p. 690), Linwood J.  
Lewis *Psychology*

# History

## 2002-2003

### American Foreign Policy in the Middle East

*Fawaz Gerges*

*Open—Spring*

When the dust settled after World War II, the United States emerged not only as one of the two most powerful nations in the international system but also, by far, as one of the most respected great powers in the Middle East. America was mainly seen as a progressive island in a sea of European reaction. The dominant question then was, "why do they like us so much?" not "why do they hate us so much?" What went wrong in the second part of the 20th century? Why has the initial promising encounter between the United States and the world of Islam turned sour? What lies at the heart of the dramatic shift in American foreign policy and Arabs/Muslims' perceptions as well? To what extent has the United States inherited the colonial legacy of its European allies? Or to what extent has the United States become a scapegoat for most of ills that have befallen the world of Islam in the last 50 years? This seminar will examine the forces behind the rise of the United States to world power status and the critical consequences of WWII that impelled U.S. leaders to play a leading role in international politics. Throughout the seminar, we will consider the linkages between domestic politics and foreign policy, the role of ideology and political culture and the effects on American life of the U.S. rise to world power status. Open to all interested students.

### Arab Politics in the Age of Dictators

*Fawaz Gerges*

*Open—Year*

This yearlong seminar will examine the complex dynamics of Arab politics since the establishment of the contemporary Middle Eastern state in the early 1920s. Most of these states were born out of the rubble of World War I and the destruction of the great empires. Britain and France not only divided the vast territories of the Ottoman Empire between themselves but also drew the political map of the modern Middle East by reorganizing the old political structures along nation-states. This course will focus on the internal dynamics — socio-political, religious, and cultural forces — as well as on external forces, which have shaped life in the region. In other words, the seminar will not only assess the role of the West in forging the region's modern history but also the input of the indigenous forces, such as the interplay between secular nationalism and Islam. Special attention will be paid to the rise of European hegemony

after World War I and the response of social and religious groups to the cultural, economic, and political influence of the West. For example, why have some countries developed democratic institutions, while others have become increasingly dictatorial, espousing a form of secular authoritarianism, and yet others have sought to define their politics in terms of Islamic activism? What have been the causes and consequences of the five Arab-Israeli wars on political governance, economic development, and relations between state and society? What does explain the lack of political legitimacy and the absence of democracy in the Arab Middle East? What does explain the rise of military rule and the cult of personality? What lies at heart of the longevity and durability of Arab dictatorships? What are the repercussions and costs of political oppression? How does the existence of a vacuum of legitimate authority manifest itself? And what are the consequences of continuing Western meddling in the region's internal affairs? Can we understand the prolonged turmoil and upheaval in Arab politics in the twentieth century without delving deeper into the internal structure of Arab societies and Arab political culture as well?

### Art and the Sacred in Medieval Civilization

*Open—Spring*

In this interdisciplinary course we will ask why European religion and art took the forms they did in the High Middle Ages, and why those forms emerged and changed at particular places and moments in time. In particular, we will investigate why certain features of Roman Catholicism that are looked upon as quintessentially Catholic and that figure so prominently in today's crisis in the Church appeared not in the early years of the Church, but in the eleventh, twelfth, and thirteenth centuries: a celibate clergy, a college of cardinals that elects a monarch with virtually unlimited powers, local bishops rushing to Rome for guidance and submitting proposals to the Papal Curia for approval before they can be instituted, a tradition of clerical immunity from criminal prosecution by the state, separation of church and state. But presentist concerns are not the only focus of this course. We will also explore why the High Middle Ages can with justice be called one of Europe's most intellectually and spiritually and artistically creative ages. To this end we will examine the revival of speculative and rational thought in the age of Abelard and Heloise, the increasing acceptance of beliefs in the humanity of God, the inherent dignity of man and nature, and the accessibility of the universe to rational inquiry. We will examine changing attitudes toward the afterlife, the birth of purgatory and of indulgences, and why it was believed that the living could affect the fate of the dead. Of special interest will be popular religion as expressed in the cult of saints, pilgrimage to Santiago de Compostela,



the cult of the Virgin, Church attitudes toward Jews and dissenters, and the extraordinary story of the Crusades. A special feature of this course will be studying these topics in visual as well as written texts, especially in the architecture and decoration of Romanesque churches, as well as the birth at St. Denis and Chartres of the uniquely Western style that we call Gothic. In New York museums we will view works of medieval art that are among the world's most precious treasures. Conference work can focus on medieval questions or some from another time and place, including the contemporary world.

## **Diplomacy and Intelligence in Modern History**

**Jefferson Adams**

*Open—Year*

By what means have different historical states and empires acquired vital knowledge about one another? And how, over the centuries, have various techniques of negotiation evolved, leading either to reconciliation or to warfare? This course will begin its inquiry in the Italian Renaissance, which saw the birth of modern diplomacy, and then proceed to examine how balance of power and Realpolitik culminated in the remarkable state-system of the nineteenth century. The impact of totalitarianism in the twentieth century — as well as the struggles of the cold war — will also be carefully assessed. Finally, some key Eastern approaches to strategy and warfare will be explored to gain a better understanding of the nature of the non-Western world. Throughout the course, emphasis will be placed on the role of intelligence gathering and covert action and their influence on the course of events. Attention will also be given to the difficult problem of reconciling clandestine government operations with the ideals of an open democratic society. The class assignments will draw from a variety of sources — historical narrative, firsthand accounts, novels, and films.

## **Doctor Diviners and Traditional Healers: A History of Science and Medicine in Africa**

**Mary Dillard**

*Open—Fall*

When people think of major advances in science and medicine, they do not normally think of Africa. This class focuses on historical and cultural approaches to the study of science, technology, and medicine. A central goal of the class is to challenge the assumption that major advances in scientific thought have not come from Africa. In this class, students will learn to redefine the idea of science to include practices and belief systems that are found in Africa. The focus of class work will be on studying experimentation, archaeology, innovation, African scientists, religion, indigenous

philosophy, and healing. By studying various African societies including the Dogon of Mali, the Akan of Ghana/Ivory Coast, the Yoruba of Nigeria, and the Zulu of South Africa, students will examine the methods that these diverse societies have used to address scientific problems.

## **Ends of Empire: Britain in the Twentieth Century**

**Persis Charles**

*Open—Fall*

In the aftermath of two devastating world wars, Britain's position in the world has changed radically. An especially interesting change has been in the relations of the former imperial power to its old colonies. This course will focus on issues of race, class, and gender as Britain has become a multicultural society in the twentieth century. Ideas will be explored about the nature of "Britishness" in the new confrontations with the postcolonial cultures of India, Africa, the Caribbean, and Ireland. We will use films and novels as well as historical texts.

## **First-Year Studies: Ancient Texts, New Worlds: The Renaissance and the Expansion of Europe**

**Pauline Moffitt Watts**

*FYS*

Within a period of three years in the mid-fourteenth century, at least a third of the population of Europe perished, succumbing to a pestilence that came to be known as the Black Death. In the desolate decades that followed, Italian scholars and artists began to recover and study Greek, Roman, Hebrew, and Early Christian texts that had been lost or forgotten for centuries. Believing that the revitalization of their culture lay in this ancient wisdom literature, they began to describe their own age as its "renaissance." We will look at the different ways in which individual thinkers such as Petrarch, Ficino, and Pico Della Mirandola imagined and examined the past in order to make sense of the "historical solitude" of their present. The implosive and explosive energies released by their introduction of ancient Mediterranean literature, science, and philosophy into European courts, cities, and universities would have profound repercussions in the early modern period. Within a relatively brief time, longstanding medieval conceptions of political and religious order, and of the structure of the cosmos itself, collapsed. We will examine the curious mixes of medieval science and religion that drove Columbus to conceive of his "Enterprise of the Indies" leading to his discovery of what he called a "new heaven and new earth" in the Americas. We will reflect on how and why one man, Martin Luther, an Augustinian monk, could write three letters that would fundamentally challenge the most

powerful institution in Europe — the Roman Catholic Church. We will trace the dissolution of the medieval conception of the celestial world that culminated with Galileo's public defense of the "double truths" of science and scripture before the Roman Inquisition.

## First-Year Studies: Merchants, Queens, and Hunter Gatherers: An Introduction to the History of Africa

**Mary Dillard**  
FYS

This class introduces students to the rich and diverse history of the African Continent by focusing on four separate African civilizations: Ethiopia, Mali, Egypt, and Zimbabwe. Students will study these civilizations within a comparative framework, beginning from earliest times and ending at the colonial conquest of Africa. A major focus of the class will be on introducing students to the interdisciplinary methods that scholars use to reconstruct African history including oral history, archaeology, anthropology, art history, and historical linguistics. In addition to studying Africa through this "African civilizations" model, students will also be introduced to studying Africa through using a cultural linguistic model of African history that focuses on language families and the historical significance of cross-cultural interactions among Africans. Finally, we will critically evaluate the "Image of Africa" by investigating how the Continent has been portrayed through literature, film, art, and in the American popular media.

## First-Year Studies: The Two World Wars of the Twentieth Century: A History

**Fredric Smoler**  
FYS

This course will examine the First and Second World Wars, two vast and savage armed conflicts that shaped the twentieth century. We shall spend a year studying these two wars for two reasons: because these wars were among the decisive shaping forces of our civilization, and because war is intrinsically if horrifically fascinating, calling forth some of the best as well as much of the worst in human beings. The First World War, generally understood as the ghastly collision of the industrial revolution with a nationalist state system, ended with the destruction of three empires. It produced new and starkly violent regimes, pre-eminently Communist Russia, Nazi Germany, and Fascist Italy. The Second World War destroyed two of these polities and gave a long lease on life to the third of them. It inaugurated the cold war, which dominated world politics for most of the latter half of the century. It doomed the European imperialism that had formally subjected almost the whole of the non-European world over the preceding

centuries. And it produced the modern United States as the world's first hyperpower. These wars, which made our political and cultural world, and shattered its predecessor, are thus profoundly worth our understanding. The course will begin by describing the world destroyed by WWI, and then assess the causes, courses, and consequences of both world wars. We shall examine the experience of war for individuals, states, economies, and societies. These wars transformed everything they touched, and they touched everything; we shall look at them through the various optics of political history, economic history, military history, cultural history, and social history.

## Foundations of the Feminine

**Persis Charles**  
Fall

This course will focus on the eighteenth century and the French Revolution as crucial epochs in the emergence of modern ideas of gender. The philosophers and revolutionaries constructed an abstract concept of "man" and assumed its universal applicability, though it was largely based on their own location, customs, and desires. Their standard of the human being opened exciting vistas for many: individual property rights and citizenship, the career open to talent, the possibility of voting, and the chance to break from certain established community obligations. But this notion of the human was problematic for women and a variety of others: black slaves, free workers, peasants, "savages," to name just a few. The opposition between the universal and the particular, coupled with the late eighteenth-century upheaval in such institutions as monarchy, church, and aristocracy, helped create such movements as nationalism and individualism, whose reverberations can still be felt today in areas like identity politics. The course work will center on France and the Anglo-American world of the period. Readings will include the work of Montesquieu, Rousseau, Wollstonecraft, Mme. de Staël, C. L. R. James, Foucault, and others. Conference work, to give some examples, could be done on topics like the creation of the public sphere and the rise of domesticity, the political mobilization of women in revolutionary settings, or the concept of individual authorship and its implications for women writers.

## Gender, Family, and Society in the U.S., 1945 to the Present

**Lori E. Rotskoff**  
Open—Year

This course will focus on cultural ideals and social experiences of gender and the family in the United States from 1945 to the present. The first semester explores the impact of World War II and the cold war on American culture from 1945 to 1960, while the latter half investigates shifts in gender norms and familial

arrangements from the 1960s through the 1990s. We will explore photographs, novels, short stories, autobiographies, and other primary sources — but special emphasis will be placed on analyzing films in historical context. Specific topics for the fall term include roles of women and men during and after World War II; child-rearing and the stereotypical "Leave it to Beaver" family in the postwar era; the challenges facing black families in the 1940s and 50s; the social uses of family photography at home and abroad; the civil rights movement; unwed pregnancy and single motherhood. Topics for the spring term include the emergence of liberal feminism in the 1960s; radical feminism critiques of family life; the "divorce revolution" of the 1970s; interracial marriage; abortion and the politics of reproduction; the "superwoman" ideal in the 1980s; ethnicity and family rituals; the effects of violence on youth in the inner city. We will also discuss the gendered division of labor, men's roles in family life, and motherhood at the turn of the twenty-first century.

## Latin America: Century of Revolution

**Matilde Zimmermann**

*Intermediate—Fall*

Mexico 1910. Bolivia 1952. Cuba 1959. Chile 1970. Grenada 1979. Nicaragua 1979. And countless near-revolutions in twentieth-century Latin America. Why so many? What made some succeed and others fail? Why do movements that inspire such hope and sacrifice often end in disappointment? Is the era of revolution over? This course traces the development of national liberation movements, political revolutions, and other forms of resistance to social and economic inequality, from 1898 to the present. We will focus particularly on the Mexican, Cuban, and Nicaraguan revolutions, looking at the unique national histories and cultures that produced these social revolutions, as well as the international context in which they occurred. Special attention will be paid to the ways in which issues of ethnicity and gender affect participation in resistance movements. Readings are chosen to maximize the extent to which we are listening to Latin American voices, especially the speeches, manifestos, interviews, and testimonios of the rebels themselves, but also the portrayal of their struggles by novelists, filmmakers, and other artists.

## Leisure and Danger

**Persis Charles**

*Open—Spring*

In 19th century Europe and America, the growing concept of leisure had a role in shaping life as never before. We think of this as an age of the gospel of work, thrift and sobriety, but it also saw the increase of "free" time. There had always been persons of leisure, but now

a kind of democratization had begun which gave rise to anxious debate. What were the implications of holding out choices like consumption and pleasure-seeking to masses of people? Our central focus will be on the relationship between gender and leisure, but the course offers scope to look at a number of other areas. Class, gender and ethnicity all acted to differentiate people's access to leisure. The possibility that excess of leisure would intoxicate women or workers aroused upper-class fears that they would resort to crime, prostitution, revolt, dissipation or madness. Moralists felt a need to police spaces like shops, bars, theaters and even the domestic sphere. But these efforts met with resistance, overt and covert. Leisure, while widely viewed as desirable could sometimes be used as a policing mechanism, as in the case of educated women under enforced leisure who wanted to have careers, like Florence Nightengale or Charlotte Perkins Gilman. In order to study these sorts of conflict we will begin with some 18th century readings to set the terms of the debate about wealth, luxury and display. Then we will read fiction and non-fiction that illuminates areas like shopping, drinking, entertainment, self-cultivation and changing forms of subjectivity. Readings will include Nightengale's "Cassandra," Gilman's "The Yellow Wallpaper," George Gissing's "The Odd Women," "Madame Bovary," and "The House of Mirth." Our goal will be to analyze leisure in its broadest sense, one that will help us understand, for example, changes in such institutions as motherhood and sexuality at a time when birth control is becoming more and more available or breadwinning to men who may have enough money to stop working. Through analyzing such complex oppositions as need and desire, the necessary and the superfluous, lassitude and energy, we can gain fresh insight into an age when the very purpose of life was in question. Open to any interested student.

## Monks and Aztecs in Sixteenth-Century Mexico: Pictures, Gestures, Hieroglyphs

**Pauline Moffitt Watts**

*Open—Spring*

In a letter addressed to the Holy Roman Emperor Charles V from Mexico in 1532, the Franciscan monk Jacopo da Testera described the "wall" that separated the Aztecs (Nahuas) from himself and his confreres. It was a wall that could be penetrated only through the arduous task of learning indigenous languages. Without such fluency, Testera asserted, the door by which Europeans could pass through this wall would remain closed; the tongues of those who did not undertake this task would stay "locked in their mouths." Lacking polyglots, lacking any history of cross-cultural exchanges, how and what did monks and Nahuas communicate in the first decades of their contact with one another? Their halting, improvised, interrupted communications (and inadvertent

and sometimes deliberate miscommunications and excommunications) defy easy analysis. Most of what we know of precontact Nahua culture aside from the archaeological record was preserved by monks who were also in some fundamental sense trying to destroy it. On the other hand, we now recognize that the Nahuas were active agents in these cultural negotiations, negotiations in which the missionaries themselves were often missionized. So facile distinctions between "conqueror" and "conquered" rapidly dissolve. This course will explore the media that monks and Nahuas initially created together, media built out of ritual theatre, out of mixtures of images and gestures, and hieroglyphs, rather than the written or spoken word. It will study their short-lived, intense struggles to confront and absorb each others' gods and demons before the Nahuas succumbed to the ravages of imported diseases and the monks to the dictates of the New World Inquisition. Texts and images will be drawn from modern editions of sixteenth-century sources such as Bernardino de Sahagún's General History of the Things of New Spain and Bartolomé De Las Casas' Defense of the Indians.

## Profiles of Islamic Revolutionaries

*Fawaz Gerges*

*Open—Fall*

This seminar will examine the ideas and lives of the leading Islamic revolutionaries who have left their imprint on Muslim politics in the twentieth century and who have inspired the Muslim youth to use religion as an instrument to bring about radical change in state and society. These revolutionaries — Abdu, Sayyid Qutub, Mawdudi, Khomeini, and others — have supplied the ammunition and arguments for dissatisfied and alienated young men to rebel against the existing political and social order at home and its great powers patron. In this context, the Saudi dissident Osama bin Laden may be seen as just one of the most recent descendants of a deeply embedded tradition of political-religious rebellion. Several critical questions will be posited: What are the religious, intellectual, and historical roots of revolutionary Islamism? What fuels its passion and rage? What is the relative weight of religion in relation to other socio-political and economic variables? What is the role and impact of charisma in enabling certain individuals to reclaim and fertilize religion and revolution to establish Allah's kingdom on earth? Special attention will be given to certain powerful texts, which have served as holy writ for dedicated young soldiers as well as to their views and theories about the status of women, the nature of the state, human rights, and relations with the West broadly defined. Open to all (fall semester only). This course examines the complex socio-political, religious and cultural dynamics and external forces that have shaped life in the Middle East. The seminar assesses not only the role of the West in forging the region's modern history but also the input of

indigenous forces, such as secular nationalism and Islam. Particular emphasis is placed on the diverse societies and regime type of the major states — Egypt, Turkey, Iran, Israel, Syria, Iraq, and Saudi Arabia — in an effort to understand why some countries have succeeded in developing democratic forms of government, while others have become increasingly autocratic and dictatorial.

## Race, Class, and Gender in Latin American History

*Matilde Zimmermann*

*Open—Year*

The arrival of Europeans and Africans in the New World created new racial identities — including that of "Indian" — and new social classes, and it redefined relations between men and women. This course examines 500 years of conflict along the fault lines of race, class, and gender in the history of Latin America and the Caribbean. Why were colonial officials, landlords, and mineowners never completely successful in their attempts to order society on the basis of strict hierarchy and separate spheres? How did female and male slaves, peasants, peons, peddlers, and eventually wage workers respond to the growth of Atlantic capitalism? How does the historian weigh cultural continuity against cultural change in the context of massive human migration, both forced and voluntary? What role did women play in resistance and rebellion — from slave uprisings to millenarian movements to urban riots and revolutionary wars? We will use a variety of sources to look at the tangled and ever-changing web of racial, class, and gender identities (both imposed and self-created): political and social history, autobiography and biography, letters and manifestos, fiction and film. The course covers the period from the Conquest to today, with the spring semester focusing on the twentieth century.

## Religion and Art in the Making of Europe

*Lecture, Open—Fall*

"The past is not dead; in fact it is not even past." - William Faulkner -A corollary to Faulkner's paradox is that if we want to understand ourselves and our world we need to turn to history, and given the nature of the crises in the world today it is evident that we need to look beyond headlines and recent events into the deep past when two world religions took shape, that is to when Christianity and Islam spread through much of Europe, the Middle East and North Africa, Eurasia and South Asia. This course focuses on that axial period at the end of Antiquity and the beginning of the Middle Ages when three rival civilizations, each with religion at its core, supplanted the Roman Empire. These were the Latin Christian West, the Greek Christian, or Byzantine

East, and a Middle East and North Africa dominated by Arabs recently converted to Islam. In the West, which will be our focus, and much later in America too, religion became so interwoven with the fabric of people's lives that it has appeared to some in our computer age that "Christianity is the operating system of Western civilization." But what kind of Christianity was this and what did "conversion" variously mean to Roman emperors, barbarian tribal leaders, intellectuals, missionaries, and stylites in the Graeco-Roman world and in the lands of Goths, Franks, Celts, and Anglo-Saxons? How did these converts in turn reshape Christianity, and would the Jewish Palestinian founders of the religion recognize what had become of their faith as it gained converts throughout Europe and Byzantium? And why does a history course that highlights religious thought, religious behavior, and religious institutions also focus on art? One reason is that both the Western Europe that emerged out of the wreckage of the Roman Empire, as well as its rivals in Byzantium and in the Arab Middle East, each took, from its very inception, ideas about art and artistic expression as central to its self identity and to its understanding, or, more often, misunderstanding, of the others. Think of the differences in the architecture and decoration of sacred space between a Catholic basilica, a Byzantine (or Greek orthodox or Russian orthodox) church, and a mosque. Some of our sources are literary: selections from the Bible, Augustine's Confessions, newly minted Christian mythology found in the popular "biographies" of martyrs and desert ascetics, Beowulf and The Voyage of St. Brendan, writings of the Venerable Bede, debates on whether icons are actually idols and should be smashed. Many sources are visual: the Arch of Constantine; Old St. Peter's Basilica and Hagia Sophia; Byzantine mosaics and icons in Ravenna and St. Catherine's Monastery in the Sinai, unquestionably some of the rarest and finest in the world; illuminations in British gospel books linked to Lindisfarne and Kells that radically transformed the very idea of a book in Western Europe.

## Renaissance and Reformation England

### *Open—Year*

Sixteenth- and seventeenth-century England experienced radical shifts in intellectual life, some of the most profound religious upheavals in Western history, a transformation in government and society from medieval to modern, and the beginnings of overseas colonization. These developments continue to shape our lives. To men and women in England we owe many of our ideas and anxieties about religion and identity, most of the sources of our American ideals of a republic under law, and even our way of pursuing learning at a college like Sarah Lawrence. But what happened in Tudor and Stuart England cannot be separated from the European-

wide Renaissance and Reformation movements. To understand more sharply England's indebtedness to the continent and what made her roles distinctive we will ask comparative questions: How was the humanist movement that began in Italy adapted to an English setting by such figures as Erasmus and Thomas More? How did Luther's insights and personal heroism shape the Reformation on the continent and then in the England of Archbishops Wolsey and Cranmer, Queens Catherine of Aragon and Anne Boleyn, Lord Chancellors Thomas More and Thomas Cromwell, and of the master of them all, Henry VIII? Of special interest in our studies will be the question of why England took a different path from her European contemporaries in matters of religion and state. If the continent's representative bodies, the Estates General in France, the Cortes in Spain, the Diet in the Holy Roman Empire, were all losing effectiveness in an age of autocracy and king worship, why was the English Parliament the exception to the rule, eventually becoming the most widely imitated representative institution in the world? What role did religion play in this singularity? After a study of Elizabeth and her England we will conclude by examining how winds unleashed by the Renaissance and Reformation, as well as the tumultuous social changes of the age, eventually gathered such strength in the seventeenth century that a puritan revolution, centered in the House of Commons and its "New Model Army," swept away the House of Lords, the Anglican Church, King Charles I, and even the very institution of monarchy. Our sources will include period writers as well as present-day contributors to some of the liveliest debates in European history. A heavy reading and writing course, though for diversion and critical appraisal we will view some justly celebrated films. In conference students might wish to go more deeply into Renaissance or Reformation questions or choose some from another time and place, for instance whether the crisis in the Catholic Church today means we are on the edge of a new Reformation.

## Sexuality and Masculinity in Modern Europe

### *Deborah Hertz*

### *Open—Fall*

For several decades historians have been adding female experiences and female accomplishments to our picture of the past. In this course we survey this new history and go beyond it to gain deeper perspective of the milestone events in Europe between the French Revolution and World War Two. We explore how gender analysis helps us understand social and national movements, family structures, ethnic prejudice, revolutions, and the rise of fascism. We read diaries, letters, novels, biographies, pamphlets, and works of history to move between individual experience and structural change. Topics covered include Enlightenment debates, duels,

prostitution, cross-dressing, homosexuality, parental roles, and the experience of women and men in wars and revolutions. We also explore key individuals and their writings in depth, including Mary Wollstonecraft, Sigmund Freud, Theodor Herzl, and Oscar Wilde. Open to any interested student. Prior study of European history, feminist theory, and women's history is useful but by no means required.

## Slavery and Emancipation

**Komozi Woodard**

*Advanced—Year*

This course examines the distinct history of racial bondage in the United States, paying special attention to the lives, narratives, music, folk tales, families, communities, cultures, religions, and strategies of resistance of African Americans in captivity. Historians W. E. B. DuBois and C. L. R. James pioneered a tradition of studying slavery and emancipation in a global context, thinking about slavery in terms of comparative labor history, emancipation, and revolution. How does U.S. slavery look when compared with bondage in the ancient world? What was the difference between slavery in the West and bondage in the East or in various African societies? How does the Atlantic slave trade contrast with the major slave trading systems in the Mediterranean and in the Black Sea? How does North American slavery measure up to plantation societies in Brazil and in the Caribbean? Moreover, what is the relationship between slavery and race relations in these societies? Furthermore, we will look at such controversial issues as: Is slavery a form of social death? Did American slavery deform the black personality? What debt does America owe blacks? How did Africans become African Americans? This seminar looks at those issues, with an eye toward understanding slavery and emancipation as two of the most formative processes in U.S. history and the Atlantic World.

## State-Building, Human Rights, and Governance: Reconstructing Afghanistan

**Charles Norchi**

*Open—Fall*

The goal of this course is to equip students with the analytical tools and substantive knowledge to effectively appraise and contribute to the reconstruction of war-torn societies. The course examines Afghanistan from the nineteenth-century Great Game to twenty-first century military operations and postconflict reconstruction. The small landlocked state has had an impact on international relations far exceeding its size and resources. Afghanistan is a crossroads of caravans, armies, and nations. It has been the pawn of great powers and the regional players who have forayed into the beehive of Afghan politics. And from the

nineteenth century through September 11, 2001, these powers and players were often stung. In the context of that history this course will consider Afghan traditional governance, modern state formation, and disintegration and postconflict governance. It will appraise the influences of the great powers and regional actors from the colonial period through the Soviet war, the failed Taliban state, and the American-lead military operations. Nonstate actors including tribes, private armies, nongovernmental organizations, multinational corporations, media and international organizations including United Nations specialized agencies will also be examined. Conditions and institutional arrangements necessary to achieve a human rights culture will be appraised, as will issues of foreign direct investment and accession to international trade agreements. The central themes will be public policy pertaining to postconflict governance and international law bearing on the reconstruction and development of Afghanistan. Other war-torn society cases will be considered in comparative perspective.

## The Consolation of Philosophy in Roman Antiquity

**Pauline Moffitt Watts**

*Open—Fall*

In 45 B.C.E., Tullia, the beloved daughter of the famous Roman orator, Cicero, died. Within two years of Tullia's death, Cicero composed all of his major philosophical works. Usually construed as eminently rational texts, these translations of the basic vocabulary of Greek philosophy into the Roman idiom were also lamentations — Cicero's desperate attempts to ease "searing pain" that threatened to consume him. Sometime in the early 520s, the Roman statesman and philosopher Boethius was condemned to death for treason against the Emperor Theodoric. He composed *The Consolation of Philosophy* while in prison waiting to die. Struggling with the decline of Roman culture under barbarian rule as well as his personal calamity, Boethius, like Cicero, sought consolation in the purificatory rituals of reading and writing and, like Cicero, he discovered consolation for the collapse of his life and culture in the fecund senescence of the "Cosmic God" of antique pagan monotheism. Readings will focus on Cicero's *Tusculan Disputations*, *On The Nature of The Gods*, *Republic*, and Boethius' *The Consolation of Philosophy*. The history that connects them will be indicated through selections from works by Seneca, Porphyry, Proclus, Iamblicus, and Apuleius. The works of all of these thinkers are rooted in ancient Mediterranean religious rituals and mystery cults, but their authors have transformed archaic praxis into something new — introspective spiritual exercises based upon texts that harvest Greco-Roman letters and

Neoplatonic philosophy and theurgy in brilliant, melancholy ways. In other words, they dip their pens into their minds.

## The Cuban Revolution: History, Culture, Politics

**Matilde Zimmermann**

*Intermediate—Spring*

Cuba has an impact on world affairs and culture completely disproportionate to its size and population. This is true not only in the political sphere but also in such varied areas as music, sports, and medicine. This course will examine both the internal dynamics of revolutionary Cuba (economic challenges, relations between workers and the State, changes in the family, race relations, art and revolution, the role of youth) and the place of Cuba in the world. After a brief look at the historical background (colonialism and slavery, Jose Martí, the War of 1898 and U.S. intervention), we will consider in some detail the formative years of the revolution, from the 1958 guerrilla war against Batista through the October 1962 Missile Crisis. We will try to understand the reasons for Washington's continuing hostility to Cuba in the post-cold-war world. Students planning to participate in the Sarah Lawrence program in Havana in Fall 2003 are strongly encouraged to take this course, but it is open to all interested sophomores, juniors, and seniors.

## The History of U.S. Social Movements

**Lyde Cullen Sizer**

*Advanced—Year*

Beginning with the Second Great Awakening, and the reform movements of temperance and antislavery that followed, this course will explore the daily lives of ordinary people who struggled to make change in the United States. We will look hard at the conditions of slaves before the War and freed-people afterwards; the movement of immigrants in the first and second "waves"; the resistance of working people to the terms of their existence under industrialism; the response of migrant farm workers in the Depression, and on through the post-WWII era to the civil rights, antiwar, women's, and youth movements, to current conditions in neighborhoods, schools, and workplaces. Gender will be a focus throughout, as will region, class, and race. The course will linger in the nineteenth and early twentieth centuries in the fall and move through the twentieth century in the spring. Although the readings will primarily be texts of social history, we will also use autobiography, memoir, and novels.

## Transatlantic Connections: Ideas and Politics in Europe and the United States

**Eileen Ka-May Cheng**

*Open—Year*

This course examines the relationship between ideas and politics in the United States and Europe from the seventeenth century to World War I by focusing on political writing from this period. Rather than studying the ideas of these writers in the abstract, the course will attempt to place these ideas within a broader social context by examining how they influenced and were influenced by political events and developments of this time. We will also explore the relationship between European and American thinkers, looking at how their ideas both converged with and diverged from one another. We will consider movements and ideologies such as Puritanism, the Enlightenment, Romanticism, republicanism, nationalism, socialism, capitalism, and liberalism. We will use both primary and secondary sources, but the course will place particular emphasis on primary documents as part of an effort to view history from the perspectives of historical actors themselves. Writers to be examined include John Locke, Mary Wollstonecraft, Jean-Jacques Rousseau, Thomas Jefferson, Alexis de Tocqueville, Karl Marx, John Stuart Mill, Abraham Lincoln, W. E. B. DuBois, and Jane Addams.

## Turn-of-the-Century U.S.: Influences and Consequences

**Lyde Cullen Sizer**

*Open—Spring*

This course will explore the United States at the crossroads of the modern era. Using primary texts from Europe as well as the United States, we will explore the ideas, conditions, and consequences of the maturing industrial revolution. From the rise of populism and anarchism in the U.S. among farmers and workers; to the reaction of Social Darwinists and Pragmatists; to the huge wave of immigrants from Russia, Poland, Southern Italy, and elsewhere (and the hardening of resistance to Asian immigration); to war with Spain and the Philippines; to imperialism worldwide and its consequences in the U.S., we will study the shedding of Victorian and religious norms, the growth of cities, the challenge to settled ruling classes, and the resulting sense of possibility and chaos. The course will move through World War I, as experienced in Europe and at home, and explore the postwar reaction against left politics, as the United States responded to the emergence of the Soviet Union. We will end with the onset of the Great Depression. Reading will include ample primary sources, from manifestoes, to novels, to autobiographies.

## Twentieth-Century Europe

**Jefferson Adams**

*Lecture, Open—Year*

Europe continues to face an uncertain future. Will the movement toward greater economic and political unity ultimately prevail and create a new historical community? Or will the focus of nationalism and religious and ethnic identity be the main determining factors in the coming decades? This course will attempt a fresh appraisal of the past hundred years, focusing on leading personalities, events, and movements throughout the European continent. Of particular concern are the advent of the First World War; the rise and development of communism in Russia and fascism in Italy and Germany; the impact of the Second World War; the reconstruction of Western Europe after 1945; and the collapse and aftermath of the Soviet empire. In order to achieve as full an understanding as possible, the course will rely not just on historical narrative but also on autobiography, biography, psychology, art and architecture, literature, and film. Group conferences will focus on primary readings and include important works by Graves, Luxemburg, Lenin, Hitler, Silone, Orwell, Solzhenitsyn, Arendt, and Kundera.

## Visions/Revisions: Issues in U.S. Women's History

**Lyde Cullen Sizer**

*Fall*

This seminar surveys path-breaking work in U.S. women's history and related fields over the past thirty years. Readings include scholarly literature and political treatises that exemplify major trends in feminist discourse since the 1960s, from early challenges to male-centered worldviews to the current stress on female diversity. Discussions will focus on the relationship between women's movements and women's studies; on women's history's intellectual debts and contributions to ethnic, labor, and lesbian and gay studies; and on the prospects for theorizing gender in ways that recognize women's heterogeneity without losing sight of their commonalities. The course is designed to help advanced students of U.S. women's history clarify research interests by assessing the foundations laid by their predecessors.

## Women, Gender, and Politics in American History

**Eileen Ka-May Cheng**

*Year*

This course offers an overview of women's history in America, beginning with the seventeenth-century colonial settlements and extending to the 1970s, by focusing on the relationship between gender and politics. We will examine the extent to which women were able to participate in the public sphere, despite

their exclusion from formal political power for much of the nation's history. We will place the topic of women and politics in the larger context of American history, studying how more general social and cultural trends affected and were affected by women's political activities. The emphasis of the course will be on women, but we will also look at the category of gender more broadly, examining relations between men and women and conceptions of masculinity and men's roles. Specific topics and themes will include the ideology of separate spheres; the relationship among gender, race, and class; the impact of war on women; sectional and regional differences; the suffrage movement; and the emergence of feminism. Advanced (juniors, seniors, and graduate students with background in history or related disciplines; sophomores with appropriate background).

## 2003-2004

### African Americans in the City

**Komozi Woodard**

*Open—Year*

There were hundreds of urban uprisings during the 1960's, causing a crisis in the U.S. political system. This seminar will examine the roots, the development, and the aftermath of that postwar urban crisis, including its impact on such cities as New York, Los Angeles, Oakland, Chicago, Detroit, and Newark. Harlem Nine, who struggled against school segregation in New York City in the 1950's; and they will think about the difference that race, ethnicity, class, and place made in the lives of Jews and blacks in Brownsville, Brooklyn. There will be discussions of the experience of Robert F. Williams in North Carolina, the Black Panther Party in Oakland and Chicago, as well as the Black Arts Movement in Harlem and in Newark. Above all, this course explores the historical, social, and cultural experience of African Americans in U.S. cities, examining the interplay between urban structure and human agency at each stage: slavery and emancipation in the city, the Great Migration, before the ghetto, the classic ghetto, the second ghetto, and black Americans in the postindustrial city.

### Art and the Sacred in Medieval Civilization

*Open—Spring*

In this interdisciplinary course we will investigate why certain features of contemporary western Christianity that are looked upon as quintessentially Catholic, rather than Protestant, were established not in the early years of the Church but in the eleventh, twelfth, and thirteenth centuries, a time historians speak of as the High Middle Ages: beliefs in purgatory, indulgences, and the cult of the Virgin; also, such institutions as a celibate clergy and a papal monarchy with virtually



unlimited powers. We will investigate such perplexing attitudes toward the afterlife as the belief that the living might affect the fate of the dead and even that some of the “very special dead” might assist, or punish, the living. To this end we will use case studies of “popular” religious activities—the cults of saints and their relics; pilgrimages to Rome, Santiago de Compostela, and Jerusalem; and the extraordinary story of the Crusades. We will also explore medieval intellectual activity at its highest levels in order to see why the High Middle Ages can, with justice, be called one of Europe’s most creative ages. In the realm of intellectual activity our main questions will be, first, why was there a revival of rational thought in the High Middle Ages after a long period of ignorance, superstition, and emphasis on man’s inabilities; and, second, how effectively did intellectuals in the High Middle Ages make their case for the inherent dignity of both man and nature, and even a case for the humanity of God? A special feature of this history course will be studying these topics in visual as well as written sources, especially the architecture and decoration of Romanesque churches, and, at St. Denis and Chartres, the birth of the uniquely Western style that we call Gothic. In New York museums we will examine works of medieval art that are among the world’s most precious treasures. Conference work can focus on medieval questions or some from another time and place, including the contemporary world.

## Between Civilization and Barbarism: Argentina 1810-2003

**Jorge Nallim**

*Open—Spring*

Frequently labeled as a case for psychiatrists rather than social scientists, Argentina is a kind of historical riddle for scholars in any field. After an initially chaotic postindependence period, Argentina built a modern republican state, a successful export economy, and a rich national culture between 1852 and 1930. However, after 1930, the country increasingly experienced political unrest, economic stagnation, and social conflict. This processes climaxed in 2001-2002, when the worst crisis in national history confirmed the underdeveloped situation of the country. What historical reasons explain the rise and fall of a seemingly successful country, and what lessons can be extracted for other cases in and outside Latin America? How is it possible that a nation that has achieved praise for its artists, culture, and scientists has nevertheless experienced the worst military dictatorships, economic involution, and social polarization? The course will survey the history of Argentina since its independence in the 1810’s to today, by exploring the relationship of the country to the world context and the role of different social groups—i.e., gauchos, women, immigrants, workers, upper classes—in the construction of the nation. The course will involve

not only specific historical works but also films and literary works that represent the rich culture of the country.

## Blood, Soil, and Race: Jewish and German Nationalism in the Twentieth Century

**Deborah Hertz**

*Open—Fall*

For centuries now, nationalism has been a dynamic and unpredictable force in the world. Balancing the positive and the negative aspects of any nationalist movement is always difficult. In twentieth-century Europe, the relationship between Jewish and German nationalism is especially provocative and disturbing. Careful comparison of these two nationalisms yields important insights into the complexities of Jewish and German history in this volatile century.

We begin the course in 1914, and try to understand why many Zionists in and beyond Germany supported the German cause in World War One. We try to grasp how defeat in that war, followed by economic crises, stimulated the growth of the Nazi party in the interwar years. As we enter the years of the Nazi Reich after 1933, we try to understand whether Jewish emigration to Palestine was or was not a policy favored by Nazi policymakers. We travel to Palestine to understand how Jewish refugees from Germany viewed their double identities as Germans and as Jews, as well as the practical measures required to save their lives. As World War Two comes to an end in 1945, we examine how difficult it was for Germans to find a post-war identity that could integrate their shame and guilt for the crimes of the Nazi government. Meanwhile, we re-visit the various versions of Zionism as the British Mandate came to an end in Palestine and the State of Israel was born.

Throughout the course our dominant task will be to use the painful comparison between Jewish and German nationalism to help us grasp when a nationalist movement becomes exclusionary, racist, or even racist.

Open to any interested student.

## Comparative Populisms in Twentieth-Century Latin America: Mexico, Brazil, Argentina

**Jorge Nallim**

*Lecture—Fall*

What do Juan and Eva Perón, Getulio Vargas, and Lázaro Cárdenas have in common? They are examples of charismatic leaders presiding over populist regimes that changed forever the social, economic, and political landscape of Argentina, Brazil, and Mexico between 1930 and 1955. These populist regimes rose over previous situations of inequality and exclusion and

enjoyed the support of vast sectors of the population that had been previously marginalized. How were they able to attract the attention and support of workers, peasants, women, and middle classes, and what kind of institutions and policies did they create and implement in order to channel that support? How did the relationship between populist leaders, their followers, and the rest of society change over time? In which ways did populism change these countries? Can populism re-emerge once again in these countries, as the example of Hugo Chávez in Venezuela has shown? This is a lecture course that will introduce students to a comparative study of populism in these countries. After an initial theoretical discussion on the nature and characteristics of populism, the course will aim at identifying similarities and differences among these different cases in terms of their historical roots in the pre-1930 export economies, oligarchical liberal republics, and earlier forms of organized labor and social protest; their particular process of construction and characteristics in 1930-1955; and their historical legacy between 1955 and 2000.

## Conflict, Change, and Identity in American History, 1600-1877

*Eileen Ka-May Cheng*

*Open—Year*

In the seventeenth century, British North America consisted of a disparate collection of colonies that were sharply divided in many ways—culturally, politically, and socially. Neither the Native Americans who lived in North America, nor the Europeans who colonized that region, nor the Africans whom the colonists imported as slaves had any intention of establishing a new nation. In examining American history from the early seventeenth century to the Civil War, then, the question should be not why did the United States divide during the Civil War, but rather, why were Americans able to unify as a nation at all? What constitutes nationhood, and when did America become a nation? Did this happen when the United States formally achieved its independence with the American Revolution, or even earlier? Was the American Revolution the cause or the result of a sense of American nationalism? Divisions in American society persisted after independence, as demonstrated by the outbreak of the Civil War, so could America really be considered a nation even then? Did America become a nation not despite, but because, of these divisions? What were the sources and character of these conflicts? What was the relationship between a sense of American identity and other forms of social identity such as race, gender, class, and culture? Who was included within the nation, and did this change over time? What did it mean to be considered American? How did those who were excluded from this status define their identity and their relationship to America? And ultimately, what did it mean for America to be a nation? We will address

these questions by examining major political, social, cultural, and intellectual developments in American history from the colonial period to the Civil War and Reconstruction. Specific topics to be studied will include the European colonization of North America, relations between European settlers and Native Americans, the relationship between the colonies and Britain, the causes and effects of the American Revolution, the shift to a capitalist economy and the advent of the Industrial Revolution, the character and development of slavery, and the causes and consequences of the Civil War. We will use both primary and secondary sources, but the course will place particular emphasis on primary documents as part of an effort to view history from the perspectives of historical actors themselves.

## Continuity and Change in the World Community: Policy Implications

*Charles Norchi*

*Intermediate—Spring*

In this seminar we will appraise continuity and change in the international system from the cold war to the present. We will pay particular attention to political and social ferment within and emanating from Islamic Central and South Asia and the global policy impact of the terrorist attacks of September 11, 2001. During the cold war, Harold Lasswell projected that a skills revolution was spawning a science-based civilization that was moving toward universality and that represented a “world revolution for our time.” The September 11 attacks and their effects call for a re-examination of that projected universality and may signal a break in an assumed continuity of the international system. In this seminar we will examine this and other assumptions and projections against post-September 11, 2001, trends and their global policy implications. We will learn policy analysis and apply those tools to appraise historical and contemporary ruptures in the world community under the themes anarchy, clash of civilizations, ideology, modernization, religion, and security. Core readings, and additional material for conference work, will be available on a closed seminar Web site. The Society for Policy Sciences will facilitate an Internet link to other campuses, enabling us to participate in virtual discussions with students studying the same material and themes.

## Decentering the Nation: State and Society in Latin America

*Jorge Nallim*

*Intermediate—Year*

In recent years new interdisciplinary studies from historians, political scientists, and sociologists have

challenged traditional narratives of state-building centered at the national level. In what ways, and through what means, have social groups in Latin America—e.g., peasants, Indians, workers, women—organized to take part in local and national politics, and with what consequences for state institutions and state policies? How, in turn, have state officials and agencies created the conditions under which social movements take place, and with what consequences for those movements, and for larger processes of state- and nation-building? This course will introduce students to current debates on the history of state/society relations in Latin America. After reviewing some specific theoretical approaches, the course will study those relations as represented in films and scholarly works by historians and social scientists for different historical periods, geographical areas, issues, and social actors. The yearlong seminar will cover the colonial period and nineteenth-century nation-building in the fall semester, while the spring semester will focus on the twentieth century.

## **Demarginalizing Race & Gender: African American Women's History & Social Movements**

**La Shonda Barnett**  
*Open—Spring*

In this seminar we place African American women's lives at the interpretive center of our inquiry into U.S. history. Our inquiry is framed by the political, social and artistic movements African American women's participation laid claim to and the ways in which this participation enables us to exercise power in American public life. Tracing African American women's experiences as slaves, abolitionists, club women, freedom fighters, laborers, artists and professionals we will analyze the intersection of race and gender in the American past and present. Drawing on historical and political secondary sources, music, and a vast array of primary sources including letters, speeches, black women's magazines and photographs, we will pay particular attention to (1) the social construction of African American womanhood (2) the meaning of freedom for African American women living in the shadow of slavery, and the strategies they employed to gain civil rights (3) African American women during the interwar period (4) Black women and the ascendancy of black nationalism, and (5) the relationship between corporeal representations of black women and the media, including the historicization of black women's beauty practices and the black female body as a site of political struggle. Designed to provide experience in the research and production of a scholarly paper based on primary source material, this course exposes students to the tools and techniques of historical research.

## **Divine Doctors and African Ideas: A History of Science, Technology, and Health in Africa**

**Mary Dillard**  
*Open—Year*

When people think of major advances in science and medicine, the continent of Africa does not usually come to mind. Instead, Africa tends to be invoked to describe situations where biology or disease has gone astray (e.g., African "killer bees," the West Nile virus, Ebola, and HIV/AIDS). This focus has tended to obscure the legacy of technology, innovation, indigenous philosophies, and healing practices that have developed and succeeded in Africa. This course will introduce students to the history of science and medicine in Africa by studying scientific practices in diverse African societies. Some of the questions that we will address in the class are, What has been the contribution of African scientists to technological innovation, healing practices, and international understanding of scientific problems? What is to be learned from studying indigenous approaches to health and healing? Is there an "African mathematics," and how have different numbering systems developed on the continent? How have African peoples articulated and lived a philosophy of science? How are African farmers and scientists critiquing, using, or modifying the latest agricultural biotechnology? A central goal of this class will be to highlight innovations, ideas, and scientific advances that have come from Africa. By studying several African countries including Kenya, Ghana, Ethiopia, Zimbabwe, and South Africa, students will examine the methods that these diverse societies have used to address scientific and technological problems.

## **First-Year Studies: Readings in U.S. Cultural and Intellectual History**

**Lyde Cullen Sizer**  
*FYS*

This course will begin and end with the voices of Americans struggling to make sense of their world. Commencing with the American Revolution, and continuing through the social movements of the 1960's and into the 1970's, we will read primary sources of all kinds, from editorials and essays, to cultural critiques, to memoir and narrative, to stories and novels. We will be looking significantly at the ways Americans chose to make change, to reveal the conflict they understood to be slowing or halting that change, and significantly, at the historical context that girds their words and efforts.

## First-Year Studies: Women in the Modern World

*Persis Charles*

FYS

This course will range over women's history since the 1600's, looking at changing ideas about work and family, sexuality and reproduction, and female roles in education, politics, and religion. Our focus will be mostly on Europe and America and some of their colonies, with attention to such phenomena as the early modern witch craze and women in the Enlightenment and French Revolution. We will look at women's labor in various settings, including peasant economies, industrial capitalism, and New World plantation slavery. In the second semester we will study women in the history of such movements as abolitionism, socialism, feminism, and fascism. The syllabus will consist mostly of works of history but will also include novels and readings from anthropology, psychology, and art history.

## First-Year Studies in Nineteenth-Century Biography and Autobiography

*Jefferson Adams*

FYS

In striking contrast to preceding periods, the nineteenth century began to place a high value on the written depiction of individual lives. This course will investigate some representative examples of the many biographies and autobiographies produced during this century along with a number of more recent accounts. Focusing on four countries—England, France, Germany, and Russia—the weekly readings will include some famous rulers and statesmen, writers, revolutionaries, philosophers, and artists, as well as more anonymous persons who were looking in the countryside or laboring in the new factories. Among the former will be Queen Victoria, Berlioz, Tolstoy, Dostoevsky, Marx, Bismarck, Nietzsche, and the young Churchill. Besides examining the major social and political issues of this dynamic age, we will also explore the question of why the genre itself gained such prominence and popularity. In conference, students may choose either another figure from this period or an individual from another century, country, or civilization.

## Gender, Education, and Identity in Modern Africa

*Mary Dillard*

*Open—Fall*

The introduction of Western-derived educational systems into Africa ushered in a social revolution that created, for some people, unprecedented opportunities for economic advancement. Unfortunately, this type of education also reinforced or created new inequalities in

many African societies and undermined the focus on precolonial forms of education. These inequalities have been particularly prevalent in relation to the provision of education for women and girls and the uneven distribution of Western education across various ethnic groups in Africa. This means that any balanced study of education in Africa needs to broaden the definition of education in order to encompass the bulk of the experiences faced by the majority of the population. This course will focus on the myriad of educational systems that are found in Africa and study the ways that education has been an important agent in changing an individual's identity. Some of the systems that we will focus on include apprenticeships, initiation into age-grades and secret societies, Koranic schools, Western schools, "education for development" programs, and adult literacy programs. Each of these educational systems shapes students' images of themselves and defines their place in the larger community. It also defines the expectations that they have for themselves once they complete their educational training. This course will make use of life histories, autobiographies, colonial office reports, educational policy papers, ethnographies, and studies of the relationship between education and economic development. We will study how educational practices in Africa have changed over time and place a particular focus on how gender has impacted the provision of educational opportunities for women and girls.

## Harvest! Land, Labor, and Natural Resources in Latin American History

*Matilde Zimmermann*

*Open—Spring*

This seminar looks at how natural environments and systems of labor and capital have intersected at different periods in the history of Latin America. How have humans transformed, tamed, devastated—and sometimes been devastated by—their material surroundings in the quest for food, shelter, and eventually profit, "progress," and power? We will start with a critical look at the idea of indigenous Americans' spiritual oneness with the earth and proceed through a series of case studies and analytical works on peasant production, plantation slavery, forest product exploitation, export agriculture, and corporate mining and logging. We will use the vehicle of agrarian/environmental history to examine some of the most important themes in Latin American history—violence, slavery, demographics, race, imperialism, gender, human rights, capitalism, labor, revolution.

## History and Memory: Race in American Life

**Priscilla Murolo**

*Intermediate—Spring*

This course examines American concepts of race and their change over time. Our primary lens is historical scholarship that seeks to explain racial hierarchy in the United States, but we will also turn to transnational comparisons and to a few portrayals of race in fiction, poetry, film, and museums. Topics include race as a rationale for conquest and slavery; the close relationship between racial and class stratification; imperialism's racial dynamics both at home and abroad; eugenics and "scientific" racism; racial stereotypes in popular culture; the new scholarship on "whiteness" and controversies about its value; and current debates on affirmative action and reparations for descendants of slaves. Students are expected to focus their independent research on historiographic issues.

## Ideology and Revolution in Modern History

**Jefferson Adams**

*Open—Year*

Revolutionary upheaval on a wide spectrum from left to right has characterized European history in the modern era. Beginning with the French Revolution of 1789 and continuing to the present day, this course will explore the phenomenon of revolutionary change and the emergence of ideology as a critical component. How essential to a revolutionary movement is a charismatic leader such as Lenin, Mussolini, or Hitler? What theoretical similarities and differences exist between communism and fascism, and how are they manifested in practice? In what ways does ideology impact key institutions such as the army and the civil service as well as individual writers and artists? To answer questions of this sort, we will rely on a variety of approaches: historical narrative; biographical and autobiographical accounts; economic, sociological, and psychological analysis; and contemporary film and literature. Of particular concern are recent debates about the fundamental nature of ideological regimes and the question of personal responsibility. In conference, students are encouraged to investigate revolutionary figures and movements not only in Europe but elsewhere in the modern world.

## International Law and Human Rights in Historical Perspective

**Charles Norchi**

*Lecture—Year*

This is a general course in public international law and international human rights. International law is the process by which the public order of our world

community is established and maintained, and it will be the focus of the first semester. International human rights are about the protection of people in an international system dominated by states. International human rights will be the focus of the second semester.

The central theme of the full course will be international legal relations in the world community and the challenges of achieving human dignity. We will study the processes of making lawful international decisions in historical and contemporary perspective. We will read principal cases and examine historical incidents giving rise to those cases. The role of power in the international legal system will be candidly acknowledged, and the problems and opportunities it presents for human rights will be explored. The objectives of the course are to understand how and why international law and international human rights have operated in history and to acquire analytical tools to appraise current—and to predict future—international legal decisions in the arenas in which international law is made and applied and in which human rights are implicated. Topics will include the historical foundations of international law; the rise of the modern state; the United Nations and specialized agencies; the International Court of Justice; treaties; diplomatic practice; state responsibility; establishment and state recognition; use and regulation of the military instrument; nationality; dispute settlement; human rights standard-setting; nongovernmental organizations (NGOs); women's rights as human rights; the right to development; international economic law and human rights; non-Western perspectives on human rights; indigenous people; postconflict reconstruction; and the challenges of globalization. This course entails reading and analysis of international law cases, commentary, and international legal instruments.

## Introduction to Global Studies: Ideas of Freedom

**Mary Dillard, Kasturi Ray**

*Open—Spring*

How have local struggles for justice and equality resonated internationally? How have activists in sometimes remote locales drawn strength from and demonstrated solidarity with other oppressed peoples? Ideas of freedom have long flowed across the globe, sparking revolutionary campaigns in places quite distant from their points of emergence. The goal of this course is to trace the circulation of key ideas of freedom and independence, as they are recorded in historical and literary texts, throughout the postcolonial world. We will examine the influence of slave revolts in the Caribbean on the imagination of revolutionaries across Europe and the Americas; the circulation of different models of decolonization within Africa and their effect on independence campaigns in, among other places, South Asia; subsequent experiments in third worldism

and nonalignment across the newly postcolonial world; the rise of indigenous organizing campaigns across continents; and critiques as well as endorsements of contemporary globalization efforts. Course materials include biographies, paintings, novels, short stories, speeches, pamphlets, and contemporaneous newspaper accounts.

## Magic, Science, and Religion in European Civilization

**Leah DeVun**

*Open—Spring*

To those of us living in the twenty-first century in the United States, the distinctions between science, religion, and magic may appear to be clear. In recent debates over medical ethics and technological advances, science and religion have come to represent separate—and even contrary—approaches to truth. This course will provide an historical context for the modern relationship between science, religion, and magic by tracing the distinctions between the three—which were much less clear than today—during the medieval and early modern periods. When a person fell ill in the Middle Ages, did he or she turn to university-approved medicine, or alchemy, or incantations and amulets, or all of the above? Did medical practitioners themselves differentiate between these approaches? Did the re-evaluation of cosmology during the Scientific Revolution affect these distinctions (or lack thereof)? Primary sources to be used for this course will include university textbooks on medicine and natural philosophy, Greek and Islamic astrological treatises, writings on alchemy and herbs, popular guides to curing witchcraft, and official responses to scientific innovation by civil and ecclesiastical authorities (including the thirteenth-century condemnations of natural philosophy at the University of Paris and later accounts of the inquisitorial trial of Galileo). Finally, students will study modern scholarship on these topics, including David Lindberg, *The Beginnings of Western Science*; Nancy Siraisi, *Medieval and Early Renaissance Medicine*; Richard Kieckhefer, *Magic in the Middle Ages*; Carlo Ginzburg, *The Night Battles*; and William Eamon, *Science and the Secrets of Nature*.

## Ottoman State and Society 1300-1918

**Etem Erol**

*Open—Year*

If you are puzzled by some of the current events regarding the Middle East, the Balkans, or Islam, a survey of a history of the Ottoman Empire may suggest some answers because the Ottoman Empire ruled the peoples of these territories for the better part of its six-hundred-year existence. This yearlong survey investigates the social, political, and cultural history of

the empire (1300-1918), which constitutes the heritage of the thirty-five newly formed states that emerged out of it. No prior background in the subject is assumed or required. This yearlong course will advance both thematically and chronologically. In the fall we will study the period from 1300 to 1800, the period of growth from a principality to multiethnic, multireligious empire. We will emphasize the role Islam played in shaping the social life of the subjects and the institutions of the Ottoman state. We will pay attention to different versions of Islam. Furthermore, we will examine commercialization and its impact on state-society relations during the period of expansion. This will set the stage for the spring when we will discuss westernization (1800-1918). We will see how different social, ethnic, and religious groups accommodated or resisted the changes and the challenges of the nineteenth century. The course will pay special attention to the social life of the political elites as well as non-Muslims, women, slaves, and the so-called “voiceless masses.” We will dwell on the social spaces such as the imperial court, “harem,” coffeehouses, bathhouses, barbershops, town-squares, neighborhoods, and Friday mosques as windows into social life. In addition to the standard historical narratives, the assignments will include readings from fiction, travelers’ accounts, dream narratives, and film.

## Religion in the Making of Europe

*Open—Spring*

“The past is not dead; in fact it is not even past.”

—William Faulkner This course focuses on that axial period at the end of Antiquity and the beginning of the Middle Ages when three rival civilizations, each with religion at its core, supplanted the Roman Empire. These were the Latin Christian West, the Greek Christian East (Byzantium), and a Middle East, North Africa, and Spain dominated by Arabs recently converted to Islam. Regarding the eastern and western Christian cultures that are the main focus of this course, we will be asking what was the nature of the Christianity that eventually triumphed in the Roman world, and what did “conversion” variously mean to Roman emperors, philosophically trained intellectuals, and barbarian tribal leaders. From another direction we will be asking if the Jewish Palestinian founders of the religion would have recognized what was becoming of their faith as it gained converts in the Greco-Roman world and later among Goths and Franks, Celts and Anglo-Saxons. Many of our sources are textual: selections from the Hebrew and Christian Testaments; Augustine’s *Confessions*; newly minted Christian mythology in popular “biographies” of martyrs and desert ascetics; *Beowulf*, Bede, and “The Song of the Rood”; Byzantine debates about whether icons ought to be kissed or smashed to pieces. A number of sources will be visual because the art of this period ranks among

mankind's supreme treasures. Moreover, both the eastern and western Christian cultures, as well as the Islamic, formulated ideas about art early on that became central to their self-identity. Think of differences between a Catholic basilica, a Byzantine (or Greek or Russian orthodox) church, and a mosque. Special attention will be paid to Santa Maria Maggiore in Rome and Hagia Sophia in Constantinople; Byzantine preiconoclastic mosaics and icons in Ravenna and St. Catherine's Monastery in the Sinai Desert; radically innovative books linked to Irish and Anglo-Saxon monasteries, especially Lindisfarne and Kells, which transformed the very idea of the book in Western civilization.

## The Museum in African America

*La Shonda Barnett*

*Open—Fall*

In a museum an object as simple as a hairbrush or as ephemeral as a song can be the means by which we can imagine the past. This seminar is designed to introduce students to museology (the study of museums with regard to their roles, functions, and histories), and the political and theoretical issues that occupy curators daily as they design, shape and produce the historical narratives of museum exhibits. Several key questions guide our inquiry, including: What types of objects and what kinds of materials conjure the past? How do museums as ideological sites produce moral and cultural systems that maintain existing social orders? How do history museums become opportunities for blacks to redefine themselves? Particular attention will be given to issues of theory and practice as they relate to African American museums. We will examine the museum's functions of collection, research, exhibition and interpretation. Students will read secondary sources from the two academic disciplines most concerned with museum studies, anthropology and history (including art history), but we will also consult material culture, popular culture and black cultural studies to address the theoretical and ethical concerns of museum staff. Students will:

- Visit museums, galleries and historic sites.
- Learn basic conservation and preservation techniques.
- Gain experience with collection registration and documentation (including cataloguing objects).
- Write exhibit labels.
- Evaluate exhibits.
- Plan an exhibit.
- Produce an on-line exhibit.

## The State of Israel: A Literary History

*Dara Horn Schulman*

*Open—Year*

This course is an introduction to the cultural history of the state of Israel through the evolving medium of modern Hebrew literature. While literature is often said to reflect the society that shaped it, the situation of modern Hebrew literature is so unique that it can almost be said that Israeli society was shaped by its literature rather than the other way around—beginning with the very words with which it was written. Starting with the unprecedented revival of a dead language out of literary remnants, the Hebrew language and its literature were not merely symbols of the Zionist movement but vehicles for it. Early Hebrew writers' secular reinterpretation of ancient Hebrew texts created a new way for the first Israelis to understand their history and move forward, while later generations challenged public attitudes by creating new styles virtually from scratch. In a society under constant siege, Hebrew literature has evolved as a voice of urgency, providing a space for expressions of both faith and doubt in the difficult choices facing the country. In a society burdened by a horrible past, Hebrew literature has forged a means of confronting the incomprehensible. In a society of many traditions, languages, and ethnicities, constantly altered by immigration from all over the world, Hebrew literature has emerged as a truly international forum, taking on a privileged role in defining what it means to be Israeli. In a society where every day can bring either new horror or new hope, Hebrew literature has taken on an even more privileged role in defining what it means to be human. Focusing on the artistic developments within this remarkable literature over the past fifty years of Israel's statehood, this course aims to acquaint students with the rich, varied, and constantly evolving culture of the state of Israel, through the texts that shaped and continue to shape it.

## U.S. Labor History: Class, Race, Gender, Work

*Priscilla Murolo*

*Advanced—Year*

This course examines American labor systems and labor struggles from the colonial period through the twentieth century. Along the way we will assess both classic and recent scholarship in labor history and related fields. Central issues include the interplay of class and racial hierarchies; gender's uses (and usefulness) as a category of historical analysis; poststructuralism's challenges to historical materialism; and the complex relationships between the state and civil society, delimiting structures and human agency, history "from the top down," and history "from the bottom up." Readings include fine-focus research, broad syntheses, theoretical work, and

some personal writings by scholars in labor history and related fields. Students are expected to undertake independent research that involves work with historical documents and to present their findings to the class.

## **Victorian Britain**

**Persis Charles**

*Open—Fall*

This course will survey the nineteenth century until the First World War: a peaceful century of material progress that culminated in one of the most terrible wars in history; a high point of comfort and prosperity for many, unprecedented poverty and degradation for others; an era of individualism, but one in which the foundations of the welfare state were laid. We will look at various explanations for these contradictory tendencies and set them in the context of the Industrial Revolution and the rise of imperialism and scientific racism, of the theory of evolution, and of the modern state.

## **Visions/Revisions: Issues in U.S. Women's History**

**Priscilla Murolo**

*Advanced—Fall*

This seminar surveys path-breaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960's, from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions—What is feminism and is “women” a meaningful category?—to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify research interests by assessing the work of their predecessors.

## **War, Memory, and Nationalism in the United States: The American Revolution and the Civil War**

**Eileen Ka-May Cheng**

*Advanced—Year*

Americans often think of the United States as a nation founded on ideals, but the United States was also a nation created by war. The United States achieved its independence through the Revolutionary War, and it took another war—the Civil War—to keep the nation together. What did it mean for the United States to be a nation “founded in blood”? What was the relationship between war and definitions of national identity in the United States? What was the relationship between war and ideals in American identity? Were there tensions between these two aspects of American identity, or were

they compatible with one another? This course will examine these questions by focusing on the American Revolution and the Civil War. The causes and effects of both the Revolution and Civil War have been the subject of much controversy and debate. How radical was the Revolution? Was it simply a struggle for political independence, or was it a social revolution as well? What was the relationship between the Revolution and the Civil War? Was the Civil War a “second American Revolution”? Was the Civil War a conflict over slavery, or was it a conflict between two irreconcilable cultures? The course will address such questions and debates by studying the political, intellectual, cultural, and social dimensions of the Revolution and the Civil War. We will look not only at what these two events meant for those who participated in them but also at how Americans have remembered and memorialized these conflicts. How did Americans use the memory of the Revolution and of the Civil War to define their identity? What does this reveal about the character and meaning of nationalism in the United States?

## **Women, Culture, and Ideas in U.S. History**

**Lyde Cullen Sizer**

*Advanced—Year*

Beginning with the rise of the Industrial Revolution in the North, and its impact on working women of all kinds, this course will look at the ways women accommodated to, resisted, and changed their cultural, intellectual, and political world. Using scholarship on the history of work, culture, and ideas, coupled with primary documents by and about women, we will interrogate the meanings of slavery, race and ethnicity, work, public life, the limits and possibilities of social convention, and sexuality. The first semester will take us through the nineteenth century, and the second semester to the end of the twentieth.

## **Women in Medieval Religious Thought and Practice**

**Leah DeVun**

*Open—Fall*

It is well known that medieval Christianity was characterized by an ambivalent attitude toward women: the image of Eve as the cause of original sin was juxtaposed with the venerable presence of the Virgin Mary in popular devotion. We will examine this paradox by surveying the image and participation of women in European spirituality (focusing on, but not limited to, Christianity) until the early modern period. We will also critically analyze some of the major themes in recent scholarship on women's and gender history. Readings will provide students with evidence of women's activities in scholarship, mysticism, preaching, and martyrdom. Students will also examine contemporary



roles for females within familial and economic spheres, as well as perceptions of women in theological and medical discourse. Because the class will consider how gender roles and possibilities were conceptualized during the Middle Ages, we will continually turn to questions about men as well as women. We will pay special attention to female saints' lives (and the consequences of their authorship by men or women): sources will include *The Passion of Saints Perpetua and Felicity*; *The Life of Christina of Markyate*; *The Life of Catherine of Siena*; and *The Life of Margery Kempe*. We will also focus on nonhagiographical texts written by women, including Clare of Assisi's *Testament*; Hildegard of Bingen's *Scivias* and *The Letters of Abelard and Heloise*; Marguerite Porete's *Mirror of Simple Souls*; and the inquisitorial testimony of Na Prous Boneta. Scholarly sources will include Thomas Laqueur, *Making Sex*; Herbert Grundmann, *Religious Movements in the Middle Ages*; Caroline Walker Bynum, *Holy Feast and Holy Fast*; Emmanuel LeRoy Ladurie, *Montaillou*; and Jeffrey Hamburger, *Nuns as Artists*.

## Writers and States

### Charles Norchi

#### Open—Fall

In the history of international relations, writers and other creative people have challenged state and power elites. Notable are Emile Zola and the Dreyfus Affair, Pramodya Toer and Suharto's Indonesia, Salman Rushdie and the Ayatollahs. In this seminar we will study incidents in which writers and other creative people emerged as actors in international relations by virtue of their art. Our focus will be Islamic writers and artists. We will ask, When writers challenged states, how did states respond? How did the international system, including international organizations and nongovernmental organizations, respond? What state policies limit creative expression? What national and international policies encourage creativity? In exploring those questions with an historical perspective, we will devise methods to appraise contemporary public policies bearing on creative people. In conference, students will research and appraise a creative work that challenged a state.

## 2004-2005

### "Not by Fact Alone": The Making of History

#### Eileen Ka-May Cheng

#### Open—Year

History, like memory, is a reconstruction and as such does not call out to us to be seen or heard. Instead we seek and discover seeing only what our perspective illuminates. For the Puritans, history was the unfolding of providential design. Purpose, like the seed of a plant,

was always present in the unfolding of events. For Enlightenment philosophes, history was the story of progress effected by human reason. Purpose in this case was a human triumph, such as the triumph of medicine over prayer. For Marx, history was the story of class struggle. In this case purpose was no more than following the money trail, coupled with the added optimism that in the end the scales of justice would be balanced. Each of these perspectives recognized and struggled with the notion that history is, in the final analysis, a fate beyond human control because of the paramount role of unintended consequences that counterpoints the history of societies no less than it counterpoints the life of the individual, i.e., is purpose an artifact of human understanding or woven into the tapestry of history? Why did these thinkers have such different views of history? We will address this question by looking at American and European thinkers who wrote about history from the seventeenth to the twentieth centuries. The course will examine the conflicts and changes in their views on both the nature of the historical process and the way that history should be represented by historians. We will look at how these differences both reflected and contributed to broader intellectual, political, and social changes in this period. Such an examination will demonstrate the ways in which conceptions of history were themselves the product of history.

### African American Women's History and U.S. Social Movements: Demarginalizing Race and Gender

#### La Shonda Barnett

#### Year

In this seminar we place African American women's lives at the interpretive center of our inquiry into U.S. history. Our inquiry is framed by the social and political movements to which African American women's participation laid claim and the ways in which this participation enables them to exercise power in American public life. Tracing African American women's experiences as slaves, abolitionists, freed laborers, club women, freedom fighters, artists, and professionals, we will analyze the intersection of race and gender in the American past and present. Drawing on an array of primary sources including letters, speeches, photographs, as well as black women's magazines, music, and secondary sources, we will pay particular attention to (1) the social construction of African American womanhood; (2) the meaning of freedom for African American women living in the shadow of slavery and the strategies they employed to gain civil rights; (3) African American women during war periods; (4) black women and the ascendancy of black nationalism; and (5) the relationship between corporeal representations of black women and the media, including the historicization of black women's

beauty practices and the black female body as a site of political struggle. Designed to provide experience in the research and production of a scholarly paper based on primary source material, this course exposes students to the tools and techniques of historical research.

## Based on a True Story? Latin American History Through Film

**Matilde Zimmermann**

*Open—Spring*

What—if anything—can you learn about history by watching movies? This course looks at critical historical moments and issues over five centuries of conflict and change in Latin America, through the vehicle of film. The emphasis is on feature films created for a popular audience by Latin American directors (Brazil, Mexico, Argentina, and Cuba), with a few examples of how Latin America has been portrayed by filmmakers in Europe and the United States. We will look at issues of authenticity and voice, some of the pitfalls of using film to understand history, and the role of cinema in the creation of national and popular memory. Although most of these films have been analyzed on many levels, the emphasis of this particular course will be on content and social or political vision, rather than film theory, technique, or aesthetics. The topics or epochs we will examine include the encounter/conquest; slavery and race; colonial women; nationalism and the hero; dictatorship and the disappeared; El Norte—the U.S. and Latin America; urban indigeneity; revolution and power; revolution and culture wars; globalization. One of the two weekly class meetings will be a film showing; in addition to required readings, there will sometimes be a second film assigned to watch outside of class. There is no language prerequisite for this course; all films are available with English subtitles.

## Black Liberation: A History of Black Radicalism in the United States

**Komozi Woodard**

*Open—Fall*

This course examines the key dimensions of racial oppression and black liberation: historical, political, economic, cultural, and psychological. Students will study the dynamics of individual and group resistance to racial oppression in various forms. While the focus of the inquiry is the development of the African American struggle for liberation, throughout the seminar bases itself on the lessons of comparative slavery, colonialism, race relations, and liberation movements.

## Building Empires, Disputing Power: A History of Colonial Latin America

**Jorge Nallim**

*Lecture, Open—Spring*

Many of the characteristics that defined contemporary Latin American countries and societies are rooted in their colonial experience under Iberian imperialism. This course will explore the social, political, and economic development of colonial Latin America and is chronologically organized in three periods. The first period (1492-1550) covers European and Indigenous societies before Columbus, the arrival of the Europeans to the New World, and the conquest of America by Spain and Portugal. The second (1550-1700) deals with the political, economic, labor, and social structures set up by the colonial powers, Spain and Portugal, in America. The final period (1700-1824) examines the reforms and crisis of the Iberian empires in America and the independence of Latin American countries. In exploring these periods, we will discuss scholarly works, primary documents, and films, focusing on some major issues and problems: (1) how Spain and Portugal built the first overseas empires and, in doing so, they brought together Europeans, indigenous peoples, and Africans in new multiracial societies; (2) the conflictive relationship between imperial dreams and structures, their actual consequences, and the reactions they generated in different social groups; (3) the intrinsic relationship of the colonies to the international political and economic system; and (4) the role of religion and the Catholic Church in the colonial experience.

## Contested Nations: The Social History of Contemporary Latin America

**Jorge Nallim**

*Intermediate—Fall*

It is common knowledge in the United States that Latin America has a troubled historical record in achieving political democracy, economic development, and social justice. Moreover, North Americans frequently link Latin America with images and perceptions of dictatorship, poverty, and violence. How true are these perceptions? What are the historical roots of these and other problems that have besieged the region? Through the analysis of different primary and secondary sources, the course will provide students with a broad overview of Latin American history from the mid-nineteenth century to the present. For each subperiod in this time framework, we will ask: what strategies did the region adopt for achieving social, economic, and political development since the late nineteenth century? What were the roles and experiences of upper, middle, and lower classes in those strategies? In addressing these questions, we will view Latin American historical

processes as part of world development. How did that location of Latin America affect its pursuit of greater democracy and equality?

## Early Modern Europe: New Systems of Order for a World Out of Joint

**Philip Swoboda**

*Open—Year*

The early modern period of European history (roughly 1500-1800) was an era of vigorous efforts by rulers and church officials to impose standards of belief and behavior on their subjects. But this era of religious persecution, witchcraft trials, blue laws, and the Spanish Inquisition was also, paradoxically, the period during which Europeans laid the foundation for the relatively free societies of the modern world, with their market economies, elected governments, and unfettered exchange of ideas. This course will focus on the complex interplay between regimentation and liberty that marked the development of Europe during the early modern age. In the fall we will study the structure and workings of the late medieval political and social order. We will consider the threats posed to this order by the invention of printing, the rise of humanism, the Protestant Reformation, and the economic and social changes of the sixteenth century, and examine the various novel measures of control that civil and religious authorities adopted in an effort to blunt these threats. In the second semester, we will focus on the economic and intellectual developments of this period that heralded the coming of modernity: the rise of mercantile capitalism, the Scientific Revolution, improvements in technology and administration, the growth of a consumer market, and the Enlightenment. Our goal is to understand how an era that began in fear, religious conflict, and repressive social discipline ended by producing an upsurge of confidence in the capacity of properly educated human beings to make good use of freedom.

## Eastern Europe: Peoples, States, Nations

**Philip Swoboda**

*Open—Year*

This course aims to provide students with the conceptual tools required for making sense of the history of Eastern Europe during the past thousand years. It will give them the opportunity to explore the interlocking histories of the diverse peoples of Eastern Europe, as well as the histories of the various multinational states and empires that have ruled over modern-day Poland, Ukraine, and Russia from the Middle Ages to the present. Until recently, most books on East European history narrated, interpreted, and evaluated past events from the viewpoint of a particular modern nationalism.

We will resist this "monocentric" approach in favor of an "acentric" approach that does not favor any single national perspective. We will pay considerable attention to several submerged peoples of the region—peoples who spent centuries as subjects of alien states—notably the Ukrainians, the Baltic peoples, and the Ashkenazic Jews. We will be particularly concerned with examining what interethnic relationships in Eastern Europe looked like during the "prenational" era, before modern conceptions of nationhood took shape, and how ethnic differences interacted during this period with antagonisms of a religious and social character. We shall also try to identify the key factors that in modern times have generated distinct "Polish," "Ukrainian," and "Russian" national identities.

## Empires to Nations: Inventing the Modern Middle East

**Fawaz Gerges**

*Open—Year*

Most of the states in the modern Middle East were born out of the rubble of World War I and the destruction of the great empires. Britain and France not only divided the vast territories of the Ottoman Empire between themselves but also drew the map of the modern Middle East by reorganizing the old political structures along nation-states. This course will examine the complex sociopolitical, religious, and cultural dynamics and external forces that have shaped life in the region, as well as the dominant political ideologies—pan-nationalism, Islamism, Arab socialism. It will begin with a survey of the modern Middle East (geography, people, religions, major countries, and international relations) and emphasize the close linkage and interlay between domestic, regional, and international processes. Special attention will be paid to the rise of European hegemony after WWI and the response of social groups to the cultural, economic, and political influence of the West. For example, why have some countries developed democratic institutions, while others have become increasingly dictatorial, espousing a form of secular authoritarianism, and yet others have sought to define their politics in terms of Islamic activism? What are the causes and consequences of the five Arab-Israeli wars on political governance, economic development, and relations between state and society? What does explain the rise and consolidation of military rule? And what are the repercussions of continuing Western meddling in the region's internal affairs? This course will not only assess the role of the West in forging the region's modern history but also the input of indigenous forces, such as secular nationalism and religion. We will study the diverse societies and regime type of the major states—Egypt, Turkey, Iran, Israel, Syria, Iraq, and Saudi Arabia—in an effort to understand why some countries have succeeded in developing democratic forms of government, while others have become increasingly

dictatorial. The seminar will also address the question of reform and change. How and where will reform come from in light of the unholy alliance between authoritarian rulers and the reactionary religious establishment? What role does the dominant international political and economic order play in perpetuating the status quo in the Middle East?

## Espionage in the Twentieth Century

**Jefferson Adams**

*Open—Fall*

What has been called the world's second oldest profession truly came of age during the past hundred years. Never before have so many countries—ranging from superpowers to aspiring third-world regimes—invested such vast resources into the creation and maintenance of permanent intelligence organizations. This course will examine not only the reasons behind this major historical development but also the degree to which espionage has influenced the actual course of events. We will explore the ethical dilemma of a secret agency operating within an open democratic society as well as the role of intelligence in totalitarian regimes. Attention will also be directed to the ongoing debate over human versus technical collection and the overall reliability of such information. Utilizing a variety of sources and approaches, the class assignments will consist of firsthand accounts, historical analysis, case studies, novels, and film. For conference projects, students may choose a topic from an earlier century as well as the modern era.

## Europe Since 1945

**Jefferson Adams**

*Lecture, Open—Fall*

With the conclusion of the longest and most destructive war in modern history, the countries of Europe faced the formidable challenge of reconstructing their economies, societies, and national cultures. At the same time a new conflict soon emerged in the form of a Cold War—supported by massive nuclear arms—and kept the continent divided until the last decade of the century. This course will explore these critical years beginning with the Yalta and Potsdam treaties, the Nuremberg and successor trials, and the Marshall Plan. Other key topics to be investigated include the rise of the European welfare state, the historic rapprochement between France and Germany, the process of decolonization, and the nonviolent 1989 revolutions in the East bloc. Of major concern is the question of European unity and its prospects for realization in the present century along with the transatlantic relationship with the United States. The lectures will be supplemented by various documentary films as well as attention to developments in literature, art, and architecture. The group conferences will focus on individual works by such

leading authors as Hannah Arendt, George Orwell, Albert Camus, Alexander Solzhenitsyn, and Milan Kundera.

## Global Africa: Theories and Cultures of Diaspora

**Mary Dillard**

*Spring*

Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, trans-Atlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem and Rome, Ghanaians in Germany, Nigerians in Japan. These modern day dispersals, powered in part by the forces of globalization, demand new levels of analysis by scholars. How have people of African descent ended up settling in places far from their natal homes? How has the concept of an African homeland contributed to the articulation of religious and political movements (Ethiopianism, black power, Rastafarianism, pan-Africanism) in the diaspora? How have theories about other diasporas (South Asian, Jewish, Chinese, etc.) informed scholarship on the African diaspora? This class will study these new African migrations, as well as revisit the histories of older settlement patterns. Students who have taken courses in Africana Studies, Asian Studies, Global Studies, Latin American Studies, or International Relations are particularly encouraged to apply.  
*Sophomores and above.*

## International Law and the World Community: Origins and Prospects

**Andrew R. Willard**

*Open—Year*

The origins and development of our contemporary world community are examined and analyzed in this course. The role of what we now call international law in shaping this planetary history is given special emphasis. The reason for this emphasis concerns international law's capacity to shape shared expectations among peoples from around the world of what constitutes appropriate and permissible conduct. These shared expectations, in turn, bear importantly on the quality of life worldwide. In the fall the history of this interplay between a developing world community and international law will be the principal focus of our inquiry. During winter and spring, our attention will shift to the future. Throughout the second semester, we will explore alternative conceptions of the world community's potential and the ways in which international law can be modulated to help bring about more desirable futures. Although this course builds on

itself from the first to second semester, students with a suitable background may be able to join the course at midyear, space permitting, with the instructor's approval. Readings for this course are a blend of historical and contemporary material that draws from the traditions and experience of many fields of knowledge.

## Leisure and Danger

*Persis Charles*

*Open—Year*

The interaction between work and play has taken various forms in history. Our project in this course will be to examine the changes and continuities in the idea of leisure. Beginning in early modern Europe, we will trace the concept up to the present, concentrating on Europe and America, and reflecting on such subjects as travel and the pursuit of the exotic, theatricality, consumerism, luxury, and display. In the nineteenth century, leisure became democratized and an anxious debate grew louder. What were the implications of making leisure available to masses of people? From romance novels to cheap liquor, from shopping to the cinema, new avenues of leisure aroused both fear and excitement. Moralists felt a need to police both public and private space and to reassert the primacy of work, thrift, and duty. We will study them and the various forms of accommodations and resistance that met their efforts. Class, ethnicity, gender, and geography all acted to structure people's access to leisure. We will look at struggles over race, gender, and popular culture; the way certain groups became designated as providers of entertainment; or how certain locations were created as places of pleasure. To set the terms of the debate, we will begin with some eighteenth-century readings about the theatre and the market, the salon and the court. Readings will include work of Montesquieu, Flaubert, Wilde, Wharton, George Eliot, and Fitzgerald. In addition we will read works of nonfiction that show how leisure helped to create new forms of subjectivity and interiority. Students will be encouraged to work on conference topics linking leisure to a variety of subjects, such as childhood and education, or the construction of racial identities, or the changing nature of parenthood as birth control became more and more widely available, to name just a few areas. Potentially this course, through the study of complex oppositions like need and desire, purpose and aimlessness, the necessary and gratuitous, can give us a sense of the dizzying questions about life's very meaning that present themselves when we aim at a life of leisure.

## Literature, Politics, and Culture in U.S. History

*Lyde Cullen Sizer*

*Advanced—Year*

Using literature from the 1850's to the 1950's as potentially both reflection and prescription (though never as fact), we will study the political and cultural life of the United States. Half historical texts, half novels, this course will zero in on questions of gender, race, capitalism, and national identity. We will focus, in particular, on writers who challenge the status quo, and who seek, through their fiction, to create an alternate America. Writers may include Lydia Maria Child, Herman Melville, Frederick Douglass, Harriet Beecher Stowe, Abraham Cahan, W. E. B. DuBois, Upton Sinclair, Ann Petry, J. D. Salinger, Ralph Ellison, among other less well-known figures.

## Making the Medieval Cosmos

*Pauline Moffitt Watts*

*Open—Fall*

This course offers an introduction to the history of conceptions of celestial, terrestrial, and human order developed in Western Europe over a thousand year period (c. 500-1500). These orders were built out of fantastic mixtures of texts and images drawn from the Greek, Roman, Judaic, Christian, and Muslim traditions. The goal of this class will be to understand how these mixtures, based on models and metaphors that today are consigned to the separate realms of religion and science or else dismissed as superstitions, produced a vision of the cosmos that maintained its power to make meaning well into the early modern period. We will focus on three interrelated topics. First, we will study the legacy of ancient Greek, Roman, and Near Eastern conceptions of celestial and terrestrial order contained in influential early medieval treatises by Macrobius and others, then the transformation of these orders in the "new cosmology" developed in medieval universities in the twelfth and thirteenth centuries as a result of translations of works written in Greek, Hebrew, and Arabic, into Latin. Second, we will look at medieval mappaemundi and related diagrams and drawings to see how they come to represent simultaneously the order of the natural world and the divine plan for human redemption. To help us decipher these curious artifacts, we will consult texts by Hugh of St. Victor and Roger Bacon. Third, we will identify ways in which ancient astrological, medical, and magical materials linking the individual human being (microcosmos) to the terrestrial and celestial worlds (macrocosmos) survived in the works of figures such as the mystic, Hildegard of Bingen, and the physician who was also a priest and a philosopher, Marsilio Ficino.

## Medieval Christianity in Perspective: East and West, Past and Present

### *Open—Year*

Two principles will guide this study of religious life in Western Europe during Late Antiquity and the Middle Ages. The first is that "the past is not dead; in fact it is not even past." Nothing more vividly illustrates the truth of William Faulkner's aphorism than how religious experiments made in the deep past continue to shape the modern world, sometimes by continuity, at other times by negation. The second principle is that we cannot study the West in isolation from her Orthodox Christian and Islamic neighbors. The course is constructed around questions: why early Christianity's struggle to differentiate itself from its Jewish matrix still presents challenges to us today; what roles did classical culture play in the formation of a distinctive Christian literary and visual culture; why did Roman, Celtic, and Germanic peoples convert; why is the pope supreme only in the Western church; how did Catholic attitudes on sex and marriage evolve? In the second term we will examine attitudes toward the afterlife, including ways that the living were thought able to affect the fate of the dead in purgatory, as well as the inverse—how the "very special dead" (the saints) were believed to intervene in the affairs of the living. In conclusion we will investigate Europe's awakening from the "Dark Ages" in the "Renaissance of the Twelfth Century" with the revival of rational thought. Our primary sources include the Bible, Augustine's astonishing autobiographical account of his conversion as well as his influential writings on sexuality, lives of early martyrs and desert saints, *Beowulf*, and letters of Abelard and Heloise. We will learn to read the language of medieval art to better examine the celebrated architecture and mosaics at Santa Maria Maggiore, Hagia Sophia, and San Vitale; the icons preserved at St. Catherine's monastery in the Sinai desert; and such Irish/English books as the Lindisfarne Gospels and the Book of Kells. At Moissac and Autun, St-Denis and Chartres, we will investigate the Western styles we call Romanesque and Gothic—indebted to but different from those created in Antiquity and in the East. Use will be made of Byzantine and Western art in New York museums that are among the world's most precious treasures. Conference work may focus on medieval questions or some from another time and place, including the contemporary world.

*Open to any interested student with permission of the instructor.*

## Medieval Foundations of England: A Workshop in Doing History

### *Open—Spring*

After an introduction to the formation of England as a unified Christian nation out of numerous small pagan kingdoms in the Anglo-Saxon age, we will concentrate on what is arguably medieval England's most creative period, from 1066 and the coming of the Normans to the ratifying of Magna Carta by King John in 1215. Our focus will be on two questions: (1) Why was the Norman Conquest a critical turning point in English and European history and (2) Why did the great conflicts of the age—Saxon versus Norman, English versus French, church versus state, king versus baron—lead to the creation of ideals and institutions of such durability that they continue to shape our lives? Among the commanding individuals we will study are William the Conqueror; Henry II, the greatest of medieval English kings; his remarkable wife, Eleanor of Aquitaine; Henry's famous rival, Archbishop Becket; and King John of Magna Carta fame. Special attention will be devoted to such institutions as feudalism, monarchy, parliament, the papacy, monasticism, the rise of English Common Law, the origins of trial by jury and due process of law, all of which continue to fascinate and to shape English and world history. Indeed are we not presently facing a major conflict over "due process of law" in our own society? The class will also certainly not neglect such celebrated works of art and architecture as the Bayeux Tapestry, Fountains Abbey, Durham and Canterbury Cathedrals. The workshop aspect of the course means that in addition to investigating medieval history and discussing why modern historians differ in their assessments of the past, we will do history together in order to arrive at judgments based on what we usually confront in our lives, fragmentary or conflicting evidence. The research and critical skills learned are essential not only for students considering history or law or intelligence or journalism or business or public advocacy as a career, but for anyone in professional and personal life. Conference work may focus on medieval questions or those from another time and place, including the contemporary world.

*Open to any interested student with permission of instructor.*

## Medieval France: Art and the Sacred

### *Open—Fall*

Medieval France was home to many of the most creative, adventuresome, and influential figures in European history. Think of Charlemagne, Abelard and Heloise, St. Bernard of Clairvaux and Abbot Suger of St-Denis, Crusaders to the Holy Land or to the south of France, the latter attempting to annihilate Cathar heretics and their strongholds in Languedoc. Think of the architects, stone masons, sculptors, and stained-glass

artists creating incomparable churches at Vezelay, Conques, Autun, Moissac, Toulouse, Albi, St-Denis, and Chartres. Our main focus will be France in the eleventh, twelfth, and thirteenth centuries, a time historians speak of as the High Middle Ages, but the themes command a general European significance. Special attention will be paid to the rivalries of Europe's great monastic orders, the Cluniac and the Cistercian, each having its organizational center in Burgundy and each articulating its distinctive ideas about the proper place of art in sacred spaces. In intellectual life we will examine the shift from rural monasteries to urban schools located in the shadows of the great cathedrals. In this regard we will ask why was there a revival of rational thought after a long period of ignorance and superstition in the Early Middle Ages, and whether the intellectuals at these twelfth-century French schools made a convincing case for the inherent dignity of man and even for the humanity of God, ideas we usually associate with the later Italian Renaissance. A special feature of this interdisciplinary course will be studying these topics in visual as well as written texts, beginning with Carolingian buildings, ivories and manuscripts, followed by the architecture and sculpture in France's incomparable Romanesque churches and monasteries. We will conclude at the abbey church of St-Denis, in the environs of medieval Paris, and at the justly celebrated cathedral of Chartres, two monuments that gave birth to that quintessentially French style we call Gothic. To explore firsthand the interconnections of art and the sacred, we will view works of French medieval art in New York museums that are among Europe's most admired treasures. Conference work may focus on medieval questions or some from another time and place, including the contemporary world.

*Open to any interested student with permission of the instructor.*

## Profiles of Islamic Revolutionaries

**Fawaz Gerges**

*Open—Year*

This seminar examines the ideas and lives of leading Islamist (jihadist) revolutionaries who have left their imprint on Muslim society and politics in the 20th century. They have also have inspired young Muslim men and women to use religion as a political tool to bring about radical change in state and society. These revolutionaries—Abdu, Sayyid Qutub, Mawdudi, Khomeini, and others—have supplied the ammunition and arguments for dissatisfied and alienated young men to rebel against the existing sociopolitical order at home and its great powers patron. In this context, the Saudi dissident, Osama bin Laden, may be seen as just a recent inheritor of a powerful tradition of political-religious rebellion. Several critical questions will be posited: What are the religious, intellectual, and historical roots of revolutionary jihadism? What fuels its passion and

rage? What is the relative weight of religion in relation to other sociopolitical and economic variables? What is the role and impact of charisma in enabling certain individuals to reclaim and fertilize religion and revolution to establish Allah's kingdom on earth? Special attention will be given to certain powerful texts, which have served as holy writ for dedicated foot soldiers as well as to their views and theories about the status of women, the nature of the state, the use of violence, human rights, and relations with the West broadly defined.

## Public Stories, Private Lives: Methods of Oral History

**Mary Dillard**

*Advanced—Year*

Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional, or local past, which its protectors deem to be important. Who owns this history? Is it Civil War re-enactors who dedicate their weekends to remembering this war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave trading past? What happens when the methods for interpreting public and oral histories combine? This class places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. We will also investigate how methods of oral history and public history can be used in reconstructing the local history of our surrounding community (Yonkers, Bronxville, Westchester).

*Open to graduate students and advanced seniors.*

## Readings from the U.S. Women's Movement: Politics and Theory

**Lyde Cullen Sizer**

*Spring*

Using primary sources—essays, books of cultural criticism, novels, memoirs—coupled with framing history texts, this course will explore the ways women have protested their condition from late eighteenth century to late twentieth. In three sections, roughly corresponding to what historians have called the "waves" of the women's movement, we will explore the multiple ways women have constructed and reconstructed womanhood through both feminism and

womanism. Writers may include Mary Wollstonecraft, Harriet Jacobs, Charlotte Perkins Gilman, Virginia Woolf, Nella Larsen, Kate Millett, Audre Lorde, Maxine Hong Kingston, Shulamith Firestone, Toni Morrison, and less well-known "Third Wave" feminists and critics of feminism in the 1980's and 1990's.

## Sickness and Health in Africa

**Mary Dillard**

*Fall*

Depending on the level of his or her resources, a sick person in Africa potentially has access to a variety of options for treatment. How illness is perceived becomes a crucial determinant in how people seek care. Despite this array of treatment options, the state of public health in most African countries has become woefully inadequate. While the reasons for this decline in health status are related to questions of international political economy, they can also be traced historically. This class studies the history of health, healing, and medical practices in Africa in order to identify the social, historic, and economic factors that influence how therapeutic systems in Africa have changed over time. We will investigate a range of topics including the place of traditional healers in providing care, the impact of the AIDS pandemic on overall public health, and the role of globalization in changing the structure of health care delivery in most African countries.

## The Cuban Revolution: History, Culture, Politics

**Matilde Zimmermann**

*Intermediate—Spring*

Cuba has an impact on world affairs and culture completely disproportionate to its size and population. This is true not only in the political sphere but also in such varied areas as music, sports, and medicine. This course will examine both the internal dynamics of revolutionary Cuba (economic challenges, relations between workers and the state, changes in the family, race relations, art and revolution, the role of youth) and the place of Cuba in the world. After a brief look at the historical background (colonialism and slavery, José Martí, the War of 1898 and U.S. intervention), we will consider in some detail the formative years of the revolution, from the 1958 guerrilla war against Batista through the October 1962 missile crisis. We will analyze Cuban foreign policy in Africa and Latin America, and the continuing—even sharpening—hostility between the U.S. government and Cuba. We will use film, art, and firsthand accounts, as well as political analysis, to look at the contradictory reality of Cuba today. Students planning to participate in the Sarah Lawrence program in Havana any time in the next two years are strongly encouraged to take this course.

*Open to all interested sophomores, juniors, and seniors, and to first-year students considering going on the Cuba program in their junior year.*

## The Eagle and the "Backyard:" Readings on U.S.-Latin American Relations

**Jorge Nallim**

*Advanced—Year*

Few regions in the world share more historical, geographical, political, social, and economic ties than the United States and Latin America. The growing size, visibility, and power of the Hispanic population in the United States—now the largest minority in the country—is an example of the historical and increasing interrelationship between the two regions and their peoples. Despite this historical fact—or, maybe, because of it—these ties have been traditionally affected by misunderstanding, conflict, and violence. Combining approaches from international relations and social history, this course will explore the history of the relations between the United States and Latin America. It will pay attention to the rise of the United States as a world power throughout the nineteenth and twentieth centuries and to the deep impact of its policies on different Latin American countries. To provide a comprehensive view, the course will also analyze the responses and strategies from different Latin American countries and social sectors toward the emerging superpower, as well as the history and impact of the Hispanic population within the United States. We will study this dynamic relationship through the analysis of primary documents and scholarly works, focusing not only at the state level but also on how elites, intellectuals, women, workers, and peasants, among others, became involved, were affected, and reacted regarding this difficult relationship.

## The Sixties

**Priscilla Murolo**

*Open—Spring*

According to legend, social insurgencies of the 1960's pitted radical youth against the American mainstream. The real story is much more complicated. Politically speaking, the "sixties" began in the mid-1950's and extended well into the 1970's; and the ferment was by no means confined to youth. Insurgent movements and ideas reverberated throughout U.S. society: from rural communities to inner cities, from churches to military bases, from factories to rock concerts, from local school boards to national political conventions, from courtrooms to bedrooms, and from the White House to the International House of Pancakes. The course will touch on all of this but focus especially on insurgencies



based on race, gender, sexuality, and class. Readings include historical documents as well as scholarship, and we will also make use of music and film.

## U.S. Labor History: Class, Race, Gender, Work

**Priscilla Murolo**

*Year*

This course surveys the history of work and working people in the United States from the colonial period to the present. Core topics include slavery and other forms of bondage as well as the wage-labor system. We will focus especially on working people's efforts to alter their unequal condition through various forms of collective action, from slave revolts to political parties, from bread-and-butter unionism to revolutionary movements, and from ethnic associations to campaigns for gay and lesbian rights. We will also examine the history of labor processes, the personal dimensions of working people's lives, and the class dynamics of American culture; the interplay of class, racial, and gender hierarchies; and the complex relationships between oppression and resistance. Readings include historical documents, fiction, and autobiography as well as scholarly work. Students are expected to participate in community partnerships with labor unions or kindred organizations that address issues raised by our studies.

*Open to sophomores, juniors, and seniors.*

## Unmaking the Medieval Cosmos

**Pauline Moffitt Watts**

*Open—Spring*

Medieval conceptions of celestial, terrestrial, and human order were built out of fantastic mixtures of incongruous sources drawn from the Greek, Roman, Judaic, Christian, and Muslim traditions. The structures (and strictures) these orders provided underwrote much of the intellectual, political, and institutional history of Western Europe for a thousand years. Within a relatively brief period of time, they collapsed. Through the examples of Columbus, Luther, and Galileo, we will explore the complex, often conflicted ways in which Europeans fractured, if not shattered, this traditional cosmos and in so doing discovered and explored new worlds within and without themselves. We will study the curious mixes of medieval science and religion that led Columbus to design his "Enterprise of the Indies," which led to his finding what he called a "new heaven and new earth" in the Americas. We will reflect on how and why one man, Martin Luther, an Augustinian monk, could write three letters that would fundamentally challenge the most powerful institution in Europe—the Roman Catholic Church. We will trace the rapid dissolution of medieval conceptions of the

celestial world culminating in Galileo's public defense of the "double truths" of science and scripture before the Roman Inquisition.

## Urban Poverty and Public Policy in the United States

**Komozi Woodard**

*Advanced—Fall*

How do we explain the "savage inequalities" in American schools? How did America lose the war on poverty? Why have Americans been so preoccupied with distinguishing between the deserving and the undeserving poor rather than attacking poverty? What is the cause of such desperate want in the midst of such affluence and plenty? What are the roots of poverty in the United States? Do poor people need self-improvement in order to make it in the city? Or should there be a redistribution of the wealth? In this seminar students will explore the roots of urban poverty; interrogate the American public policy tradition toward urban poverty; examine the changing sources of dependency in the city, from the early industrial to the postindustrial eras; probe into the origins of profits, wages, and rents; study the political, economic, and cultural logic of welfare and educational reform; and discuss key issues in the interplay between race, class, and gender in urban poverty. Throughout the course the class will examine the alternating themes of social control from above and resistance from below. Through history, sociology, and ethnography, students will interrogate the American drama of poverty and the distinct roles played by industrialists, politicians, reformers, scholars, teachers, activists, laborers, immigrants, as well as Latinos and blacks in Atlanta, Los Angeles, Oakland, Chicago, Detroit, New York, Newark, and Boston. The course readings introduce a number of relevant comparisons with issues of poverty and dependency in Latin America, the Caribbean, Africa, and Europe.

## Visions/Revisions: Issues in U.S. Women's History

**Priscilla Murolo**

*Fall*

This seminar surveys path-breaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960's, from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions—what is feminism and is "women" a meaningful category?—to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify

research interests by assessing the work of their predecessors.

*A graduate course open to qualified seniors.*

## Women, Gender, and Politics in American History

**Eileen Ka-May Cheng**

*Advanced—Year*

A course on women's history in America can only be understood by way of its inextricable connection to the history of men. Therefore, while the emphasis of the course will be on women, we will also look at the category of gender more broadly, examining relations between men and women and conceptions of masculinity and men's roles. More broadly, the course will provide an overview of women's history in America, beginning with the seventeenth-century colonial settlements and extending to the 1970's, by focusing on the relationship between gender and politics. We will examine the extent to which women were able to participate in the public sphere, despite their exclusion from formal political power for much of the nation's history. We will place the topic of women and politics in the larger context of American history, studying how more general social and cultural trends affected and were affected by women's political activities. Specific topics and themes will include the ideology of separate spheres; the relationship between gender, race, and class; the impact of war on women; sectional and regional differences; the suffrage movement; and the emergence of feminism.

*Juniors, seniors, and graduate students with background in history or related disciplines.*

## 2005-2006

### African Diasporas: Negotiating Dispersion in the Americas and Europe

**La Shonda Barnett**

*Open—Year*

Blackness is conceptualized in transnational and global terms in this yearlong seminar, which introduces students to the African diaspora by focusing on the ideologies and institutions among black communities in the United States, Canada, the Caribbean, and Western Europe, specifically England, Germany, and the Netherlands. With particular attention paid to slavery, migration patterns, political systems, and social movements, our multidisciplinary approach is largely rooted in diaspora theory and historical accounts. We will also draw on ethnographic works, novels, print media, electronic sources, and music to investigate the

intellectual work of activists, artists, and ordinary women and men of African descent who have debated the politics and identity(ies) of blackness.

## America's Encounter with the World of Islam

**Fawaz Gerges**

*Open—Year*

When the dust settled after World War II, the United States emerged as one of the two most powerful nations in the international system and, by far, one of the most respected great powers in the world of Islam. America was seen as a progressive island in a sea of colonial European reaction. The dominant question then was "Why do they like us so much?" not "Why do they hate us so much?" What went wrong with America's relations with Muslim civil societies in the second part of the twentieth century? Why has the initial promising encounter between the United States and Arabs/Muslims turned sour? What lies at the heart of the dramatic shift in American foreign policy and Muslims' perceptions as well? To what extent has the United States inherited the colonial legacy of its European allies? Or to what extent has the United States become a scapegoat for most of the ills and misfortunes that have befallen the world of Islam in the last 50 years? Is it misleading to talk about America and the world of Islam in such generalizing, all-encompassing terms? How are we to study and understand the nature and character of forces that have influenced relations between the two cultures and civilizations?

## Asians and Pacific Islanders in the U.S.

**Laurie M. Mengel**

*Open—Year*

This course explores the histories of conquest, immigration, settlement, and resistances of Asians and Pacific Islanders in the United States. The first semester of this course begins with U.S. expansion into the Pacific and Asia for land and labor. We will compare the labor and immigration histories; settlement and resistance strategies of native Hawaiians, Chinese, Japanese, Koreans, Filipinos, and South Asians; as well as U.S. exclusion and internment policies through 1965. Who are Asian Americans and why did they come to the United States? The second half of this course examines the creation of a panethnic solidarity colliding with the differences in the post-1965 labor migrations from India and refugee migrations from Vietnam, Laos, and Cambodia. What are the contemporary challenges facing Asian immigrants and Asian Americans today?

## Diplomacy and Intelligence in Modern History

**Jefferson Adams**

*Open—Year*

By what means have different historical states and empires acquired vital knowledge about one another? And how, over the centuries, have various techniques of negotiation evolved, leading either to reconciliation or to warfare? This course will begin its inquiry in the Italian Renaissance, which saw the birth of modern diplomacy, and then proceed to examine how balance of power and Realpolitik culminated in the remarkable state-system of the nineteenth century. The impact of totalitarianism in the twentieth century—as well as the struggles of the cold war—will also be carefully assessed. Finally, some key Eastern approaches to strategy and warfare will be explored to gain a better understanding of the nature of the non-Western world. Throughout the course, emphasis will be placed on the role of intelligence gathering and covert action and their influence on the course of events. Attention will also be given to the difficult problem of reconciling clandestine government operations with the ideals of an open democratic society. The class assignments will draw from a variety of sources—historical narrative, firsthand accounts, novels, and films.

## Dissent and Conversion in Late Antiquity and the Medieval West

**Susan R. Kramer**

*Open—Year*

“They have no fixed habitations. They go about two by two, barefoot, clad in woolen garments, owning nothing, holding all things common like the apostles, naked, following a naked Christ. They are making their first moves now in the humblest manner because they cannot launch an attack. If we admit them, we shall be driven out.” “They” refers to the Waldensians, a medieval heretical sect who sought to emulate Christ and the apostles by eschewing private property and preaching the Gospel. We owe this description of them to Walter Map, a twelfth-century cleric who was asked by the Pope to interrogate the Waldensians on matters of Christian faith. Map’s description, with its reference to both the scriptural ideal of early Christian life and the fear the sect aroused in church administrators, provides the theme for this course; the shifting line between those practices and beliefs deemed praiseworthy and those labeled aberrational or even heretical. The course will begin with the emergence of Christianity and its gradual transition from persecuted minority to imperial religion. We will focus on the diverse manifestations of Christian spirituality during specific periods and/or regions of intellectual and social volatility, from Late Antiquity to the expulsion of the Jews from the Iberian peninsula, in order to explore the

interrelations of institutions, rituals, practices, and doctrines in shaping religious experience. Primary source readings will be drawn from a range of sources including Augustine’s *City of God*, Burchard’s penitential handbook, canons from church councils, and the inquisitorial register of Jacques Fournier.

## Divine Doctors and African Ideas: A History of Science, Technology, and Health in Africa

**Mary Dillard**

*Open—Year*

When people think of major advances in science and medicine, the continent of Africa does not usually come to mind. Instead, Africa tends to be invoked to describe situations where biology or disease has gone astray (e.g., African “killer bees,” the West Nile virus, Ebola, and HIV/AIDS). This focus has tended to obscure the legacy of technology, innovation, indigenous philosophies, and healing practices that have developed and succeeded in Africa. This course will introduce students to the history of science and medicine in Africa by studying scientific practices in diverse African societies. Some of the questions that we will address in the class are, What has been the contribution of African scientists to technological innovation, healing practices, and international understanding of scientific problems? What is to be learned from studying indigenous approaches to health and healing? Is there an “African mathematics,” and how have different numbering systems developed on the continent? How have African peoples articulated and lived a philosophy of science? How are African farmers and scientists critiquing, using, or modifying the latest agricultural biotechnology? A central goal of this class will be to highlight innovations, ideas, and scientific advances that have come from Africa. By studying several African countries including Kenya, Ghana, Ethiopia, Zimbabwe, and South Africa, students will examine the methods that these diverse societies have used to address scientific and technological problems.

## Female Status, Female Voices: Women in the Medieval and Renaissance West

**Susan R. Kramer**

*Open—Fall*

We commonly make many assumptions about the status of women in the Middle Ages, and until quite recently, there were few opportunities for us to test these assumptions. A virtual flowering of studies and translated primary sources has now brought the study of women to the forefront, not only opening to examination previously held views on women’s status, but also testing the very methods of approaching historical sources. This course will begin by looking at

the agenda of women's history and how it has changed over the last few decades. We will then compare this agenda to what historical study has revealed about women's legal, political, biological, and social status in the medieval and Renaissance west looking both at how women are portrayed in different textual genres and at how women portrayed themselves. Primary source readings will be drawn from texts such as Hildegard of Bingen's medical writings, the personal correspondence of the abbess Heloise, Gratian's *Decretum*, and the romances of Chrétien de Troyes.

## First-Year Studies: Century of Revolution: Latin America Since 1898

**Matilde Zimmermann**

FYS

Mexico 1910. Bolivia 1952. Guatemala 1954. Cuba 1959. Chile 1970. Grenada 1979. Nicaragua 1979. And countless near-revolutions in twentieth-century Latin America. Why so many? What made some succeed and others fail? Why do movements that inspire such hope and sacrifice often end in disappointment? Is the era of revolution over? This course traces the development of national liberation movements, political revolutions, and other forms of resistance to social and economic inequality, from 1898 to the present. We will focus particularly on the Mexican, Cuban, and Nicaraguan revolutions, looking at the unique national histories and cultures that produced these social revolutions, as well as the international context in which they occurred. Special attention will be paid to the ways in which issues of ethnicity and gender affect participation in resistance movements. Readings are chosen to maximize the extent to which we are listening to Latin American voices, especially the speeches, manifestos, interviews, and *testimonios* of the rebels themselves, but also the portrayal of their struggles by novelists, filmmakers, and other artists. The course draws on Matilde Zimmermann's personal experience of two decades of living and working in Nicaragua and Cuba, most recently as the director of Sarah Lawrence's study abroad program at the University of Havana.

## First-Year Studies: Empires to Nations: Inventing the Modern Middle East

**Fawaz Gerges**

FYS

Most of the states in the modern Middle East were born out of the rubble of World War I and the destruction of the great empires. Britain and France not only divided the vast territories of the Ottoman Empire between themselves but also drew the map of the modern Middle East by reorganizing the old political structures along nation-states. This course will examine the complex

sociopolitical, religious, and cultural dynamics and external forces, which have shaped life in the region, as well as the dominant political ideologies—pan-nationalism, Islamism, Arab socialism. It will begin with a survey of the modern Middle East (geography, people, religions, major countries, and international relations) and emphasize the close linkage and interlay between domestic, regional, and international processes. Special attention will be paid to the rise of European hegemony after WWI and the response of social groups to the cultural, economic, and political influence of the West. For example, why have some countries developed democratic institutions, while others have become increasingly dictatorial, espousing a form of secular authoritarianism, and yet others have sought to define their politics in terms of Islamic activism? What are the causes and consequences of the five Arab-Israeli wars on political governance, economic development, and relations between state and society? What does explain the rise and consolidation of military rule? And what are the repercussions of continuing Western meddling in the region's internal affairs? This course will not only assess the role of the West in forging the region's modern history but also the input of indigenous forces, such as secular nationalism and religion. We will study the diverse societies and regime type of the major states—Egypt, Turkey, Iran, Israel, Syria, Iraq, and Saudi Arabia—in an effort to understand why some countries have succeeded in developing democratic forms of government, while others have become increasingly dictatorial. The seminar will also address the question of reform and change. How and where will reform come from in light of the unholy alliance that exists between authoritarian rulers and the reactionary religious establishment? What role does the dominant international political and economic order play in perpetuating the status quo in the Middle East?

## First-Year Studies: Introduction to African American History

**Komozi Woodard**

FYS

In this course we will examine a number of issues in African American history and culture, including controversies about the West African background to U.S. history; the impact of the Atlantic slave trade; the emergence of American colonial slavery; the development of African American families, communities, and culture; slave culture, consciousness, and resistance; the role of black Americans in the American Revolution; the rise of white racism; the changing black image in the white mind; the role of black abolitionists in the antislavery crusade; the dynamics of Emancipation and Reconstruction; the saga of the Kansas Exodus and the Great Migration; the black experience in the Progressive Era; the artists of the Harlem Renaissance; the rise of the black ghetto; the

impact of the New Deal on black America; the dynamics of the civil rights movement; the unfolding of the Black Arts Renaissance; and the dilemma of persistent urban poverty.

## First-Year Studies: Leisure and Danger

*Persis Charles*  
FYS

The interaction between work and play has taken various forms in history. Our project in this course will be to examine the changes and continuities in the idea of leisure. Beginning in early modern Europe, we will trace the concept up to the present, concentrating on Europe and America, and reflecting on such subjects as travel and the pursuit of the exotic, theatricality, consumerism, luxury, and display. In the nineteenth century, leisure became democratized and an anxious debate grew louder. What were the implications of making leisure available to masses of people? From romance novels to cheap liquor, from shopping to the cinema, new avenues of leisure aroused both fear and excitement. Moralists felt a need to police both public and private space and to reassert the primacy of work, thrift, and duty. We will study them and the various forms of accommodation and resistance that met their efforts. Class, ethnicity, gender, and geography all acted to structure people's access to leisure. We will look at struggles over race, gender, and popular culture, the way certain groups became designated as providers of entertainment, or how certain locations were created as places of pleasure. To set the terms of the debate, we will begin with some eighteenth-century readings about the theatre and the market, the salon and the court. Readings will include work of Montesquieu, Flaubert, Wilde, Wharton, George Eliot, and Fitzgerald. In addition, we will read works of nonfiction that show how leisure helped to create new forms of subjectivity and interiority. Students will be encouraged to work on conference topics linking leisure to a variety of subjects, such as childhood and education, or the construction of racial identities, or the changing nature of parenthood as birth control became more and more widely available, to name just a few areas. Potentially this course, through the study of complex oppositions like need and desire, purpose and aimlessness, the necessary and gratuitous, can give us a sense of the dizzying questions about life's very meaning that present themselves when we aim at a life of leisure.

## First-Year Studies: The Age of the French Revolution

*Philip Swoboda*  
FYS

The Revolution, which convulsed France between 1789 and 1799, and the subsequent dictatorship of Napoleon,

mark the true beginning of the modern era. Thanks to the worldwide impact of the "ideas of 1789," and the astounding conquests achieved by French armies between 1792 and 1812, the age of the Revolution and Napoleon can be seen as a watershed not only in the history of France, but also in global history. The Revolution radically affected the development of every country in Europe, and altered the destiny of the Middle East and the Americas. The purpose of this course is to introduce students to the study of modern history through an investigation of the causes and consequences of the French Revolution. We shall examine the civilization of eighteenth-century Europe and the crucial developments in the spheres of politics, economic life, culture, and thought, which set the stage for the Revolution. As we trace the course of political events in France from the accession of King Louis XVI in 1774 to the downfall of Napoleon in 1815, we shall also examine how people outside of France reacted to the early reports of the extraordinary happenings there and, later on, to the experience of French military domination. We shall devote particular attention to the modern ideologies—liberalism, conservatism, Romanticism, and nationalism—which were either born of the Revolution or decisively shaped by it.

## Gender, Education, and Opportunity in Africa

*Mary Dillard*  
*Intermediate—Spring*

The introduction of Western-derived educational systems into Africa ushered in a social revolution that created, for some people, unprecedented opportunities for economic advancement. Unfortunately, this type of education also rein- forced or created new inequalities in many African societies and undermined the focus on precolonial forms of education. These inequalities have been particularly prevalent in relation to the provision of education for women and girls and the uneven distribution of Western education across various ethnic groups in Africa. Any balanced study of education in Africa therefore needs to broaden the definition of education in order to encompass the bulk of experiences faced by the majority of the population. This course will focus on the myriad of educational systems that are found in Africa. We will study the ways that formal schooling has been crucial in providing new opportunities for some African students, but we will also seek to understand why education in Africa is sometimes described as being provided only to the "fortunate few." Some of the systems that we will focus on include apprenticeships, initiation into age-grades and secret societies, Koranic schools, Western schools, "education for development" programs, and adult literacy programs. We will study how educational practices in Africa have changed over time and place a

particular focus on how gender has impacted the provision of educational opportunities for women and girls.

*Sophomores and above.*

## Medieval Attitudes Toward the Past: The Western Use of Ancient Sources

**Susan R. Kramer**

*Open—Spring*

The great Renaissance historian Paul Kristeller argues that Renaissance scholars can be distinguished from their medieval counterparts by the fact that the former ceased to subordinate secular learning to religious and theological study. For the art historian Erwin Panofsky, the Renaissance attitude toward the classical past was characterized by creative reuse of ancient authority in contrast to a medieval perception of classical culture as too dangerous for true assimilation. Medieval culture was shaped not only by classical influences, of course. The eleventh- and twelfth-century cathedral schools embarked on the daunting project of glossing the Bible in its entirety, while the medieval papacy armed itself with ancient legal authorities in order to establish its jurisdiction in relation to the secular powers. In this course we will try to determine for ourselves medieval attitudes toward the past by looking at how some representative medieval thinkers used ancient authority for their own ends. Readings will include both ancient and medieval sources including, for example, excerpts from ancient authorities such as Ovid, Cicero, Plato, Galen, and the Bible, and medieval authors such as Bernard of Clairvaux, Bernard Silvestris, Abelard, Ivo of Chartres, and Pope Gregory VII.

## Modern American Women's Movements

**Priscilla Murolo**

*Advanced—Year*

This course surveys women's social activism in the United States since World War II. Feminist movements and their disparate, often conflicting agendas are a central theme, but not by any means the only important topic at hand. We will also explore women's activism as antifeminists—in the movement against abortion, for example—and in both progressive and conservative movements in which the "woman question" has generally taken a back seat to other issues. The emphasis on diversity is designed not only to clarify the impact of class, racial, and sexual identities on women's activism, but also to elucidate the myriad ways in which women's movements have defied the assumptions of identity politics. Readings include a variety of personal testimonies, political manifestos, and scholarship by historians and social scientists.

*Advanced. Open to seniors and graduate students, and to juniors with permission.*

## Modern Japanese Women in Japan and the United States

**Laurie M. Mengel**

*Intermediate—Spring*

Using Japanese and Japanese women's histories as a lens through which to explore Asian American historiography, this class will interrogate the ways in which theories and methods of Asian American studies facilitate and fail the study immigrants who are both raced and gendered. This course reaches beyond linear immigrant models and delves into the social histories of Japanese peasant women prior to their migrations to Hawai'i and the continental U.S. Taking into consideration larger global trends, competing empires, and the "mirroring of modernity," we will utilize interdisciplinary methods to interrogate the social histories of women in precontact Japan, during the periods of emigration, the contexts of immigration for the continental U.S. and Hawai'i, and the ways in which women (re)formed families and lives after migration.

*This is an intermediate class for juniors and seniors, and sophomores by permission. Previous or concurrent study in Asian American history or Asian American studies advised, but not required.*

## Private Lives: Methods of Life History and Oral History

**Mary Dillard**

*Advanced—Fall*

Oral history methodology has moved from a contested approach toward studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Life histories enable us to focus on individual experiences and consider the historical significance of one person's life. Long used by anthropologists and sociologists, life history methods continue to be rediscovered by historians seeking to enrich their understandings of the past. This class places particular attention on how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. Each student will conduct life history interviews and we will use this work to investigate, as a class, how methods of life history and oral history can be used in answering larger historical questions.

## Renaissance and Reformation England

### *Open—Fall*

Sixteenth-century England experienced radical shifts in intellectual life, profound religious upheavals, a transformation in government from medieval to modern, and the beginnings of overseas colonization. These developments continue to shape our lives. To men and women in Tudor England we owe much about the way we pursue learning at a college like Sarah Lawrence and how we construct our identities. To clarify what is distinctive about England's legacies, we will ask the following questions: How was the Renaissance humanist movement that began in Italy adapted to an English setting? How did Luther's insights and heroism shape the Reformation on the continent and in England? Should we speak of the English Reformation or of English Reformations, some sponsored by the government, others arising despite the wishes of those in power? How important were Henry VIII and his six wives in these momentous changes? Was the Reformation an outgrowth of the Renaissance or a reaction against it? In the second part of the term, we will focus on Queen Elizabeth's defense of her new Anglican Church against attacks at home by Papists and Puritans; abroad we will see how England's intervention on the continent and activities on the high seas played a decisive part in preventing the newly resurgent Catholic Church from rolling back Protestant gains across Europe. We will pay particular attention to Elizabeth's deeds, words, and cult in the light of the century's political debate over gender roles, asking whether she turned what was deemed her greatest liability—her sex—into her greatest asset. Much of our reading will be in primary sources (Lorenzo Valla, Erasmus, Thomas More, Luther, Elizabeth). A special feature of the course is that we will not only study history but try our hands at writing history, constructing a narrative and interpretation of a crisis in Elizabeth's reign out of selected primary sources in which that era's anxieties about politics, gender, and religion overlapped. Some remarkable films will be an additional resource during the term. In conference students might wish to go more deeply into Renaissance or Reformation questions or choose some from another time and place.

## Revolution in Eastern Europe

### *Philip Swoboda*

#### *Open—Year*

During the past two hundred years, East Central Europe, European Russia, and the Balkans have been fertile soil for revolutions. By the end of the eighteenth century, these lands—a complex mosaic of peoples, cultures, and religions—had been divided up among the Habsburg, Romanov, and Ottoman Empires. Their subsequent history is a saga of revolt against both alien rule and homegrown tyranny, greatly complicated by concurrent

struggles to defeat ethnic and religious oppression, reform archaic social structures, and overcome economic backwardness. This course constitutes an introduction both to the history of this region and to the comparative study of the causes and dynamics of revolutions. The course will focus on certain revolutions that illustrate the primary processes at work in modern East European history: the Greek and Serbian revolutions of the early nineteenth century; the 1848 Revolutions in the Habsburg Empire; the Young Turk Revolution of 1908; the Russian Revolution of 1917; the 1956 Hungarian uprising; the Solidarity crisis of 1980–1981 in Poland; and the recent Orange Revolution in Ukraine. In conference, students will be encouraged to apply the analytical skills they have acquired in class to making sense of other revolutionary episodes in the history of the region. *Open to any interested student.*

## The American Revolution

### *Eileen Ka-May Cheng*

#### *Intermediate—Fall*

“What do we mean by the Revolution?” asked John Adams. In an effort to understand the profound nature of Adams's question, we will look at the many different answers that revolutionary Americans gave to that question by examining the political, intellectual, social, and cultural dimensions of this event. Was the Revolution simply a struggle for political independence, or was it also a social conflict over who would “rule at home”? Was the American Revolution a transformation in the “minds and hearts” of the people, as Adams believed, or was the War for Independence integral to the meaning and character of the Revolution? Did the Revolution end with the close of the war, or was the war, to use Benjamin Rush's words, “but the first act of the great drama”? What was the relationship between the Constitution and the Revolution? Was the Constitution a conservative reaction against the radicalism of the Revolution, or did the Constitution extend and solidify what the Revolution had achieved? While the emphasis of the course will be on what the Revolution meant for those who participated in it, we also look more broadly at the long-term legacy and memory of the Revolution. Through this examination, the course ultimately seeks to address the question of what was the basis for and nature of American national identity?

## The Caribbean and the Atlantic World

### *Matilde Zimmermann*

#### *Intermediate—Year*

The Caribbean is Cuba, Jamaica, Haiti, Puerto Rico—and it is also Venezuela, eighteenth-century New Orleans, the coastal areas of Central America settled by runaway and shipwrecked slaves, and south Florida. The

Caribbean speaks Spanish, English, Creole, French, Dutch, Portuguese, Papiamentu, and Miskitu, and practices, in its own way, every world religion. It is an area of tremendous diversity but linked by common experiences of African slavery, colonial domination, underdevelopment, revolution. This course examines the history and culture of the Caribbean, from 1492 to the present, with special emphasis on its place in the world: a source of unprecedented wealth built by the labor of enslaved Africans; a hot spot of international competition, piracy, and war; a crossroads of goods, ideas, and people; and in the twentieth century, a region struggling to be more than an “American lake.” We will pay particular attention to Haiti and Cuba, whose democratic and socialist revolutions had an impact in the Americas as powerful as the other, better-known “great revolutions” of the eighteenth and twentieth centuries.

*Intermediate. Open to sophomores, juniors, and seniors.*

## The Medieval Foundations of English Art and History: An Interdisciplinary Workshop

*Open—Fall*

Interweaving history, religion, art, and archaeology, this course begins its exploration of major turning points in the making of England with the arrival of the Anglo-Saxons in Roman Britannia. To explore the resulting interplay of cultures out of which England is born—classical and barbarian, pagan and Christian, Celtic and Germanic, insular and continental—we will closely examine unique sources of compelling interest: the Sutton Hoo burial ship treasure, considered England’s most important archaeological discovery; *Beowulf*; and medieval histories and biographies that make vivid the coming of Christianity to pagan England, Ireland, and Scotland. With respect to early Christian visual culture, we will puzzle out how and why European painting and calligraphy were revolutionized in such manuscripts as the Lindisfarne Gospels and the Book of Kells, books that still amaze and inspire us. Our second major turning point will be the conquest of Anglo-Saxon England by the Normans, erstwhile pagan, seafaring Vikings who by 1066 had become Catholic, French, and Europe’s acknowledged masters of the arts of war. The Norman impact on Anglo-Saxon England, involving as it does the feudalization of every institution, secular and religious, the transformation of every social group, and the rebuilding of every Anglo-Saxon cathedral and abbey in the new Norman (i.e., Romanesque) style, will be the focus of much of our attention. In our study of the Norman and Angevin ages, we will constantly ask how great conflicts—English versus French, church versus state, king versus baron—led to the creation of ideals and institutions of such durability that they continue to

shape our lives. Since our studies involve close examination of medieval sources, including such celebrated works of art and architecture as the Bayeux Tapestry, that contemporary but sometimes very enigmatic depiction of the Norman Conquest, Durham Cathedral, a glorious building that embodies much of the spirit of the new Norman age, as well as Magna Carta, one might consider this not just a course about medieval England but also a workshop in actually “doing” medieval history, and “doing it” in an interdisciplinary way. Conference work may focus on medieval questions or related ones from another time and place.

## The Origins of the Urban Crisis: Race, Ethnicity, and Class in America

*Komozi Woodard*

*Intermediate—Year*

Tracing the roots of the post-World War II urban crisis, this seminar compares the experience of African Americans in housing, schooling, and employment to that of other groups in U.S. cities, including Puerto Ricans, Jews, Poles, Irish, and Italians. Students will examine a number of issues, including the difference between the ethnic experience in the slum and the black experience in the ghetto; and the distinction between the initial ghetto and the second ghetto. Why was there a postwar urban crisis? What is the history of class, race, and ethnicity in the American cities? What were the dynamics of class formation? Why did some groups become poor and others wealthy? How did some groups become white and others black? Was there a difference between a slum and a ghetto? Above all, the course explores the social movements that critiqued the urban crisis, including the movements around urban development, housing, welfare, employment, and schooling in Oakland, Los Angeles, Des Moines, Chicago, Milwaukee, Detroit, Pittsburgh, Philadelphia, Newark, and New York.

## The Sixties

*Priscilla Murolo*

*Open—Year*

According to legend, social insurgencies of the 1960s pitted student radicals against the American mainstream. The real story is much more complicated. Politically speaking, the “sixties” began in the mid-1950s and extended well into the 1970s; and the ferment was by no means confined to students. Insurgent movements and ideas reverberated throughout U.S. society: from rural communities to inner cities, from churches to military bases, from factories to rock concerts, from local school boards to national political conventions, from courtrooms to bedrooms, and from the White House to the International House of



Pancakes. The course will touch on all of this but focus especially on insurgencies modeled on the national liberation movements that transformed the third world in the decades that followed World War II. Readings include historical documents as well as scholarship, and we will screen numerous films.

## The World Turned Upside Down: Women, Race, and Struggle in the Civil War Era

**Lyde Cullen Sizer**

*Open—Spring*

"We weakened the rebels," Harriet Tubman dictated in a letter published in the *Boston Commonwealth* during the war, "by bringing away seven hundred fifty-six heads of their most valuable livestock." Scout and spy, here describing the Combahee River expedition and her work freeing slaves with deadly and deliberate irony—"their most valuable livestock"—Tubman was one of hundreds of women galvanized by the Civil War. In resisting federal authority, or in using it to help along their struggle against slavery, women were more than just victims of the bloodiest conflict on U.S. soil. Beginning in the 1850's, and extending through Reconstruction, this will be a close look at the era through the writing of women activists of all kinds.

## Twentieth-Century Europe

**Jefferson Adams**

*Lecture, Open—Year*

Europe continues to face an uncertain future. Will the movement toward greater economic and political unity ultimately prevail and create a new historical community? Or will the focus of nationalism and religious and ethnic identity be the main determining factors in the coming decades? This course will attempt a fresh appraisal of the past hundred years, focusing on leading personalities, events, and movements throughout the European continent. Of particular concerns are the advent of the First World War; the rise and development of communism in Russia and fascism in Italy and Germany; the impact of the Second World War; the reconstruction of Western Europe after 1945; and the collapse and aftermath of the Soviet empire. In order to achieve as full an understanding as possible, the course will rely not just on historical narrative but also on autobiography, biography, psychology, art and architecture, literature, and film. Group conferences will focus on primary readings and include important works by Graves, Luxemburg, Lenin, Hitler, Silone, Orwell, Solzhenitsyn, Arendt, and Kundera.

## Visions/Revisions: Issues in U.S. Women's History

**Lyde Cullen Sizer**

*Advanced—Fall*

This seminar surveys path-breaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960's, from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions—what is feminism? Is "women" a meaningful category?—to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify research interests by assessing the work of their predecessors.

*Advanced. A graduate course open to qualified seniors and graduate students.*

## Who Are Asian Pacific Islander Americans and How Do We Know?

**Laurie M. Mengel**

*Intermediate—Fall*

How, when, where, and why are Asian Pacific Islanders defined? This course explores the ways in which this group has been defined and redefined, and by whom. Where are its centers and who is included and excluded from its margins? How has this category shifted over time? How has this identity been imposed and embraced? How do sexuality, gender, "model minority" status, and racial mixture complicate this grouping? Through historical, literary, film, and primary resources, we will examine the multiple spaces that interrogate the formation of a racial identity.

*This is an intermediate class for juniors and seniors, and sophomores by permission. Previous or concurrent study in Asian American history or Asian American studies advised, but not required.*

## "A Complex Fate": A History of Culture and Ideas in the U.S., 1800 to the Present

**Lyde Cullen Sizer**

*Advanced—Year*

"Weep and write," a British observer advised American antislavery women in the 1850's; tears from the "depths of womanhood/are very salt, and bitter, and good." This course will track the history of the efforts of writers, thinkers, and activists in the United States—the salt, the bitter, and the good—through histories of their world, and through their own writing over the last two centuries. Considering both the "depths" of their

cultural worlds, and their ideological and intellectual contexts, we will explore the way Americans played, danced, marched, moved, and identified themselves inside and outside the mainstream. Themes and questions will include the way Americans understood the nature of change—"a complex fate" Henry James called it—and their individual, collective, and national role in it.

*Advanced. Juniors with permission.*

## "Mystic Chords of Memory": Myth, Tradition, and the Making of American Nationalism

**Eileen Ka-May Cheng**

*Open—Fall*

Central to American definitions of national identity have been certain myths about the nation's past. One of the best known such myths is the story of George Washington and the cherry tree. On being questioned by his father about who chopped down the cherry tree, Washington confessed that he had done it, telling his father, "I can't tell a lie." Ironically, however, this story was itself a fabrication. Why have such myths been so important to American national identity? We will address this question by looking at the construction and function of tradition and myth in American culture from the Revolution to the Civil War. We will examine both American attitudes toward tradition and the specific traditions Americans invented for themselves. The course will pay special attention to the mythologization of the Revolution and the "Founding Fathers," and the myth of the self-made man, examining how figures such as George Washington, Benjamin Franklin, Andrew Jackson, and Abraham Lincoln both contributed to and embodied these myths. We will consider how and why myths about these events and individuals were created, and the extent to which they corresponded to social reality. We will study how these myths both unified and divided Americans, as different groups used the same myths for conflicting social purposes. And finally, we will examine what these myths revealed about how Americans defined the nation's identity. Was the United States a nation bound by "mystic chords of memory," as Lincoln claimed, or were Americans ultimately a "present-minded people," defined by their rejection of the past?

## 2006-2007

### ¡Sí Se Puede! Labor and Politics in Modern Latin America

**Matilde Zimmermann**

*Lecture, Open—Spring*

"Sí se puede/Yes we can!"—a chant heard today on picket lines and immigrant-rights marches in the United

States and throughout the Americas—has its origins in the strikes and protests of Latin American and Caribbean workers. This course looks at the many ways working men and women have struggled to increase their political influence and advance their economic and social standing in twentieth and twenty-first century Latin America. We will use and critique a variety of theoretical approaches to the relationship between labor, the state, and democracy. Special attention is paid to the phenomenon of leftist populist presidents on which a rich literature exists—from Mexican Lázaro Cárdenas to today's Hugo Chávez of Venezuela and Evo Morales of Bolivia. Case studies will illustrate how working people have tried to take advantage of periods of relative democracy to elect candidates and affect laws and also organized under harsh conditions of military dictatorship, when strikes, demonstrations, and unions themselves were often illegal and workers' actions met with state and employer violence. To understand the political campaigns of Latin American workers, we will look not only at conditions of work and economic exploitation, but also at the concerns of working-class communities, questions of nationalism/sovereignty, and concrete issues of gender, race, ethnicity, and identity. Assigned readings will include historical monographs and articles as well as the cultural product of workers' struggles: songs and poetry, documentary films, and murals and photographs.

*Open to any interested student.*

### African Americans in the City: Dynamics of History, Politics, and Public Policy

**Komozi Woodard**

*Year*

The central focus of this seminar is the historical experience of African Americans in cities: South, North, Midwest, and West. Thus, the issues students will examine range from the politics of space to the dynamics of cultural renaissance in the black urban experience. After a brief consideration of African experiences with cities, this course explores the social, cultural, economic, and political as well as public policy experiences of African Americans in cities, from the colonial era, through slavery and emancipation in the cities, the dynamics of the Great Migration and the New Negro Renaissance, to the postwar urban crisis and the contemporary urban catastrophe. Class discussions will involve analyses of the development of African American people, culture, and consciousness, as well as urban institutions, communities, and families. The seminar examines not only urban political movements, but it also takes a comparative look at the crucial relationship between the formation of "races" and the formation of nation-states in the United States, South Africa, and Brazil. And at another level, the course

looks at racial formation and urban development in the North, South, Midwest, and West of the United States. Another important aim of the course is an understanding of the impact of New Deal federal policy and government investment strategies on post-World War II urban development. What is the difference between the urban slum and the ghetto in American history? What is the difference between the “First Ghetto” and the “Second Ghetto”? And in many major cities, how did we go from the postwar urban crisis to the contemporary urban catastrophe? Above all, how do the post-Katrina ruins of New Orleans and the Gulf Area fit into that historical experience? And where do we go from here?

*Open to any interested student.*

## Asian American Experience: In Their Own Voices

**Evelyn Leong**  
Fall

Asian Americans have historically been seen in terms of two opposing stereotypes: the overachieving “model minority” and the nonassimilated immigrant or refugee. This course will examine how Asian Americans have used their own voices to challenge these views and complicate Asian American identity. Through the interdisciplinary exploration of autobiographical texts—in the form of memoir, film, and visual art—we will study the ways in which Chinese, Japanese, Korean, South Asian, Filipino, and Southeast Asian populations in the United States have represented themselves in contradiction to the ways they are perceived by others. In looking at the historical experiences Asian American men and women have had, this course will provide a context to better understand the impact of immigration on U.S. culture, history, and ethnic relations. We will also examine the meanings of race, sex, and political activism for both Asian Americans and the “white majority” of mainstream culture.

*Open to any interested student.*

## Based on a True Story? Latin American History Through Film

**Matilde Zimmermann**  
Open—Fall

This course looks at critical historical moments and issues of conflict and change in Latin America, through the vehicle of film. The emphasis is on feature films set in the nineteenth and twentieth centuries and created for a popular audience by Latin American directors. We will focus on the histories of the four countries with strong traditions of film production—Brazil, Mexico, Argentina, and Cuba—but we will also look at a few films from Central America and the Andean nations. We will study issues of authenticity and voice, some of

the pitfalls of using film to understand history, and at the role of cinema in the creation of national and popular memory. Although most of the films we will view have been analyzed on many levels, the emphasis of this particular course will be on content and social or political vision, rather than film theory, technique, or aesthetics. Some of the themes we will examine critically through required readings and film are slavery and religion (Cuba); colonial women and patriarchy (Mexico, Argentina); the frontier: land and people (Brazil), indigeneity and work (Bolivia), revolution and power (Mexico, Cuba), counterrevolution (Guatemala, Nicaragua), dictatorship and the disappeared (Argentina), women and liberation (Brazil, Cuba); “El Norte”—the United States and migration (Mexico, Cuba); and globalization and its discontents (Mexico, Argentina). One of the two weekly class meetings will be a film showing and the other a seminar discussion of the film and assigned reading. There is no language prerequisite for this course; all films are available with English subtitles.

*Open to any interested student.*

## Black Liberation: A History of Black Freedom Movements in the United States

**Komozi Woodard**  
Year

This is a history lecture course that examines the interplay between racial oppression and black liberation in several key dimensions: historical, political, economic, social, cultural, and psychological. Students will study the dynamics of individual and group resistance to racial oppression in various forms as they change over time. While the focus of the inquiry is the development of the African American struggle for freedom in different regions of the United States, the course bases itself throughout on the lessons of comparative slavery, emancipation, colonialism, race relations, and liberation movements. The seminar begins with an examination of resistance to slavery and develops with an exploration of the fight against Jim Crow racism: North, South, East and West. In addition to an abundance of readings, there will be weekly screenings of historical documentaries, including the *Eyes on the Prize* series. Finally, at times students will be asked to consider this history from the perspective of the experience of the post-Katrina catastrophe: How did cities with black populations in the United States go from decay to ruins, and where do we go from here?

*Open to any interested student.*

## Body Politics: A Cultural History of Beauty in the Twentieth-Century United States

**Lyde Cullen Sizer**  
*Advanced—Year*

In this course, we will analyze and explore the ways that the culture assigns and identifies beauty in women—with and through the prism of race, class, and sexuality—and the multiple ways women comply, resist, and accommodate that culture. Using novels, cultural criticism, history, film, and images of all kinds, we will move chronologically from the turn of the twentieth century to the turn of the twenty-first. We will come at this question from all angles, considering the beauty industry, the icons of beauty claimed by all classes (the ways that working girls, for example, fought for a safe place to hang their hats in the factory), the way beauty is culturally constructed, and the varied ways in which ethnic and racial communities alternately define and understand beauty. In the second semester, we will look especially at the ways feminists have challenged, undermined, rewritten, and reinforced ideals of beauty. Throughout we will stop and consider the multiple ways other disciplines have considered and understood beauty politics, from dance to social psychology to theatre, art history, and film.

*This is an advanced class and will be writing intensive.*

## Body Politics: A Cultural History of Beauty in the Twentieth-Century United States

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## Century of Revolution: Latin America Since 1898

**Matilde Zimmermann**  
*Intermediate—Year*

Mexico 1910. Bolivia 1952. Cuba 1959. Chile 1970. Grenada 1979. Nicaragua 1979. And countless near-revolutions in twentieth-century Latin America. Why so many? What made some succeed and others fail? Why do movements that inspire such hope and sacrifice often end in disappointment? Is the era of revolution over? This course will trace the development of national liberation movements, political revolutions, and other forms of resistance to social and economic inequality, from 1898 to the present. It is designed to familiarize students with various theories of revolution and their critiques and to advance historical research and writing skills. We will focus particularly on the Mexican, Cuban, and Nicaraguan revolutions, looking at the unique national histories and cultures that produced these social revolutions, as well as the international context in which they occurred. Special attention will be paid to the ways in which issues of ethnicity and gender affect participation in armed revolution. Readings are chosen to maximize the extent to which we are listening to Latin American voices, especially the speeches, manifestos, interviews, and testimonios of the rebels themselves, but also the portrayal of their struggles by novelists, filmmakers, and other artists.

*Sophomores and above.*

## Century of Revolution: Latin America Since 1898

**Matilde Zimmermann**  
*Year*

Mexico 1910. Bolivia 1952. Cuba 1959. Chile 1970. Grenada 1979. Nicaragua 1979. And countless near-revolutions in twentieth-century Latin America. Why so many? What made some succeed and others fail? Why do movements that inspire such hope and sacrifice often end in disappointment? Is the era of revolution over? This course will trace the development of national liberation movements, political revolutions, and other forms of resistance to social and economic inequality, from 1898 to the present. It is designed to familiarize students with various theories of revolution and their critiques and to advance historical research and writing skills. We will focus particularly on the Mexican, Cuban, and Nicaraguan revolutions, looking at the unique national histories and cultures that produced these social revolutions, as well as the international context in which they occurred. Special attention will be paid to the ways in which issues of ethnicity and gender affect participation in armed revolution. Readings are chosen to maximize the extent to which we are listening to Latin American voices, especially the

speeches, manifestos, interviews, and testimonies of the rebels themselves, but also the portrayal of their struggles by novelists, filmmakers, and other artists.

## Christianity and Classical Culture in European Thought Since the Renaissance

**Philip Swoboda**

*Open—Year*

The distinctive civilization of Europe is founded on two very different legacies: the heritage of pagan antiquity and the heritage of Christianity. The fusion of these elements in a single culture was never without its tensions, but as long as the Middle Ages lasted, the potential for conflict between them was held in check by the authority of the Church. Since the Renaissance and Reformation, however, Europeans' awareness of the dissonance between the cultural presuppositions of pagan Greece and Rome and biblical revelation has grown increasingly acute. The thinkers of the Enlightenment, and their spiritual offspring, rejecting the authority claims and ethical teachings of traditional Christianity, turned to the classical tradition to find the basis for an alternate system of values. The focus of this seminar, however, is an alternative tradition in European thought: one whose representatives, eager to preserve the best of both legacies, have sought to establish a new and more enduring synthesis between the values of Christianity and those of classical civilization. Students will read and discuss a number of works produced by thinkers in this tradition in the period from 1450 to the late twentieth century. These include some of the most influential books ever written on the ultimate structure of reality, the purposes of human society, and the meaning and ends of human life. In the fall semester, we will begin our inquiries by considering how the relationship between Christianity and classical culture presented itself to the first group of intellectuals who were compelled to define it, the fathers of the Christian Church. We will look at writings by the Apologists, Tertullian, Clement of Alexandria, and Augustine. We shall then jump forward to the Renaissance and consider how issues that these thinkers had addressed resurfaced in the writings of Pico, Erasmus, Montaigne, and Pascal. The rest of the semester will be devoted to the thought of the Enlightenment (Hume, Diderot, Kant) and its diverse eighteenth-century critics (Johnson, Rousseau, Butler, Herder, Goethe, and Schiller). In the spring, our attention will focus on nineteenth- and twentieth-century thinkers, such as Hölderlin, Schleiermacher, Hegel, Coleridge, Schopenhauer, Kierkegaard, Tennyson, Arnold, Newman, Nietzsche, Bergson, James, Berdiaev, Scheler, Heidegger, Whitehead, von Balthasar, and Charles Taylor.

*First-year students admitted at the instructor's discretion; otherwise open to any interested student.*

## East vs. West: Europe, the Mediterranean, and Western Asia from Alexander the Great to the Fall of Constantinople

**David Castriota**

*Lecture, Open—Year*

Historically, competition or conflict between the European or Mediterranean West and the regions of the Middle East has been seen as a struggle between Christian and Muslim worlds, with roots in the era of the Crusades whose precedent and implications reach into the present time. While this course will focus extensively on the medieval period, it seeks to do so by situating the relations between Christian Europe and the Muslim world within a larger context, as the result of geopolitical patterns that long antedated the emergence of Christianity or Islam. In the fall, the course will begin with the Greek invasion of the Near East under Alexander as a war of retribution for the Persian invasion of Greece over a century earlier. We will consider how the political structure and culture of the multiethnic Hellenistic Greek kingdoms emerged from the wreckage of the Persian Empire and how Rome subsequently built on Hellenistic Greek experience and conflict with the Near East in establishing its empire. We will examine the emergence of Christianity as an example of a Roman or Western response to an originally Eastern religion, and, conversely, the emergence of the Islamic faith and its new empire as an Eastern challenge to the Christianized Roman Empire of Late Antiquity. In the spring, we will see how this approach affords a very different view of the Crusades and the battle for the Holy Land as the outgrowth of longstanding cultural and political interactions or competitions that transcend religious faith and doctrine. The course will look at Christian and Muslim cultural relations in Spain and then close by examining the rise of the Ottoman Turkish Empire, which originated as a Muslim regime in Eastern Europe, becoming a major power in Asia only after it had conquered the remaining symbol of the old Christian Roman Empire, Constantinople in 1453. We will consider primary historical and literary sources as well as major artistic monuments.

*Open to any interested student.*

## End of Empires

**Philip Swoboda**

*Lecture, Open—Year*

The First World War (1914–1918) was a catastrophe for Europe's empires. Four ancient and powerful European dynasties were brought crashing down by the war: the

Hohenzollerns of Germany, the Habsburgs of Austria-Hungary, the Romanovs of Russia, and the Ottomans of Turkey. Though a unitary German state survived the overthrow of the Hohenzollerns, the Austrian, Russian, and Turkish Empires broke into pieces with the downfall of the dynasties that had created them. As a multitude of new states came into being on the territory that they had ruled, the modern map of Eastern Europe and the Middle East took shape. The collapse of the empires was welcomed by millions, but it brought immense confusion and suffering in its train. In the midst of this turmoil, communism and fascism emerged as credible alternatives to the Wilsonian ideal of liberal democracy that appeared to have triumphed in the war. The object of this course is to introduce students to the main themes of nineteenth-century European history by examining the dramatic downfall of the Central and East European empires. In the fall semester, we will briefly examine the earlier history of these empires and investigate how they functioned in a premodern setting. We will then consider the challenges posed to their rulers by the novel economic developments and political ideologies of the nineteenth century—by industrialization, consumer culture, rising literacy, liberalism, nationalism, and socialism. We will discuss how the regimes sought, with greater or lesser success, to master these challenges in the decades leading up to World War I. Special attention will be paid to the cultural history of Germany, Austria, and Russia, which, in spite of their political and social backwardness, played a disproportionately large role in the creation of twentieth-century culture. In the spring, we shall consider the causes of World War I, the course of the fighting, and the strains that the war imposed on the empires that participated in it. We will study the collapse of these empires in military defeat and revolutionary upheaval, describe the emergence of their successor-states, and trace the political-military struggles which, between 1917 and 1924, redrew the map of Europe and the Near East and set the stage for the great international conflicts of the past eighty years. In a final unit, we shall consider the impact of the First World War on the mightiest European empire of all: the British Empire. Ironically, though Britain is numbered among the victors of World War I, the war set in motion processes that were to lead, within a few decades, to the surrender of her imperial possessions. We shall focus on two fateful challenges to the integrity of the British Empire that arose immediately after the war: the nationalist struggle for Egyptian independence and the campaign for Swaraj (self-rule) in British India mounted by Mahatma Gandhi and the Indian National Congress. Readings will include secondary texts on political, economic, and cultural history, as well as memoirs, novels, poetry, and plays.

*Open to any interested student.*

## First-Year Studies: Science in Africa, African Science

**Mary Dillard**

**FYS**

The purpose of this class is to introduce students to the study of science, technology, and medicine in Africa by investigating scientific practices in diverse African societies. When people think of major advances in science and medicine, the continent of Africa does not usually come to mind. Instead, images of Africa tend to be invoked primarily when biology or disease has gone astray (e.g., African “killer bees,” West Nile Virus, Ebola, and HIV/AIDS). These perceptions allow a history of scientific development and technological innovation in Africa to be ignored. The goal of this class is to discuss significant themes and topics in African history, but do this by focusing through the lens of science, technology, and medicine. A major goal of our work will be to reconsider the assumption that advances in scientific thought and practice have not come from or occurred in Africa. Students will learn to ask, “What is science?” and to develop an inclusive definition of science focusing on practices and belief systems that are found in Africa. The first semester will focus specifically on the status of indigenous knowledge, health care, and medicine in Africa. The second semester will provide an overview into a variety of topics related to the history of science in Africa. By studying several African societies, including the Dogon of Mali, the Yoruba of Nigeria, and the Shona of Zimbabwe, students will examine the methods that these diverse societies have used to address scientific problems.

## First-Year Studies: “Inventing America”: Cultural Encounters and American Identity, 1607-1877

**Eileen Ka-May Cheng**

**FYS**

“The past is a foreign country,” T. H. Hartley once declared, and perhaps the past of one’s own country is doubly so. The present, after all, always seems inevitable. Surely the United States of 2006 is but the flowering of the seeds planted so many centuries ago. This course seeks to challenge this assertion, as we consider not only how Americans in the period between 1607 to 1877 differed from us but also how much they differed from one another. How did the early and diverse European colonists themselves deal with unfamiliar cultures at a time when the very concept of newness was alien to them? We must not forget that Columbus believed that he had simply discovered a new route to India. As different as they were from each other, neither the Native Americans who lived in North America, nor the Europeans who colonized that region, nor the Africans whom the colonists imported as slaves had any intention of establishing a new nation. Consequently, in

examining American history from the early seventeenth century to the Civil War, the question should not be why did the United States divide during the Civil War, but rather, why were Americans able to unify as a nation at all? In our consideration of this question, we will focus on two interrelated themes: how these different cultures interacted with and affected one another and how Americans defined their identity. Who was considered American and what did it mean to be an American? What was the relationship between American identity and other forms of social identity such as gender, class, race, and culture? We will address these questions by examining major political, social, cultural, and intellectual developments in American history from the colonial period to the Civil War and Reconstruction. Specific topics to be studied will include the European colonization of North America, relations between European settlers and Native Americans, the relationship between the colonies and Britain, the causes and effects of the American Revolution, the shift to a capitalist economy and the advent of the Industrial Revolution, the character and development of slavery, and the causes and consequences of the Civil War. We will use both primary and secondary sources, but the course will place particular emphasis on primary documents as part of an effort to view history from the perspectives of historical actors themselves.

## First-Year Studies in Nineteenth-Century Biography and Autobiography

*Jefferson Adams*

FYS

In striking contrast to preceding periods, the nineteenth century began to place a high value on the written depiction of individual lives. This course will investigate some representative examples of the many biographies and autobiographies produced during this century along with a number of more recent accounts. Focusing on four countries—England, France, Germany, and Russia—the weekly readings will include some famous rulers and statesmen, writers, soldiers, revolutionaries, philosophers, and artists, as well as more anonymous persons who were working in the countryside or laboring in the new factories. Among the former will be Queen Victoria, George Sand, Berlioz, Tolstoy, Dostoyevsky, Marx, Bismarck, Nietzsche, and the young Churchill. Besides examining the major social and political issues of this dynamic age, we will also explore the question of why the genre itself gained such prominence and popularity. In conference, students may choose either another figure from this period or an individual from another century, country, or civilization.

## Gender, Education, and Opportunity in Africa

*Mary Dillard*

*Advanced—Fall*

The introduction of western-derived educational systems into Africa ushered in a social revolution that created, for some people, unprecedented opportunities for economic advancement. Unfortunately, this type of education also reinforced or created new inequalities in many African societies and undermined the focus on precolonial forms of education. These inequalities have been particularly prevalent in relation to the provision of education for women and girls and the uneven distribution of Western education across various ethnic groups in Africa. Any balanced study of education in Africa therefore needs to broaden the definition of education in order to encompass the bulk of experiences faced by the majority of the population. This course will focus on the myriad of educational systems that are found in Africa. We will study the ways that formal schooling has been crucial in providing new opportunities for some African students, but we will also seek to understand why education in Africa is sometimes described as being provided only to the “fortunate few.” Some of the systems that we will focus on include apprenticeships, initiation into age-grades and secret societies, Koranic schools, Western schools, “education for development” programs, and adult literacy programs. We will study how educational practices in Africa have changed over time and place a particular focus on how gender has impacted the provision of educational opportunities for women and girls.

*Advanced.*

## Global Africa: Theories and Cultures of Diaspora

*Mary Dillard*

*Spring*

Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, transatlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem and Rome, Ghanaians in Germany, Nigerians in Japan. These modern-day dispersals, powered in part by the forces of globalization, demand new levels of analysis by scholars. How have people of African descent ended up settling in places far from their natal homes? How has the concept of an African homeland contributed to the articulation of religious and political movements (Ethiopianism, black power, Rastafarianism, Pan-Africanism) in the diaspora? How have theories about other diasporas (South Asian, Jewish, Chinese, etc.)

informed scholarship on the African diaspora? This class will study these new African migrations as well as revisit the histories of older settlement patterns. Students who have taken courses in Africana Studies, Asian Studies, Global Studies, Latin American Studies, or International Relations are particularly encouraged to apply.

*Advanced.*

## Global Africa: Theories and Cultures of Diaspora

**Mary Dillard**

*Spring*

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## History and Cultures of the U.S. Southwest

**Priscilla Murolo**

*Year*

This course explores Southwestern history from indigenous peoples' encounters with Spanish and African settlers in the sixteenth century, to Anglo invasions of the region following its annexation by the United States in the 1840s, to the national and international migrations that made the modern Southwest even more ethnically diverse. Central themes include Native Americans' resistance and adaptation to settler-colonial regimes; the emergence of new races and cultures rooted in Europe, Africa, and Asia, as well as the Americas; the development of a regional economy dependent on colonial and neocolonial labor systems; and the changing meanings of race and ethnicity against

the backdrop of World War II and the postwar rise of a host of new movements based on racial-ethnic identity. In all of this, the course rests on the premise that the history of race and ethnicity in the Southwest offers vital insight into U.S. history as a whole. Reading ranges from primary documents—reportage, autobiography, and fiction—to scholarship in history, social science, and cultural studies.

*Open to sophomores and above.*

## Human Rights and Concepts of International Law

**Tai-Heng Cheng**

*Open—Year*

Global human rights are rife with apparent contradictions. Should governments ignore fundamental freedoms and detain without trial individuals who might otherwise succeed in executing terrorist attacks? Why did the U.S. government help its corporations overseas guard their HIV medicine patents while threatening to breach its own patent for ciprofloxacin, a drug that treats anthrax? Why are some territories, but not others, permitted to secede from their predecessor state and achieve statehood? The first half of the course analyzes such apparent contradictions under different theories of human rights and international law as they have evolved over the previous several hundred years. The course will discuss the universalist, relativist, and central case approaches to human rights alongside the positivist and policy-oriented approaches to international law. By applying human rights and international law theories to global decision-making processes involving governments, nongovernmental organizations, the media, and other actors, the course offers varying explanations of global human rights as they currently exist. In the second half of the course, each student will select a contemporary human rights problem to research, such as the right to self-determination under different models of national government; human rights and national security in the context of terrorism; socioeconomic rights of developing countries versus the rights of foreign corporations to the protection of investments; the right to medicines versus the patent rights of pharmaceuticals; gay and lesbian rights; women's rights; freedom to practice religions that may be antithetical to other human rights; and freedom of movement across nations versus national rights to protect citizens and citizenship. Each student will, through a paper and a presentation, analyze his or her selected problem theoretically and will make recommendations to address that problem.

*Level TK*



## Ideology and Revolution in Modern History

**Jefferson Adams**

*Open—Year*

Revolutionary upheaval on a wide spectrum from left to right has characterized European history in the modern era. Beginning with the French Revolution of 1789 and continuing to the present day, this course will explore the phenomenon of revolutionary change and the emergence of ideology as a critical component. How essential to a revolutionary movement is a charismatic leader such as Lenin, Mussolini, or Hitler? What theoretical similarities and differences exist between communism and fascism, and how are they reflected in actual practice? In what ways does ideology impact key state institutions such as the army and the civil service as well as the work and careers of individual writers and artists? To answer questions of this sort, we will rely on a variety of approaches: historical narratives; biographical and autobiographical accounts; revolutionary manifestos; economic, sociological, and psychological studies; and contemporary film and literature. Of particular concern are recent debates about the fundamental nature of ideological regimes and the question of personal motivation and responsibility. In conference, students are encouraged to investigate revolutionary figures and movements not only in Europe but elsewhere in the modern world.

*Open to any interested student.*

## Literacy and Its Discontents: A History of Education

**Persis Charles**

*Open—Year*

In this course, we will explore the changing meaning of literacy from the Renaissance to the present. In part this is a history of formal education, but it is also contextualized within the whole culture and society of Europe and the Americas. Thus we will examine the development of the modern curriculum; the increasing use of the vernacular instead of classical languages; the different forms of literacy seen as suitable for men and women, masters and servants; and the power struggle over reading and writing instruction for the lower classes in the eighteenth and nineteenth centuries. These matters will be studied against the background of revolution, industrialization, slavery, and abolition. As we approach more recent times, we will look at how the changing role of literacy became prominent in the creation of meritocratic systems, the notion of equality of opportunity, the concept of IQ, and the belief in the accuracy of various types of testing. Finally, we will study the current culture wars over affirmative action, the entertainment industry, the struggles for legitimization of

various modes of education, and attitudes toward competition, excellence, and achievement. Among the authors we will read are Locke, Rousseau, and Dewey.

*Open to any interested student.*

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In this course, we will explore the changing meaning of literacy from the Renaissance to the present. In part this is a history of formal education, but it is also contextualized within the whole culture and society of Europe and the Americas. Thus we will examine the development of the modern curriculum; the increasing use of the vernacular instead of classical languages; the different forms of literacy seen as suitable for men and women, masters and servants; and the power struggle over reading and writing instruction for the lower classes in the eighteenth and nineteenth centuries. These matters will be studied against the background of revolution, industrialization, slavery, and abolition. As we approach more recent times, we will look at how the changing role of literacy became prominent in the creation of meritocratic systems, the notion of equality of opportunity, the concept of IQ, and the belief in the accuracy of various types of testing. Finally, we will study the current culture wars over affirmative action, the entertainment industry, the struggles for legitimization of various modes of education, and attitudes toward competition, excellence, and achievement. Among the authors we will read are Locke, Rousseau, and Dewey.

## Material Moves: People, Ideas, Things

**Shahnaz Rouse**

*Year*

In public discourse, we are bombarded with assertions of the newly “global” nature of the contemporary world. This assertion assumes formerly stable categories of nation, personhood, and ideational systems that are now fragmented and transcended by intensified travel, digital technology, and culture contact. In fact, current global moves are but the most recent version of a phenomenon that has historically occurred in many forms and places. In this seminar, we will consider what actually happens when people, ideas, and things move in time and space. We will explore how apparently stable categories such as citizen, commodity, refugee, and nation are constructed and consider a variety of theories for making sense of these categorizations and the processes accompanying their normalization and dissemination. Our questions will include, What are the political, navigational, and epistemological foundations that go into mapmaking? How do farmers become squatters? How does travel

become tourism? How do commodities travel and acquire meaning? What is the relationship between legal and illicit moves? How do technologies of violence, such as weapons and drugs, circulate? How do modern technologies enable time-space compression? What are the shifting logics of globalization? What happens to authenticity, subjectivity, and identity under these conditions? Our resources in this seminar will be scholarly writings, films, and literary narratives.

## Modern Iran: A Cultural, Political, and Intellectual Overview

**Jason Mohaghegh**

*Open—Year*

This course will trace several of the most crucial instances in modern Iranian history through the writings of its intellectuals, political figures, and cultural visionaries. As such, we will examine an array of discourses and positions that have defined this particular historical trajectory and that continue to influence the state of present-day Iranian society. From inside accounts of the rise and fall of monarchism to the insurgent manifestos of the Islamic Revolution, from the prison notebooks of leftist rebels to the fierce creative innovations of the “new poets,” a multiplicity of ideological, critical, and artistic texts will be investigated alongside the provocative events they inspired. Ultimately, the intent is to arrive at a more extensive and intricate understanding of Iran through the eyes of those who have shaped its historical experience, as well as to recognize its vital significance within the larger scope of modernity.

*Open to any interested student.*

## Pax Romana: Rome from the Late Republic to Marcus Aurelius

**David Castriota**

*Fall*

Traditionally, the art and culture of imperial Rome have been seen as a derivative extension of classical Greek civilization, interesting primarily for the wealth and extent of its production and for determining the final form in which the classical tradition was handed down to Western posterity. This course seeks to give such an approach a different twist—to see the Roman development as Greek culture under new management, a process in which the Romans reinvented themselves in response to the world they inherited or appropriated from the Greeks. The course will examine the evidence of literature, military, and political history as well as major artistic monuments, tracing the Roman response to Greece from its origins in the Late Roman Republic in the second century B.C. down through the prosperous second century A.D., when the concept “Greco-Roman” had become a cultural reality.

*Open to any interested student.*

## Renaissance and Reformation England

*Open—Fall*

In the sixteenth century, England experienced radical shifts in intellectual life, profound religious upheavals, a transformation in government from medieval to modern, and the beginnings of overseas colonization. These developments continue to shape our lives. To men and women in Tudor England we owe much about the way we pursue learning at a college like Sarah Lawrence and how we construct our identities. To clarify what is distinctive about England's legacies, we will ask the following questions: How was the Renaissance humanist movement that began in Italy adapted to an English setting? How did Luther's insights and heroism shape the Reformation on the continent and in England? Should we speak of the English Reformation or of English Reformations, some sponsored by the government, others arising despite the wishes of those in power? How important were Henry VIII and his six wives in these momentous changes? Was the Reformation an outgrowth of the Renaissance or a reaction against it? Is it true, as some have claimed, that the Reformations of the “Little Tudors,” Edward and “Bloody” Mary, were of long-lasting importance in shaping England's identity? At the end of the term, we will consider the first years of young Elizabeth's astonishing forty-five year reign, focusing on her religious-political settlement and the opposition it spawned in the light of that century's great debates between Papists and Protestants and its heated arguments over whether an unmarried woman could be head of state and church. Much of our reading will be in primary sources (Lorenzo Valla, Erasmus, Thomas More, Luther, Henry VIII, and Elizabeth). Celebrated biographies and remarkable films will be additional resources. In conference, students might wish to go more deeply into Renaissance or Reformation questions or choose some from another time and place.

*Open to any interested student. Students might consider as a successor to this fall course a spring Literature offering on the reign of Elizabeth.*

## The Fall of the Roman Empire: Rome from the Soldier Emperors to the Barbarian Invasions

**David Castriota**

*Spring*

The fall of the Roman Empire was not an event, but a process, one that unfolded slowly over several centuries. This course will examine how Rome went from a period of unquestioned power and prosperity in the late second century A.D. into an era of economic, political, and

military instability that resulted in a steady decline, punctuated by periodic revivals that ultimately failed. We will examine the evidence of literature, military and political history, and major artistic monuments. The course will focus on the root causes of this decline in Roman military and economic policy, in relentless pressure from barbarian Europe, and in competition with the neighboring Persian Empire. We will also consider the emergency of Christianity, not so much as a cause or symptom of decline, but as the cultural process through which the Romans reinvented themselves one last time.

*Open to any interested student.*

## The Medieval Foundations of English Art and History: An Interdisciplinary Workshop

**Open—Fall**

Interweaving history, religion, art, and archaeology, this course begins its exploration of major turning points in the making of England with the arrival of the Anglo-Saxons in Roman Britannia. To explore the resulting interplay of cultures out of which England is born—classical and barbarian, pagan and Christian, Celtic and Germanic, insular and continental—we will closely examine unique sources of compelling interest: the Sutton Hoo burial ship treasure, considered England's most important archaeological discovery; *Beowulf*; medieval histories and biographies that make vivid the coming of Christianity to pagan England, Ireland, and Scotland. With respect to early Christian visual culture, we will puzzle out how and why European painting and calligraphy were revolutionized in such manuscripts as the Lindisfarne Gospels and the Book of Kells, books that still amaze and inspire us. Our second major turning point will be the conquest of Anglo-Saxon England by the Normans, erstwhile pagan, seafaring Vikings who by 1066 had become Catholic, French, and Europe's acknowledged masters of the arts of war. The Norman impact on Anglo-Saxon England, involving as it does the feudalization of every institution, secular and religious, the transformation of every social group, and the rebuilding of every Anglo-Saxon cathedral and abbey in the new Norman (i.e., Romanesque) style will be the focus of much of our attention. In our study of the Norman and Angevin ages, we will constantly ask how great conflicts—English versus French, church versus state, king versus baron—led to the creation of ideals and institutions of such durability that they continue to shape our lives. Since our studies involve close examination of medieval sources, including such celebrated works of art and architecture as the Bayeux Tapestry, that contemporary but sometimes very enigmatic depiction of the Norman Conquest and Durham Cathedral, a glorious building that embodies much of the spirit of the new Norman age, one might

consider this not just a course about medieval England but also a workshop in actually “doing” medieval history, and “doing it” in an interdisciplinary way. Conference work may focus on medieval questions or related ones from another time and place.

*Open to any interested student.*

## The Twelfth-Century Renaissance

**Susan R. Kramer**

**Open—Spring**

In a movement characterized by one scholar as “the revolt of the medievalists,” many historians now claim for the High Middle Ages attributes once reserved to the fifteen-century Italian Renaissance. Twelfth-century Europe is said to have rediscovered not only its Latin literary past and its Roman architectural roots, but also jurisprudence, a new appreciation for the natural world, a sense of historical perspective, and the importance of the individual. Autobiographies, translations of ancient learning, scholastic arguments, and spiritual treatises are interpreted as evidence of a new optimism and creativity in the secular and religious realms. But this age was also witness to a growing appreciation of difference between groups and among individuals. As invigorated medieval institutions developed new mechanisms for establishing religious orthodoxy, the Papacy was censuring which texts could be taught in the schools. Through reading a variety of primary sources, including the autobiography of the twelfth-century monk Guibert of Nogent, St. Anselm's proofs of God, excerpts from the *Ethics* of Peter Abelard, and newly issued church canons, we will consider how the period defined itself.

*Open to any interested student.*

## Visions/Revisions: Issues in U.S. Women's History

**Priscilla Murolo**

**Advanced—Year**

This seminar surveys pathbreaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960s, from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions—What is feminism?

Is “women” a meaningful category?—to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify research interests by assessing the work of their predecessors. M.A. candidates will also use the course to define thesis projects.

*Advanced. A graduate course open to qualified seniors and graduate students.*

## Women, Gender, and Politics in American History

**Eileen Ka-May Cheng**

*Advanced—Year*

A course on women's history in the United States can only be understood by way of its inextricable connection to the history of men. Therefore, while the emphasis of the course will be on women, we will also look at the category of gender more broadly, examining relations between men and women, and conceptions of masculinity and men's roles. More generally, the course will provide an overview of women's history in America, beginning with the seventeenth-century colonial settlements and extending to the 1970's, by focusing on the relationship between gender and politics. We will examine the extent to which women were able to participate in the public sphere, despite their exclusion from formal political power for much of the nation's history. We will place the topic of women and politics in the larger context of American history, studying how more general social and cultural trends affected and were affected by women's political activities. Specific topics and themes will include the ideology of separate spheres; the relationship between gender, race, and class; the impact of war on women; sectional and regional differences; the suffrage movement; and the emergence of feminism.

*Advanced. Juniors, seniors, and graduate students with background in history or related disciplines.*

## 2007-2008

1919

## Art and the Sacred in Late Antiquity and Medieval Europe

*Lecture, Open—Spring*

No time in history saw a richer, more varied expression of sacred art than the European Middle Ages. And no other age has known as powerful, as all-embracing a religious institution as the medieval church. In this interdisciplinary lecture course, we will ask why the Christian church and the art made in its service took such extraordinarily varied forms in the thousand-year period from the catacombs to Chartres, from the third century to the thirteenth. We will also ask why certain features of contemporary Christianity that are looked upon as quintessentially Catholic rather than Protestant were established not in the earliest years of the church but in Late Antiquity and the Middle Ages: monasteries and nunneries, the cult of the Virgin, a celibate clergy,

and a papal monarchy with virtually unlimited powers. Since Christianity is a religion not only for the here and now but for the afterlife, of special interest will be such perplexing beliefs as that we on earth might affect the fate of the dead in purgatory and, conversely, that some of the "very special dead" might assist the living, or perhaps punish them. Perhaps the most distinguishing feature of the course will be studying these topics in visual as well as written texts, for instance in the architecture and decoration of early Christian and Romanesque churches and, at St. Denis and Chartres, in the birth of the uniquely Western style that we call Gothic. By also examining how sacred words were illuminated in manuscripts linked to Lindisfarne, Kells, and Charlemagne's court, we will attempt to engage with a novel expression of spirituality in the Middle Ages, the book as icon. Near the end of our course, we will follow men and women from all over Europe on their pilgrimages to Santiago de Compostela, stopping at such memorable French Romanesque churches as Vézelay, Conques, and Moissac. In New York museums, students will have opportunities to view chapels and cloisters brought from Europe, as well as sculptures, ivories, metalwork, stained glass, books, paintings, and tapestries that are among the world's most precious treasures. Lectures will be devoted primarily to art; the weekly group conferences, to readings from the Middle Ages.

## Concepts of International Law and Human Rights: Their History and Contemporary Practice

**Tai-Heng Cheng**

*Open—Year*

Global human rights are rife with apparent contradictions. Should governments ignore fundamental freedoms and detain without trial individuals who might otherwise succeed in executing terrorist attacks? Why did the U.S. government help its corporations overseas guard their HIV medicine patents while threatening to breach its own patent for ciprofloxacin, a drug that treats anthrax? Why are some territories, but not others, permitted to secede from their predecessor state and achieve statehood? The first half of the course analyzes such apparent contradictions under different theories of human rights and international law as they have evolved over the previous several hundred years. The course will discuss the universalist, relativist, and central case approaches to human rights alongside the positivist and policy-oriented approaches to international law. By applying human rights and international law theories to global decision-making processes involving governments, nongovernmental organizations, the media, and other actors, the course offers varying explanations of global human rights as they currently exist. In the second half of the course, students will apply various human rights theories to different

contemporary human rights problems, such as the right to self-determination under different models of national government; human rights and national security in the context of terrorism; socioeconomic rights of developing countries versus the rights of foreign corporations to the protection of investments; the right to medicines versus the patent rights of pharmaceuticals; gay and lesbian rights; women's rights; freedom to practice religions that may be antithetical to other human rights; and freedom of movement across nations versus national rights to protect citizens and citizenship. If there is sufficient interest among seminar participants, students may each draft sections of a larger law review article on a pressing human rights issue.

## Effort, Merit, Privilege

*Persis Charles*

*Intermediate, Lecture—Fall*

This course is a history of ideas and practices connected to the notion of advancement by individual merit rather than inherited status or wealth. This comparatively modern idea is more complex and self-contradictory than it may first appear. We will focus on four historical epochs in which personal merit came increasingly to the fore. The first is the age of the French Revolution and Napoleon. With the cry "the career open to talent" and the abolition of feudal privilege, the revolutionaries helped to further the development of individualism, personal ambition, and self assertion, while at the same time implicating the citizen more and more deeply in the apparatus of the state. The second era will be Britain from 1859 until 1870, from the publication of the *Origin of Species*, with the anxieties it provoked about the struggle for existence, through the 1867 reform bill, enfranchising working men, itself a form of electoral meritocracy, to the education act of 1870, setting popular education on its feet as a national project. We will study the right to vote and to get an education as means by which the culture created marks of merit and look at the struggles of those excluded, such as women or the very poor, to find their place. The next period is the aftermath of the American Civil War, from Reconstruction through the era of Jim Crow. The slaves now free—what was to become of them? Should they compete in society at large, or was it their lot to be kept permanently in a kind of quasi-slavery? Could they ever hope to vote, own property securely, go to good schools, and reach the level of higher education? The debate over this was almost as fierce as the previous debate on the abolition of slavery. The last period is the aftermath of World War II. The foundation of the welfare state, especially in Britain and America, the coming of the G.I. Bill, the consequences of *Brown v. Board of Education*, the increasing use of intelligence testing, and the massive entrance of women into paid employment will be studied. The course will address such questions as whether meritocracy is compatible with democracy,

whether it is desirable or even possible, and to what extent it can influence ideas about work, social hierarchy, equality, and competition. Conference topics could be drawn from such areas as Victorian Britain, women's history, and African American history, among others. Authors to be read include Rousseau, Tocqueville, Darwin, Huxley, Booker T. Washington, and W. E. B. DuBois, among others.

*Best for students with some previous exposure to history or the social sciences*

## Espionage in the Twentieth Century

*Jefferson Adams*

*Open—Fall*

What has been called the world's second oldest profession truly came of age in the present era. Never before have so many countries—ranging from superpowers to aspiring third-world regimes—invested such vast resources into the creation and maintenance of permanent intelligence organizations. This course will explore not only the reasons behind this major historical development but also the different branches of intelligence—specifically cryptography, covert action, estimates and analysis, and counterintelligence. Besides examining how espionage has influenced the larger course of events, we will discuss the ethical dilemma of a secret government agency operating within a democratic society and the question of providing reliable intelligence for policymakers. Particular attention will be given to the cold war conflict as well as to the more recent war on terrorism. Relying on a variety of sources and approaches, the class assignments will consist of autobiography, historical analysis, case studies, fictionalized accounts, and film. For conference, some past topics have included the evolution of the Mossad, the case of the double agent Robert Hanssen, the life and writings of Lawrence of Arabia, and women in the OSS.

## First-Year Studies: Readings in U.S. Cultural and Intellectual History

*Lyde Cullen Sizer*

*FYS*

This course will begin and end with the voices of Americans struggling to make sense of their world. Commencing with the American Revolution, and continuing through the social movements of the 1960's and into the 1970's, we will read primary sources of all kinds, from editorials and essays, to cultural critiques, to memoir and narrative, to stories and novels. We will be looking at the ways Americans chose to make change, to reveal the conflict they understood to be slowing or halting that change, and, significantly, at the historical context that girds their words and efforts.

## First-Year Studies: Religion and Art in the Making of Europe

FYS

"In the beginning was the Word ..." We will start with this mysterious evocation of Genesis at the opening of John's Gospel account of Jesus. The Hebrew Scriptures, what Christians call the "Old Testament," as well as what is known as the "New Testament," are the basis of Judaism and Christianity. Throughout this course, we shall inquire how these works of literature, through interpretation and reinterpretation, generated a variety of different cultural systems. Topics to be examined include canon, exegesis, Midrash, prefiguration; temple, synagogue, church; Wisdom and Logos. Questions about the historical development of Europe as a Christian culture include, What were rival forms of Christianity in the early church? Was the victory of "orthodoxy" and the burial of texts labeled heretical (until their rediscovery in the twentieth century) a "good thing"? "What does Athens have to do with Jerusalem?" or, as we might say, What did classical civilization have to do with Christianity? What did "conversion" variously mean to Roman emperors like Constantine, intellectuals like St. Augustine, barbarian tribal leaders like Clovis, and missionaries like St. Patrick, and how did these converts in turn reshape Christianity? Would the Jewish Palestinian founders of Christianity recognize what had become of their faith as it gained converts throughout the Roman Empire and medieval Europe? Why does a history course that highlights religious thought, behavior, and institutions also focus on art? One reason is that it is fun to read the art and architecture alongside texts as historical evidence. Another is that they are some of mankind's greatest treasures. A third is that basilicas, mosaics, sculptures, and illuminated manuscripts were central to the self-identity of early Christians and medieval Europeans; moreover, future generations, whether they admired or detested what they saw, also considered this art as quintessentially European and Christian, as opposed to Byzantine or Islamic. Thus, while many of our sources are literary—selections from the Bible, Augustine's *Confessions*, *Beowulf*, the letters of Abelard and Heloise—many are visual: the Arch of Constantine; St. Peter's basilica and Santa Maria Maggiore; illuminations in Gospel books linked to such monasteries as Lindisfarne in England and Kells in Ireland that radically transformed the very idea of a book in Western culture; Romanesque and Gothic cathedrals like Durham, Vézelay, and Chartres. We will also take advantage of our proximity to New York museums to view the finest medieval collections in North America.

## First-Year Studies: Self and Society in Medieval Christendom

Susan R. Kramer

Year

"In the Middle Ages both sides of human consciousness—that which was turned within and that which was turned without—lay dreaming or half awake beneath a common veil. The veil was woven of faith, illusion and childish prepossession through which the world and history was clad in strange hues."  
—Jacob Burckhardt, *The Civilization of the Renaissance in Italy*

Though most historians now would nuance Burckhardt's famous characterization of medieval culture, few would dispute the critical role of religion in shaping medieval life and thought. Drawing on sources from the first century to the fourteenth, this course will look at the interplay of religious faith and religious institutions in creation of medieval Christendom. Readings in the first semester will focus primarily on foundational texts in shaping Western thought, while the second semester will examine the church's use of force against those both within and without the Christian community.

## France and Germany in the Twentieth Century

Jefferson Adams

Open—Spring

"If France were married to a country," one historian astutely observed, "it would be to Germany." Bitter adversaries during the First World War and yet today intimate partners within the European Union, France and Germany have indeed sustained one of the most complex and intriguing relationships during the past century. This course will examine the development of that relationship, looking carefully at economic, political, and social conditions in both countries. As they each experienced remarkable cultural effloresces (albeit under quite different circumstances), we will also investigate the role played by various writers and artists. The class assignments will be varied, relying not only on historical accounts but also on memoirs, biographies, novels, and films. A few of the main topics include the legacy of the First World War; the rise of totalitarian movements; the impact of the Second World War on ordinary citizens of both countries; the significance of leaders such as Philippe Pétain, Charles de Gaulle, Adolf Hitler, and Konrad Adenauer; the construction of a larger European community after 1945; and the impact of Germany's reunification in 1990. For conference projects, students may select a historical figure or problem from either country; topics that embrace both France and Germany are especially encouraged.

## From Baroque to Romanticism: The Winding Course of the European Enlightenment

**Philip Swoboda**

*Open—Year*

The eighteenth-century Enlightenment was arguably the most important single episode in the last thousand years of European intellectual history—the true watershed between the “modern” and the “premodern” world. Yet historians have found the Enlightenment a singularly elusive phenomenon. Enlightenment thought was woven of several very different strands; the champions of “enlightenment” shared a surprisingly large number of assumptions with their supposed opponents; and some of the beliefs we regard as most characteristic of the Enlightenment were already being attacked by Rousseau and other adventurous pre-Romantic thinkers before the century was half over. This course will examine the development of the Enlightenment from its origins in the age of the Baroque to its demise in the era of the French Revolution and Romanticism. While the course’s central focus will be ideas, values, and sensibilities, we will also consider the economic, social, and political context of the Enlightenment and examine the revolutionary upheavals in European politics and culture that brought it to an end.

## From Nasser to bin Laden: Understanding Contemporary Arab Politics

**Fawaz Gerges**

*Open—Year*

This seminar examines the complex dynamics of Arab politics since the establishment of the contemporary Middle Eastern state in the early 1920’s. Most of these states were born out of the rubble of World War I and the destruction of the Ottoman Empire. Britain and France not only divided the vast territories of the Ottoman Empire between themselves but also drew the political map of the modern Middle East by reorganizing the old political structures along nation-states. This course will focus on the internal dynamics—sociopolitical and economic, religious and cultural forces—as well as on external forces, which have shaped political life in the region. In other words, the seminar will not only assess the role of European colonialism in forging the region’s modern history but also the input of the indigenous forces like the interplay between secular nationalism and political Islam. Special attention will be paid to the rise of European hegemony after World War I and the response of social and religious groups to the cultural, economic, and political influence of Western power. For example, why have some countries developed democratic institutions, while others have become increasingly dictatorial, espousing a form of secular

authoritarianism, and yet others have sought to define their identity in terms of Islamic activism? What have been the causes and consequences of the five Arab-Israeli wars on political governance, economic development, and relations between state and society? What does explain the vacuum of legitimate authority and the absence of “liberal democracy” in the Arab Middle East? What does explain the rise of military rule and the cult of personality and revolutionary Islamism, or jihadism? What lies at heart of the longevity and durability of Arab dictatorships? Can we understand the prolonged turmoil and upheaval in Arab politics in the twentieth and twenty-first centuries—the rise of the man on the horseback and the bin Laden phenomenon—without delving deeper into the structure of Arab political culture and American foreign policies?

## From the Catacombs to Chartres: A Research Seminar in Christian Iconography

*Advanced—Fall*

All three religions of the book have rich traditions of verbal exegesis, but unlike Judaism and Islam, only Christianity created and sustained an elaborate visual language to represent and interpret its sacred texts. If the study of the subject matter in art is iconography, what such an investigation might mean in practice can vary widely from identification of personages, episodes, and symbols to the more challenging, historically oriented examination of what text is the basis for the imagery (if indeed the imagery is grounded in a text), why that imagery or architectural form was chosen in a particular time and place, why it might be grouped with others that appear unrelated, and what such choices might have meant to a patron, an artist, and their community. In short, iconography is about human beings making choices. Thus, one might need to consider biblical exegesis, theology, legends, historical context (including society, politics, controversies, psychology, climate of opinion), in addition to possible artistic models—indeed all the tools of history. Our goal in this course will be to strive for this more inclusive study of iconography, while recognizing time limitations. To move toward this goal we will learn from, while critiquing, iconographical interpretations by some of art history’s masters, André Grabar, Émile Mâle, Erwin Panofsky, Richard Krautheimer, Meyer Schapiro, scholars who sought the relationships of words to images, and of art more generally, including architecture, to historical context. However, student research projects, perhaps undertaken in collaboration with others, are the core of this course. We will learn how to use library research tools and, with the assistance of professionals in computer technology, we will refine skills to better use Internet images in doing research and making presentations. We will assist each other at every

step of the way and present findings orally and in written drafts to the class for help and criticism. One might envision the results being “published,” i.e., posted on the Internet. Previous college study in some aspects of ancient, medieval, Renaissance culture is mandatory, though not necessarily in art history.

*Permission of the instructor is required.*

## Global Africa: Theories and Cultures of Diaspora

**Mary Dillard**

*Advanced—Spring*

Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, transatlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem and Rome, Ghanaians in Germany, Nigerians in Japan. These modern-day dispersals, powered in part by the forces of globalization, demand new levels of analysis by scholars. How have people of African descent ended up settling in places far from their natal homes? How has the concept of an African homeland contributed to the articulation of religious and political movements (Ethiopianism, black power, Rastafarianism, Pan-Africanism) in the diaspora? How have theories about other diasporas (South Asian, Jewish, Chinese, etc.) informed scholarship on the African diaspora? This course will study these new African migrations, as well as revisit the histories of older settlement patterns. Students who have taken courses in Africana Studies, Asian Studies, Global Studies, Latin American Studies, or International Relations are particularly encouraged to apply.

## Harvest! Land, Labor, and Natural Resources in Latin American History

**Matilde Zimmermann**

*Intermediate—Fall*

This seminar looks at how natural environments and systems of labor and capital have intersected at different periods in the history of Latin America. How have humans transformed, tamed, devastated—and sometimes been devastated by—their material surroundings in the quest for sustenance, shelter, and eventually profit, “progress,” and power? We will start with Jared Diamond’s materialist, “long-view” explanation of global inequality in *Guns, Germs, and Steel*; take a critical look at the idea of indigenous Americans’ spiritual oneness with the earth; and proceed through a series of case studies and theoretical essays covering peasant production, plantation slavery,

forest product exploitation, export agriculture, and corporate mining and logging. We will use the vehicle of agrarian/environmental history to examine some of the most important themes in Latin American history—violence, slavery, migrations, race, imperialism, gender, human rights, trade, labor, revolution.

*Open to sophomores and above.*

## Modern Russia

**Philip Swoboda**

*Open—Spring*

To grasp the nature and causes of Russia’s current political and economic predicament, one has to understand the extraordinary path that the country followed to become a literate, urban, industrial society. In this course, we will examine seven decades of Communist Party rule in Russia and consider how the experiences the country underwent during that era have shaped its post-Communist development under Yeltsin and Putin. The assigned reading will center on episodes in Soviet history that left a particularly enduring mark on Russian society: Stalin’s war on the peasantry and his crash industrialization drive of the 1930’s, the Great Purge, the Second World War, the Khrushchev-era cultural “Thaw,” the development of a consumer economy and embryonic civil society in the 1960’s and 1970’s, and Gorbachev’s failed attempt to reform the Communist system. The assigned reading will include, besides primary texts and historical monographs, a variety of literary works and films that illustrate the impact of these events on ordinary Russians.

## Public Stories, Private Lives: Methods of Oral History

**Mary Dillard**

*Intermediate—Spring*

Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional, or local past, which its protectors deem to be important. Who owns this history? Is it Civil War re-enactors who dedicate their weekends to remembering this war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave trading past? What happens when the methods for interpreting public and oral histories combine? This course places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist



and feminist scholars have used oral history to study the history of underrepresented groups. We will also investigate how methods of oral history and public history can be used in reconstructing the local history of our surrounding community (Yonkers, Bronxville, Westchester).

## Sisters in Struggle: Women and U.S. Social Movements in the Twentieth Century

**Mary Reynolds**

*Advanced—Year*

From kitchen tables to assembly lines, from legislative podiums to sidewalk soapboxes, women have demanded dignity and respect for themselves, their families, and their communities. This course traces the history of such mobilizations in the twentieth-century United States, focusing especially on moments that can illuminate the gender dynamics of epic contests over class, race, and empire. We will explore the many varieties of women's work for labor and civil rights movements; the multiple ways in which women have constructed activist identities; competing definitions of women's liberation, women's issues, and women's rights; and their activism's impacts on personal relationships and family life as well as national and international politics. Readings and materials include oral history, fiction, film, and autobiography, in addition to historical scholarship.

*Open to graduate students, seniors, and qualified juniors.*

## The American Revolution and Its Legacy: The Making of American Nationalism

**Eileen Ka-May Cheng**

*Advanced—Year*

It may be comforting to know that historians agree that an American Revolution did indeed occur. Less comforting but more intriguing may be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the question was profound enough to move John Adams to ask, "What do we mean by the Revolution?" In the fall, we will examine the causes and character of the Revolution by studying the political, intellectual, social, and cultural dimensions of this event. In the spring, we will look at how Americans adapted the legacy of the Revolution to the social and political changes of the nineteenth century and at how that legacy at once divided and unified Americans in this period. How were both opponents and defenders of slavery able to appeal to the Revolution to legitimize their views? What was the relationship between the Revolution and the Civil War? Was the Civil War a "second American Revolution"? By looking at how

Americans used the memory of the Revolution to define their identity, the course ultimately aims to achieve a better understanding of the basis for and nature of American nationalism.

## The Caribbean and the Atlantic World

**Matilde Zimmermann**

*Intermediate—Year*

The Caribbean is Cuba, Jamaica, Haiti, Puerto Rico—and it is also Venezuela, eighteenth-century New Orleans, the coastal areas of Central America settled by runaway shipwrecked slaves, and south Florida. The Caribbean speaks Spanish, English, Creole, French, Dutch, Portuguese, Papaminto, and Miskitu. It is an area of tremendous diversity but linked by common experiences of African slavery, colonial domination, underdevelopment, nationalism, and revolution. This course examines the history and culture of the Caribbean, from 1492 to the present, with special emphasis on its place in the world: a source of unprecedented wealth built by the labor of enslaved Africans; a hot spot of international competition, piracy, and war; a crossroads of goods, ideas, and people; and in the twentieth century, a region struggling to be more than an "American lake." We will pay particular attention to Haiti and Cuba, whose democratic and socialist revolutions had an impact in the Americas as powerful as the other, better-known "great revolutions" of the eighteenth and twentieth centuries. In our study of the ways in which the Caribbean has been connected to other parts of the Atlantic World, we will use monographs that represent a variety of different historical methodologies and emphases (social, economic, cultural, Atlantic, environmental, and gender history), as well as primary sources.

*Open to sophomores and above.*

## The Many Faces of Political Islam

**Fawaz Gerges**

*Open—Year*

This seminar examines political Islam or Islamism by situating its various manifestations in their historical, sociological, and geographic contexts. It will begin by defining political Islam while posing two critical questions: (1) Is there one political Islam, or are there many? and (2) Is politicized religion unique to Islam, or is it a part of the worldwide phenomenon? The course will attempt to answer these questions by looking back in time and space; it will analyze the interactions between religion and politics historically in Muslim societies and comparing them to similar interactions in other religious traditions. The seminar will also identify different categories of actors who claim to speak on Islam, especially in the political arena. Next, the seminar will move to studying the emergence and course

of political Islam, both as ideology and political movement, in seven of the most important Muslim countries—Egypt, Pakistan, Saudi Arabia, Iran, Turkey, Algeria, and Indonesia. The case studies show how political Islam manifested itself differently in these countries and how it has been the product of discreet contexts that have “nationalized” political expressions of Islam. Transnational manifestations of political Islam in both its peaceful varieties and those that find expressions through armed struggle and extremist means will also be covered. To what extent are transnational manifestations of Islam marginal to mainstream Islamism, and what is the relative weight of militant Islamists within political Islam? The course will look at important variables that are not inherent in political Islam but that contribute to particular manifestations of Islamism, such as authoritarianism in many Muslim countries, the failure of imported models of developments, and policies pursued by Western powers, particularly the United States. Finally, we will evaluate the future prospects of political Islam.

## The Twelfth-Century Renaissance

**Susan R. Kramer**

*Open—Spring*

In a movement characterized by one scholar as “the revolt of the medievalists,” many historians now claim for the High Middle Ages attributes once reserved to the fifteen-century Italian Renaissance. Twelfth-century Europe is said to have rediscovered not only its Latin literary past and its Roman architectural roots, but also jurisprudence, a new appreciation for the natural world, a sense of historical perspective, and the importance of the individual. Autobiographies, translations of ancient learning, scholastic arguments, and spiritual treatises are interpreted as evidence of a new optimism and creativity in the secular and religious realms. But this age was also witness to a growing appreciation of difference between groups and among individuals. As invigorated medieval institutions developed new mechanisms for establishing religious orthodoxy, the papacy was censoring which texts could be taught in the schools. Through reading a variety of primary sources, including the autobiography of the twelfth-century monk Guibert of Nogent, St. Anselm’s proof of God, and excerpts from the medical and spiritual writings of Hildegard of Bingen, we will consider how the period defined itself.

*Open to any interested student. First-year students with permission.*

## The World’s Women During the Enlightenment

**Gina Luria Walker**

*Open—Year*

“Et nous aussi, nous sommes citoyennes” (And we too are citizens). Could the *Rights of Man* be rewritten to address the *Wrongs of Woman* in a revolutionary era? In her groundbreaking *Legislative Views for Women* (1790), Marie Madeleine Jodin expresses the aspirations and frustrations of attempts to do so. This course traces women’s unprecedented engagement in the republic of letters and public action during a period of geopolitical and intellectual turbulence. To understand the emergence of late Enlightenment feminisms, we consider the cognitive advances proposed by Descartes, Newton, and Locke in the seventeenth century; the explosion of print culture; Caribbean slave rebellions; and the American and French Revolutions in the eighteenth century. We read landmark and little-known texts by and about women that address the “right to private judgment,” debates over “female education,” the gendering of knowledge, and ongoing battles about slavery, political representation, and suffrage. New research on women’s global history allows us to explore neglected continuities and alliances among women from diverse cultures that challenge conventional narratives of empire. Students will have the opportunity to design a research project of their choice that expands our knowledge of women’s roles in early modern history.

## Urban Poverty and Public Policy in United States

**Komozi Woodard**

*Intermediate—Year*

Since the United States of America is a rich country and the Supreme Court ruled against school segregation in 1954, many would like to believe that in the United States poverty and school segregation are issues in America’s distant past. The paradox between American wealth and the nation’s poverty raises a number of questions. What is the extent of inequality in America’s schools? What is the history of America’s poor? What has been the public policy on urban poverty through the years? Have there been any major changes in economic hardship over time? What is the poorhouse and what is its legacy of the poorhouse on our nation’s welfare system? Has there always been a housing crisis in Manhattan? What was the nature of the urban crisis in the aftermath of the Second World War? And what did the Great Society and the war on poverty do to solve it? This seminar explores the dynamics of capitalism in cities with merchant, industrial, and postindustrial economies; it investigates the nature of immigration, class formation, social reformers and political bosses, ethnic and race relations, slums and ghettos, work and residence, opportunity structures and social mobility,

corporate investment strategies and federal urban renewal policies, as well as poverty and welfare. Students will pay special attention to the relationship of ideas and institutions in the rise of schools, prisons, and asylums in urban America. What is the meaning of blackness and whiteness in the United States? And why does that matter? Finally, what is the impact of the economic degradation of poor people on American citizenship in general? What is the price of citizenship in the era of globalization?

## Visions/Revisions: Issues in U.S. Women's History

**Lyde Cullen Sizer**

*Advanced—Year*

This seminar surveys path-breaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960's, from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions—What is feminism? Is “women” a meaningful category?—to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify research interests by assessing the work of their predecessors. M.A. candidates will also use the course to define thesis projects.

*A graduate course open to qualified seniors and graduate students.*

## Women and the Church in Late Antiquity Through the Late Middle Ages

**Susan R. Kramer**

*Open—Fall*

The Christian Bible is notably ambiguous on the place of women in the church. While one New Testament letter admonishes that women must be silent in church, other scriptural passages have been read as supporting women's active ministry. This course will examine primary as well as secondary sources to determine women's public and private roles in the church from the first century through the Late Middle Ages. A central theme will be the degree to which women's religious activities were sanctioned or condemned by ecclesiastical authorities.

## Women in the Black Revolt: The Lecture

**Komozi Woodard**

*Lecture, Open—Fall*

This lecture course explores several historical dimensions of women's leadership in the black freedom struggle in the United States. Women like Mary Prince and Linda Brent fought American slavery on a number of fronts, resisting their exploitation in production and reproduction, defining the meaning of kinship, creating sisterhood and community, fashioning spiritual movements, and writing narratives as the liberating act of self-definition. Forging their freedom, washer women like Callie House fought for the right to have some pleasure in life; they also led labor battles, initiated general strikes, and mobilized mass movements for reparations. Women like Ida B. Wells led anti-lynching crusades and those like Amy Jacques Garvey sustained Pan-African political movements. Intellectuals like Anna Julia Cooper criticized male chauvinism and challenged patriarchy. Sisters like Vicki Garvin created radical theories and those like Gloria Richardson and Diane Nash mapped strategies for liberation. Sarah Muhammad led the Nation of Islam and Elaine Brown chaired the Black Panther Party. Women like Ella Baker and Septima Clark pioneered the organizing tradition in the Black Revolt, and sisters like Johnnie Tillmon and Ruby Duncan served as the vanguard of the welfare rights movement. Thus, this course examines the lives of a number of those leaders, writers, artists, and intellectuals, including Mary Bethune, Elizabeth Catlett, Anne Moody, Fannie Lou Hamer, Angela Davis, and Assata Shakur.

## Women in the Black Revolt: The Seminar

**Komozi Woodard**

*Open—Spring*

This seminar explores several historical dimensions of women's leadership in the black freedom struggle in the United States. Women like Mary Prince and Linda Brent fought American slavery on a number of fronts, resisting their exploitation in production and reproduction, defining the meaning of kinship, creating sisterhood and community, fashioning spiritual movements, and writing narratives as the liberating act of self-definition. Forging their freedom, washer women like Callie House fought for the right to have some pleasure in life; they also led labor battles, initiated general strikes, and mobilized mass movements for reparations. Women like Ida B. Wells led anti-lynching crusades and those like Amy Jacques Garvey sustained Pan-African political movements. Intellectuals like Anna Julia Cooper criticized male chauvinism and challenged patriarchy. Sisters like Vicki Garvin created radical theories and those like Gloria Richardson and

Diane Nash mapped strategies for liberation. Sarah Muhammad led the Nation of Islam and Elaine Brown chaired the Black Panther Party. Women like Ella Baker and Septima Clark pioneered the organizing tradition in the Black Revolt, and sisters like Johnnie Tillmon and Ruby Duncan served as the vanguard of the welfare rights movement. Thus, this course examines the lives of a number of those leaders, writers, artists, and intellectuals, including Mary Bethune, Elizabeth Catlett, Anne Moody, Fannie Lou Hamer, Angela Davis, and Assata Shakur.

## **“If You Can Make it Here ...”: A History of New York City**

**Rona Holub**

*Open—Year*

This course traces the development of New York City from a trading post into a great commercial and cultural center. We will explore the social, political, economic, and cultural histories of the city through a wide range of readings that include primary documents, historical scholarship, and literature. We will also experience the rhythms of this famous metropolis on its streets, in its museums, and through the stories told by its built environment. With special emphasis on the diverse groups of people who built the city, this course will provide an understanding of how and why New York City came to be what it is today and how, as a dynamic organism, it continues to change.

## **“Not by Fact Alone”: The Making of History**

**Eileen Ka-May Cheng**

*Open—Year*

History, like memory, is a reconstruction and as such does not call out to us to be seen or heard. Instead we seek and discover seeing only what our perspective illuminates. For the Puritans, history was the unfolding of providential design. Purpose, like the seed of a plant, was always present in the unfolding of events. For Enlightenment philosophers, history was the story of progress effected by human reason. Purpose in this case was a human triumph, such as the triumph of medicine over prayer. For Marx, history was the story of class struggle. In this case, purpose was no more than following the money trail, coupled with the added optimism that in the end the scales of justice would be balanced. Each of these perspectives recognized and struggled with the notion that history is, in the final analysis, a fate beyond human control because of the paramount role of unintended consequences that counterpoints the history of societies no less than it counterpoints the life of the individual. In other words, is purpose an artifact of human understanding or woven into the tapestry of history? We will study the different ways that American and European thinkers from the

seventeenth to the twentieth centuries grappled with this question in their writings on history. The course will examine the conflicts and changes in their views on both the nature of the historical process and the way that history should be represented by historians. We will look at how these differences both reflected and contributed to broader intellectual, political, and social changes in this period. Such an examination will demonstrate the ways in which conceptions of history were themselves the product of history.

## **2008-2009**

### **Art and the Sacred in Late Antiquity and Medieval Europe**

*Lecture—Spring*

No time in history saw a richer, more varied expression of sacred art than the European Middle Ages. And no other age has known as powerful, as all-embracing a religious institution as the medieval church. In this interdisciplinary lecture course, we will ask why the Christian church and the art made in its service took such extraordinarily varied forms in the thousand-year period from the catacombs to Chartres, from the third century to the thirteenth. We will also ask why certain features of contemporary Christianity that are looked upon as quintessentially Catholic rather than Protestant were established not in the earliest years of the church but in Late Antiquity and the Middle Ages: monasteries and nunneries, the cult of the Virgin, a celibate clergy, and a papal monarchy with virtually unlimited powers. Since Christianity is a religion not only for the here and now but for the afterlife, of special interest will be such perplexing beliefs as that we on earth might affect the fate of the dead in purgatory and, conversely, that some of the “very special dead” might assist the living or perhaps punish them. Perhaps the most distinguishing feature of the course will be studying these topics in visual as well as written texts, for instance, in the architecture and decoration of early Christian and Romanesque churches and, at St. Denis and Chartres, in the birth of the uniquely Western style that we call Gothic. By also examining how sacred words were illuminated in manuscripts linked to Lindisfarne, Kells, and Charlemagne’s court, we will attempt to engage with a novel expression of spirituality in the Middle Ages, the book as icon. Near the end of our course, we will follow men and women from all over Europe on their pilgrimages to Santiago de Compostela, stopping at such memorable French Romanesque churches as Vézelay, Conques, and Moissac. In New York museums, students will have opportunities to view chapels and cloisters brought from Europe, as well as sculptures, ivories, metalwork, stained glass, books, paintings, and tapestries that are among the world’s most precious

treasures. Lectures will be devoted primarily to art; the weekly group conferences, to readings from the Middle Ages.

## Deadly Embrace: America's Encounter with the World of Islam

**Fawaz Gerges**

*Open—Year*

When the dust settled after World War II, the United States emerged as one of the two most powerful nations in the international system and, by far, one of the most respected great powers in the world of Islam. America was seen as a progressive island in a sea of European reaction and colonialism. At that moment, the dominant question was “why do they like us so much?” not “why do they hate us so much?” What went wrong with America's relations with Muslim civil societies in the second part of the twentieth century? Why has the initial promising encounter between the United States and Arabs/ Muslims turned sour? What lies at the heart of the dramatic shift in American foreign policy and Muslims' perceptions of the United States as well? To what extent has the United States inherited the colonial legacy of its European allies? Has the United States played empire? Or to what extent has America become a scapegoat for most of the ills and misfortunes that have befallen the world of Islam in the last fifty years? Is it not misleading to frame the debate about America and the world of Islam in such generalizing and reductionist terms? What are the most critical approaches and frameworks that throw lights on the nature, structure, and character of forces that have influenced relations between the two cultures and civilizations?

## Diplomacy and Intelligence in Modern History

**Jefferson Adams**

*Open—Year*

By what means have different historical states and empires acquired vital knowledge about one another? And how, over the centuries, have various techniques of negotiation evolved, leading either to reconciliation or to warfare? This course will begin its inquiry in the Italian Renaissance, which saw the birth of modern diplomacy, and then proceed to examine how balance of power and Realpolitik culminated in the remarkable state-system of the nineteenth century. The impact of totalitarianism in the twentieth century—as well as the struggles of the cold war—will also be carefully assessed. Finally, some key Eastern approaches to strategy and warfare will be explored to gain a better understanding of the nature of the non-Western world. Throughout the course, emphasis will be placed on the role of intelligence gathering and covert action and their influence on the course of events. Attention will also be

given to the difficult problem of reconciling clandestine government operations with the ideals of an open democratic society. The class assignments will draw from a variety of sources—historical narrative, firsthand accounts, novels, and films.

## First-Year Studies: Becoming Modern: Europe in the Nineteenth Century

**Philip Swoboda**

*FYS*

What are the distinctive features of our “modern” civilization? A partial list would include representative democracy, political parties, nationalism, religious pluralism, mass production, rapid technological change, consumerism, free markets, a global economy, and unceasing artistic experimentation. All these characteristically modern things became established in the nineteenth century, and most of them were pioneered by Europeans. Yet in Europe, with its ancient institutions and deeply rooted traditions, this new form of civilization encountered greater resistance than it did in that other center of innovation, the United States. The resulting tensions between old and new in Europe set the stage for the devastating world wars and revolutions of the twentieth century. In this course, we will examine various aspects of the epochal transformation in ways of making, thinking, and living that occurred in Europe during what historians call the “long nineteenth century” (1789–1914). We will also consider how the development of modern civilization in Europe was shaped by the resistance it encountered from the defenders of older ways. The course reading will focus primarily on the most innovative regions of nineteenth-century Europe: Britain, France, Germany, Scandinavia, and Italy; but we will also give some attention to the Hapsburg Empire and Russia, which gave birth to some of the most influential ideas of the twentieth century during the three decades that preceded World War I. We will ponder and discuss a broad array of historical evidence: from government documents, revolutionary proclamations, and political tracts to philosophical essays, fiction, plays, poetry, and works of visual art.

## First-Year Studies: Empires to Nations: Inventing the Modern Middle East

**Fawaz Gerges**

*FYS*

Most of the states in the modern Middle East were born out of the rubble of World War I and the destruction of great empires. Britain and France divided the vast territories of the Ottoman Empire between themselves and drew the map of the modern Middle East by reorganizing the old political structures along nation-

states. This seminar will examine the complex sociopolitical, religious, and cultural dynamics and external forces, which have shaped life in the region, as well as the dominant political ideologies—pan-nationalism, Islamism, and Arab socialism. It will begin with a survey of the modern Middle East (geography, people, religions, major countries, and international relations) and emphasize the close linkage and interlay between domestic, regional, and international processes. Special attention will be paid to the rise of European hegemony after World War I and the response of social groups to the cultural, economic, and political influence of Western powers. For example, why have some countries developed democratic institutions, while others have become increasingly dictatorial, espousing a form of secular authoritarianism, and yet others have sought to define their politics in terms of Islamic activism? What are the causes and consequences of the five Arab-Israeli wars on political governance, economic development, and relations between state and society? What does explain the rise and consolidation of military rule? And what are the repercussions of continuing Western meddling in the region's internal affairs? This seminar will not only assess the role of Western powers in forging the region's modern history but also the input of indigenous forces, such as secular nationalism and religion. We will study the diverse societies and regime type of the major states—Egypt, Turkey, Iran, Israel, Syria, Iraq, and Saudi Arabia—in an effort to understand why some countries have succeeded in developing democratic forms of government, while others have become increasingly dictatorial. The seminar will also address the question of reform and change. How and where will reform come from in light of the unholy alliance that exists between authoritarian rulers and the religious establishment? What role does the dominant international political and economic order play in perpetuating the status quo in the Middle East?

## First-Year Studies: “In the Tradition”: An Introduction to African American History and Black Cultural Renaissance

**Komozi Woodard**

FYS

African American history is an important window into the history of the United States and the rise of the modern world. Using African American history, culture, and consciousness as the focus, this course will introduce students to American history and world history. Students will begin with such classics as *The Souls of Black Folk* and *Up from Slavery* as well as *Coming of Age in Mississippi* and *Down These Mean Streets*. We will explore where such writers as St. Augustine, Aleksandr Pushkin, and Alexandre Dumas fit into the traditions of the African diaspora and Africana studies. The course

will also examine such major developments as the Atlantic slave trade in the making of the modern world; comparative slavery and emancipation; the classic slave narratives; the Civil War and Reconstruction; the Great Migration and Harlem Renaissance; making race and nation in the United States, Brazil, and South Africa; the racial politics of New Deal citizenship; African Americans in the city; the rise of blues and jazz; women in the black revolt; civil rights and black power; and the black arts movement.

## From the Catacombs to Chartres: A Research Seminar in Christian Iconography

**Advanced—Year**

All three religions of the book have rich traditions of verbal exegesis, but unlike Judaism and Islam, only Christianity created and sustained an elaborate visual language to represent and interpret its sacred texts. If the study of the subject matter in art is iconography, what such an investigation might mean in practice can vary widely from identification of personages, episodes, and symbols to the more challenging, historically oriented examination of what text is the basis for the imagery (if indeed the imagery is grounded in a text); why that imagery or architectural form was chosen in a particular time and place; why it might be grouped with others that appear unrelated; and what such choices might have meant to a patron, an artist, and their community. In short, iconography is about human beings making choices. Thus, one might need to consider biblical exegesis, theology, legends, historical context (including society, politics, controversies, psychology, climate of opinion), in addition to possible artistic models—indeed all the tools of history. Our goal in this course will be to strive for this more inclusive study of iconography, while recognizing time limitations. To move toward this goal we will learn from, while critiquing, iconographical interpretations by some of art history's masters, André Grabar, Émile Mâle, Erwin Panofsky, Richard Krautheimer, Meyer Schapiro, scholars who sought the relationships of words to images, and of art more generally, including architecture, to historical context. However, student research projects, perhaps undertaken in collaboration with others, are the core of this course. We will learn how to use library research tools and, with the assistance of professionals in computer technology, we will refine skills to better use Internet images in doing research and making presentations. We will assist each other at every step of the way and present findings orally and in written drafts to the class for help and criticism. One might envision the results being “published,” i.e., posted on the Internet. Previous college study in some aspects of ancient, medieval, Renaissance culture is mandatory, though not necessarily in art history.

*Permission of the instructor is required.*

## Global Africa: Theories and Cultures of Diaspora

**Mary Dillard**

*Intermediate—Year*

Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, transatlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem and Rome, Ghanaians in Germany, Nigerians in Japan. These modern-day dispersals, powered in part by the forces of globalization, demand new levels of analysis by scholars. How have people of African descent ended up settling in places far from their natal homes? How has the concept of an African homeland contributed to the articulation of religious and political movements (Ethiopianism, black power, Rastafarianism, Pan-Africanism) in the diaspora? How have theories about other diasporas (South Asian, Jewish, Chinese, etc.) informed scholarship on the African diaspora? This course will study these new African migrations, as well as revisit the histories of older settlement patterns. This will be a service learning course.

*Students who have taken courses in Africana Studies, Asian Studies, Global Studies, Latin American Studies, or International Relations are particularly encouraged to apply.*

## Leisure and Danger

**Persis Charles**

*Advanced—Year*

The interaction between work and play has taken various forms in history. Our project in this course will be to examine the changes and continuities in the idea of leisure. Beginning in early modern Europe, we will trace the concept up to the present, concentrating on Europe and America, and reflecting on such subjects as travel and the pursuit of the exotic, theatricality, consumerism, luxury, and display. In the nineteenth century, leisure became democratized and an anxious debate grew louder. What were the implications of making leisure available to masses of people? From romance novels to cheap liquor, from shopping to the cinema, new avenues of leisure aroused both fear and excitement. Moralists felt a need to police both public and private space and to reassert the primacy of work, thrift, and duty. We will study them and the various forms of accommodations and resistance that met their efforts. Class, ethnicity, gender, and geography all acted to structure people's access to leisure. We will look at struggles over race, gender, and popular culture; the way certain groups became designated as providers of

entertainment; or how certain locations were created as places of pleasure. To set the terms of the debate, we will begin with some eighteenth-century readings about the theatre and the market, the salon and the court. Readings will include work of Montesquieu, Flaubert, Wilde, Wharton, George Eliot, and Fitzgerald. In addition we will read works of nonfiction that show how leisure helped to create new forms of subjectivity and interiority. Students will be encouraged to work on conference topics linking leisure to a variety of subjects, such as childhood and education, or the construction of racial identities, or the changing nature of parenthood as birth control became more and more widely available, to name just a few areas. Potentially this course, through the study of complex oppositions like need and desire, purpose and aimlessness, the necessary and gratuitous, can give us a sense of the dizzying questions about life's very meaning that present themselves when we aim at a life of leisure.

## Medieval Spirituality

**Susan R. Kramer**

*Open—Spring*

The French medievalist André Vauchez defines spirituality as "the dynamic unity between the content of a faith and the way in which it is lived by historically determined human beings." This course will explore this dynamic unity and the impact of gender and social status on the nature of religious experience. Topics will include medieval understandings of God, spirits, saints, relics, rituals, prayers, and visions.

*Sophomores and above. Open to first-year students with permission of the instructor.*

## Nature, Progress, and the Individual: American Exceptionalism in Historical Perspective

**Eileen Ka-May Cheng**

*Open—Year*

"Whoso would be a man must be a nonconformist," announced Ralph Waldo Emerson in 1841. Emerson recognized in this clarion call that the individual is not born so much as achieved. The belief in the potential of the individual to be at one and the same time an origin as well as a thread in the tapestry of the human condition has often been seen as a quintessentially American trait. The idea of America as a land of opportunity where the ideal of the self-made man could best be realized was in turn rooted in the perception of America as a place that by virtue of its closeness to nature was uniquely free of the corruption and burden of the past. Consequently, according to American exceptionalist ideology, not only did America have a special mission to further human progress, but it also

possessed the unique ability to avoid the cycles of decay that had destroyed other nations and remain indefinitely in a state of continual progress. This course will look at how and why the belief in American exceptionalism came to be such an important element of American identity by focusing on the development of three central themes in exceptionalist ideology—nature, progress, and the individual—from the seventeenth century to World War I. How did a sense of American exceptionalism grow out of a colonial society that was deeply attached to its English roots and had no intention of establishing an independent nation? How did Americans come to define themselves in terms of the individual when the colonies they established were very much rooted in a communal ideal? What did Americans mean by the individual, and to whom did this ideal apply? What was the relationship between the Puritans' view of their society as a "city on a hill" and the concept of "manifest destiny" that undergirded westward expansion in the nineteenth century? How did the rise of industrial capitalism in the nineteenth century affect the exceptionalist faith in the nation's ability to escape social corruption through its closeness to nature? What were the political and social consequences of America's view of itself as an exceptional nation—both for Americans' relationship to one another and their relationship to others?

## Public Stories, Private Lives: Methods of Oral History

**Mary Dillard**  
*Advanced—Year*

Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional, or local past, which its protectors deem to be important. Who owns this history? Is it Civil War reenactors who dedicate their weekends to remembering this war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave trading past? What happens when the methods for interpreting public and oral histories combine? This course places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. We will also investigate how methods of oral history and public

history can be used in reconstructing the local history of our surrounding community (Yonkers, Bronxville, Westchester).

## Rethinking the Racial Politics of the New Deal and Cold War Citizenship, Public Policy, and Social Welfare

**Komozi Woodard**  
*Intermediate—Year*

Was the New Deal a major turning point in American history? The New Deal transformed the meaning of American citizenship. It introduced universal social welfare as an essential component of "social citizenship." American citizenship was enriched from simple voting rights to social welfare rights that entitled citizens to a vast safety net of social programs from Social Security to the GI Bill. Programs such as the GI Bill had dramatic educational, cultural, and economic consequences as well. The GI Bill dramatically enlarged the American middle class, transforming millions of urban workers into college-educated suburban professionals and businesspeople. However, today scholars are debating the meaning and substance of the "universality" of those programs. They have questioned to what extent was that social citizenship "raced" and "gendered." Did the New Deal trigger "identity politics" by excluding some women, African Americans, and Latinos from its new rights and economic bounty? Some scholars suggest that the New Deal programs that propelled some "white" groups into the middle-class plunged "nonwhite" groups into the underclass. This course explores the wealth of political, social, cultural, psychological, and economic issues at the heart of that rich debate. The seminar will draw on comparative history, looking not only at different ethnic groups but also exploring differences of "race and nation" between the United States, Germany, South Africa, and Brazil. In the United States, we will pay special attention to the impact those political and policy dynamics had on the "racial formation" of "white," "black," "Chicano," and "Nuyorican" identities between the New Deal and the cold war and on the trajectory of American politics up to the 2008 elections.

## The Contemporary Practice of International Law

**Viviane Meunier**  
*Open—Year*

International law, once quite marginal, has become an essential feature of contemporary legal and political life. It is not confined anymore to states in their relations to each other, but extends to international nongovernmental organizations and pervades the everyday life of individuals and multinational corporations alike. Can one identify which rules will ultimately prevail in the peculiar legal system of



international law? How do sovereign states effectively yield to pressing common interests and cooperate, if ever they do? How can economic development, security concerns, and environmental protection be pursued cooperatively by states whose priorities often differ dramatically? Can those countries possessing a nuclear arsenal legitimately condemn those that also aspire to this status? By which process can entities acquire independence and statehood? What is the potential impact of the existence of an international criminal court on the conduct of the world's various military establishments? Modern international law is under great scrutiny as high expectations have now been placed on it. This is a general course on public international law providing concepts and tools to understand the international legal system and its dynamic, and to analyze the decision-making process of the world community. Starting with how international law has been conceived, and then with how it is made and applied, the course will cover its main basic prescriptions. The expanding scope and depth of international law will be explored—the establishment of states and other actors, the pacific resolution of disputes and the banishment of the use of force, arms control, the protection and control of persons (nationality and human rights), the use of international areas, the utilization of the planet's resources, environmental protection, and the regulation of trade. Drawing from a variety of sources, class assignments will work with a number of theoretical approaches as well as concrete cases.

## The Medieval Foundations of English Art and History: An Interdisciplinary Workshop

### *Open—Fall*

Interweaving history, religion, art, and archaeology, this course begins its exploration of major turning points in the making of England with the arrival of the Anglo-Saxons in Roman Britannia. To explore the resulting interplay of cultures out of which England is born—classical and barbarian, pagan and Christian, Celtic and Germanic, insular and continental—we will closely examine unique sources of compelling interest: the Sutton Hoo burial ship treasure, considered England's most important archaeological discovery; *Beowulf*; medieval histories and biographies that make vivid the coming of Christianity to pagan England, Ireland, and Scotland. With respect to early Christian visual culture, we will puzzle out how and why European painting and calligraphy were revolutionized in such manuscripts as the Lindisfarne Gospels and the Book of Kells, books that still amaze and inspire us. Our second major turning point will be the conquest of Anglo-Saxon England by the Normans, erstwhile pagan, seafaring Vikings who by 1066 had become Catholic, French, and Europe's acknowledged masters of the arts

of war. The Norman impact on Anglo-Saxon England, involving as it does the feudalization of every institution, secular and religious; the transformation of every social group; and the rebuilding of every Anglo-Saxon cathedral and abbey in the new Norman (i.e., Romanesque) style, will be the focus of much of our attention. In our study of the Norman and Angevin ages, we will constantly ask how great conflicts—English versus French, church versus state, king versus baron—led to the creation of ideals and institutions of such durability that they continue to shape our lives. Since our studies involve close examination of medieval sources, including such celebrated works of art and architecture as the Bayeux Tapestry, that contemporary but sometimes very enigmatic depiction of the Norman Conquest, and Durham Cathedral, a glorious building that embodies much of the spirit of the new Norman Age, one might consider this not just a course about medieval England but also a workshop in actually “doing” medieval history and “doing it” in an interdisciplinary way. Conference work may focus on medieval questions or related ones from another time and place.

## The Sixties

### *Priscilla Murolo*

#### *Open—Year*

According to our national mythology, social insurgencies of the 1960s originated in the United States and pitted radical youth against the American mainstream. The real story is much more complicated. Politically speaking, the “sixties” began in the late 1940s and extended well into the 1970s; the ferment was by no means confined to youth; and developments within the United States reflected global patterns. Revolutionary movements and ideas reverberated from Asia and Africa to Europe and the Americas, and they mobilized people from virtually all walks of life. This course will situate U.S. movements within their global contexts and will focus especially on movements inspired by revolutionary nationalism and its various permutations among activists addressing issues of colonialism, class, race, gender, and sexuality. Readings include historical documents as well as scholarship, and we will also make ample use of music and film.

## Twentieth-Century Europe

### *Jefferson Adams*

#### *Lecture, Open—Year*

Europe continues to face an uncertain future. Will the movement toward greater economic and political unity ultimately prevail and create a new historical community? Or will the focus of nationalism and religious and ethnic identity be the main determining factors in the coming decades? This course will attempt a fresh appraisal of the past hundred years, focusing on leading personalities, events, and movements

throughout the European Continent. Of particular concerns are the advent of the First World War; the rise and development of communism in Russia and fascism in Italy and Germany; the impact of the Second World War; the reconstruction of Western Europe after 1945; and the collapse and aftermath of the Soviet empire. In order to achieve as full an understanding as possible, the course will rely not just on historical narrative but also on autobiography, biography, psychology, art and architecture, literature, and film. Group conferences will focus on primary readings and include important works by Robert Graves, Rosa Luxemburg, Vladimir Lenin, Adolf Hitler, Ignazio Silone, George Orwell, Aleksandr Solzhenitsyn, Hannah Arendt, and Milan Kundera.

## Visions/Revisions: Issues in U.S. Women's History

**Lyde Cullen Sizer**

*Advanced—Year*

This seminar surveys path-breaking studies of U.S. women's history and related subjects, including women's lives beyond the United States. Course readings, both scholarship and political treatises, exemplify major trends in feminist discourse since the 1960's, from early challenges to androcentric worldviews to the current stress on differences among women. Class discussions will range from fundamental questions—What is feminism? Is “women” a meaningful category?—to theoretical, interpretive, and methodological debates among women's historians. The course is designed to help advanced students of women's history to clarify research interests by assessing the work of their predecessors. M.A. candidates will also use the course to define thesis projects.

*A graduate course open to qualified seniors and graduate students.*

## Winds of Doctrine: Europe in the Age of the Reformation

**Philip Swoboda**

*Open—Year*

In the sixteenth century, Europe entered upon a religious crisis that was to permanently alter the character of Western Christianity. Between 1520 and 1580 the religious unity of Catholic Christendom was destroyed, as believers throughout Central and Northern Europe severed their ties with the papacy to form new “Protestant” communities. But the impact of the religious crisis was by no means confined to the emergence of the churches of the Reformation. Luther's revolt against the Roman church ushered in an era of soaring religious creativity and savage religious conflict that lasted for nearly two centuries and revolutionized thought, art, music—and politics. The modern state is ultimately a product of the Reformation crisis, as is

the system of international law that still governs the relations among sovereign states. Students in this course will examine multiple aspects of the religious, intellectual, and political history of Europe during the sixteenth and seventeenth centuries. The reading will focus attention on the diversity of religious thinking and religious experience in this era. Besides tracing the rise of the Lutheran, Calvinist, and Anglican churches, and the complex history of the “radical Reformation,” we will consider forms of belief independent of any church, and new varieties of skepticism and doubt. We also will devote considerable attention to the reform movements that transformed Roman Catholicism during these two centuries and the upsurge of missionary energy and mystical spirituality that accompanied them. We will investigate the effects of the Reformation crisis on politics and the state and on the social order that Europe inherited from the Middle Ages. To this purpose, we will look at a number of political struggles waged in the name of religion, including the Peasants' Revolt and Thirty Years' War in Germany, the Dutch revolt against Spain, the French Wars of Religion, and the English Revolution.

## Women, Culture, and Politics in U.S. History

**Lyde Cullen Sizer**

*Open—Year*

Through fiction, memoir, poetry, and cultural criticism and through dance, visual art and sport, activism and organizing, American women have expressed their ideas and their desires, their values and their politics. This course will approach U.S. history through the words and actions of all kinds of American women from the early nineteenth century through the late twentieth century. Using a variety of primary sources mixed with histories narrow and broad, we will analyze the ways that women worked to intervene in the cultural and political world. Themes will include race, class, ethnicity, immigration and migration, sexuality, and of course gender. Considerable attention will be paid to the development or refinement of a fluent and graceful expository writing style well-butressed by the careful use of textual evidence.

## Women and the City

**Rona Holub**

*Advanced—Year*

Using a variety of sources, both historical (primary and secondary) and from popular culture (literature, film, art, music), we will examine the relationship between women and American cities from the colonial era to the present. How have women negotiated for power in cities? What roles have they played in shaping how cities developed and operated in public and private spheres, and on social, political, economic, and cultural

fronts? Have women been merely pawns of patriarchal urban machines or powerful participants in the development of urban landscapes or something else? What brings/brought women together and pulls them apart? These are only some of the questions that we will address as we examine the place of women from many backgrounds throughout urban American history. There will be one field trip into New York City required per semester to look at the built environment and its relationship to what will be discussed in class.

*Open to juniors and seniors with permission.*

## “Not by Fact Alone”: The Making of History

**Eileen Ka-May Cheng**

*Open—Year*

History, like memory, is a reconstruction and as such does not call out to us to be seen or heard. Instead we seek and discover seeing only what our perspective illuminates. For the Puritans, history was the unfolding of providential design. Purpose, like the seed of a plant, was always present in the unfolding of events. For Enlightenment philosophes, history was the story of progress effected by human reason. Purpose in this case was a human triumph, such as the triumph of medicine over prayer. For Marx, history was the story of class struggle. In this case, purpose was no more than following the money trail, coupled with the added optimism that in the end the scales of justice would be balanced. Each of these perspectives recognized and struggled with the notion that history is, in the final analysis, a fate beyond human control because of the paramount role of unintended consequences that counterpoints the history of societies no less than it counterpoints the life of the individual. In other words, is purpose an artifact of human understanding or woven into the tapestry of history? We will study the different ways that American and European thinkers from the seventeenth to the twentieth centuries grappled with this question in their writings on history. The course will examine the conflicts and changes in their views on both the nature of the historical process and the way that history should be represented by historians. We will look at how these differences both reflected and contributed to broader intellectual, political, and social changes in this period. Such an examination will demonstrate the ways in which conceptions of history were themselves the product of history.

## 2009-2010

### A History of African American Renaissance in the City: Hidden Transcripts of Kinship, Communities, and Culture

**Komozi Woodard**

*Open—Year*

Invisible in the master narrative of American history, hidden transcripts of kinship, community, and culture shaped the black urban experience. But how did African American culture flower in blues and jazz in the midst of persistent urban poverty? This seminar explores the history of African Americans in the city: political, economic, social, and cultural. The African American experience began with ways of life that flowered in black language and musical consciousness when Africans were transplanted in the Americas: spirituals, work songs, blues, jazz, swing, bebop, and cool, as well as rhythm & blues, funk, reggae, hip hop, and so forth. The blues ethos and jazz aesthetic that developed in America informed black consciousness in not only the music, dance, and tales but also the epic Great Migration, Black Spiritual Movements, Harlem Renaissance, New Negro Radicalism, Chicago Black Renaissance, and Black Arts Movement. The course concludes with the examination of hidden transcripts of black leadership that led to the Hip Hop Political Convention and the Barack Obama presidential election.

### A History of New York City

**Rona Holub**

*Advanced—Year*

This course traces the development of New York City from a trading post into a great commercial and cultural center. We will explore the social, political, economic, and cultural histories of the city through a wide range of readings that include primary documents, historical scholarship, and literature. We will also experience the rhythms of this famous metropolis on its streets, in its museums, and through the stories told by its built environment. With special emphasis on the diverse groups of people who built the city, this course will provide an understanding of how and why New York City came to be what it is today and how, as a dynamic organism, it continues to change.

*Sophomores with permission.*

### Art and the Sacred in Late Antiquity and the Middle Ages

*Lecture, Open—Spring*

No time in history saw a richer, more varied expression of sacred art than the European Middle Ages. And no other age has known as powerful, as all-embracing a

religious institution as the medieval church. In this interdisciplinary lecture course, we will ask why the Christian church and the art made in its service took such extraordinarily varied forms in the thousand-year period from the catacombs to Chartres, from the third century to the 13th. We will also ask why certain features of contemporary Christianity that are looked upon as quintessentially Catholic rather than Protestant were established not in the earliest years of the church but in Late Antiquity and the Middle Ages: monasteries and nunneries, the cult of the Virgin, a celibate clergy, and a papal monarchy with virtually unlimited powers. Since Christianity is a religion not only for the here and now but for the afterlife, of special interest will be such perplexing beliefs as that we on earth might affect the fate of the dead in purgatory and, conversely, that some of the “very special dead” might assist the living or perhaps punish them. Perhaps the most distinguishing feature of the course will be studying these topics in visual, as well as written, texts; for instance, in the architecture and decoration of early Christian and Romanesque churches and, at St. Denis and Chartres, in the birth of the uniquely Western style that we call Gothic. By also examining how sacred words were illuminated in manuscripts linked to Lindisfarne, Kells, and Charlemagne’s court, we will attempt to engage with a novel expression of spirituality in the Middle Ages: the book as icon. Near the end of our course, we will follow men and women from all over Europe on their pilgrimages to Santiago de Compostela, stopping at such memorable French Romanesque churches as Vézelay, Conques, and Moissac. In New York museums, students will have opportunities to view chapels and cloisters brought from Europe, as well as sculptures, ivories, metalwork, stained glass, books, paintings, and tapestries that are among the world’s most precious treasures. Lectures will be devoted primarily to art; the weekly group conferences, to readings from the Middle Ages.

## Between Baroque and Romanticism: The European Enlightenment

**Philip Swoboda**

*Open—Year*

The 18th-century Enlightenment was, arguably, the most important single episode in the last thousand years of European intellectual history—the true watershed between the “pre-modern” and the “modern” world. Yet historians have found the Enlightenment a singularly elusive phenomenon. Enlightenment thought was woven of several very different strands; the champions of “enlightenment” shared a surprisingly large number of assumptions with their supposed opponents; and some of the beliefs we regard as most characteristic of the Enlightenment were already being attacked by Rousseau and other adventurous pre-Romantic thinkers before the century was half over. This course will examine the

development of the Enlightenment from its origins in the age of the Baroque to its demise in the era of the French Revolution and Romanticism. While the course’s central focus will be ideas, values, and sensibilities, we will also consider the economic, social, and political context of the Enlightenment and examine the revolutionary upheavals in European politics and culture that brought it to an end. We will conclude by discussing several key texts of the 1790s, including works by Schiller, Goethe, and Novalis, that typify the revolt against the Enlightenment outlook with which the 18th century ended.

## Body Politics: A 20th-Century Cultural History of the United States

**Lyde Cullen Sizer**

*Advanced—Year*

Historian Joan Jacobs Brumberg argues: “In the 20th century, the body has become the central personal project of American girls.” Increasingly in U.S. culture, the body is seen as the ultimate expression of the self. This course will analyze the emergence of this consuming anxiety against the backdrop of other conversations about women’s (and, to some extent, men’s) bodies as workers, mothers and fathers, public figures, and sexual beings. Using cultural criticism, novels, and films, as well as history, we will introduce the issues of the 19th century, then move to the turn of the 20th century and continue until the turn of the 21st century, to explore the larger meanings of these shifts and anxieties for U.S. political culture.

*Open to seniors and graduate students; open to juniors with permission.*

## Boundaries and Affiliations: National Identities in the Modern Arab Middle East

**Andrea Stanton**

*Open—Fall*

For the Arab Middle East, the twentieth century was a time of frequent and sometimes overwhelming changes. The first twenty years brought two sweeping political shifts: the CUP (“Young Turk”) revolution in 1908, and the replacement of the Ottoman Empire after World War I by a set of embryonic nation-states with boundaries drawn by the new overlords of the region, the British and French. Elite groups in Iraq, Lebanon, Palestine, Syria, Transjordan, and the Persian Gulf strove to inculcate a consciousness of national identity among the inhabitants of each of these new states. They faced a double challenge: creating national feeling toward “Syria” or “Iraq” where none had existed before, and managing the conflicts that arose between new

national identities and preexisting affiliations of a class, cultural, educational, ethnic, geographic, linguistic, regional, and religious character.

This course looks at the interaction between these older loyalties and the new national identities that the inhabitants of the Arab Middle East were invited to adopt after 1920. Affiliations could complicate the task of establishing national identities within new political boundaries; but they could also support and enrich feelings of national identity. We will trace the historical development of national identities in several key states, comparing states that have succeeded in creating a strong national consciousness (e.g., Egypt), with others that have had more difficulty in doing so (e.g., Iraq, Lebanon). We will conclude by considering the contemporary situation. How durable are national identities in the Arab Middle East today? What capacity do they have to build the national community and to mobilize citizens to support the nation-state? What other identities today provide the strongest competition for the national?

## Desire and Experiment: Colonial and Post-Colonial French North Africa

**Andrea Stanton**

*Open—Spring*

What made North Africa an important colonial space, and what impact did colonial projects have on both colonizer and colonized? The 'colonial moment' in North Africa began with France's conquest of Algeria in 1830 and continued with its subsequent establishment of protectorates in Morocco and Tunisia. It ended slowly and painfully: the French gave up their North African lands with great reluctance, granting independence to Tunisia in 1954, to Morocco in 1956, and to Algeria -- which they considered not a colony but an integral part of France -- only in 1962, after a bloody civil war.

This course asks: Why was North Africa so important to France, and what effect did colonization have on both North African and French societies? It explores the overarching role of desire in the colonial enterprise, including the political desire to have territory that spanned the Mediterranean and that reconfirmed France's status as a global power. On the ground, it examines how desire, fascination, and disgust were paired by assumptions about the 'noble' rural populations and their 'degenerate' urban compatriots, often refracted through equally polarized stereotypes about Islam.

It also reflects on the connection between desire and experimentation, considering how the French colonies served as 'laboratories' in which the young graduates of elite schools tested the latest theories of urban planning,

agricultural science, public health, and good governance in the hope of later applying them in France. It considers the ways in which the colonies were depicted in Europe both as utopias and dystopias -- the former envisioned as the happy result of successful reform-oriented experiments, and the latter often attributed to the insistence of the 'indigènes' on maintaining their religious identity (Muslim), and their languages (Arabic or Berber). Finally, it examines the crucial role played by information-gathering, looking at colonial rule as a management project involving the careful deployment of knowledge. The course will also briefly discuss Italy's colonization of Libya to highlight the impact of the French North African experience.

The course ends by considering the enduring impact of the colonial experience in French, Algerian, Moroccan, and Tunisian societies in the decades following independence. Decolonization brought both ruptures and continuities -- continuities in the dictatorial regime forms that have characterized North Africa's governments since the 1960s, for example, and ruptures in French society's self-definition of itself as homogenous in culture, religion, and race. It examines the genealogy of the Islamist oppositions that emerged starting in the mid-1970s, and which represent the primary political alternative in all three countries. In what ways do their religious focus, social activism, and political opposition reflect an ongoing response to the administrative structures first established by the colonial power?

## El Norte: History of Latinos/as in the United States

**Matilde Zimmermann**

*Open—Spring*

This course examines how immigrants from Latin America and the Caribbean have adjusted, integrated, resisted, and adapted to the many forces that have affected their lives in the United States over the last 150 years, creating new ethnic, racial, and local identities and new forms of community in the process. The focus is on the role that Latino immigrant workers have played in the U.S. economy, the labor movement, and working-class communities and culture. Latinos/as have historically shared neighborhoods and work sites with white and black workers, Native-Americans, and Asians in complex relationships marked by racial divisions, competition, and violence but also by solidarity and cultural exchange. Men and women from Latin America have participated in and led some of the most important union-organizing drives and workers' rights movements in U.S. history, from the unionization of the railroads in the late 19th and early 20th centuries to the United Farm Workers campaign to win collective bargain

## English Reformations in the Ages of Henry VIII and Elizabeth

### *Open—Fall*

Sixteenth-century England experienced radical shifts in intellectual life and profound religious upheavals. These developments continue to shape our lives. To men and women in Tudor England, we owe much about the way we pursue learning at a college such as Sarah Lawrence and how we construct our identities, including religious ones, even by those who do not consider themselves part of any religious denomination. While much of our focus will be on religion, many of our “religious” questions will be bound up with issues categorized as politics, scholarship, or gender. For instance, while it is well known that the marital and dynastic desires of Henry VIII were the catalyst for the first English Reformation, should we speak, as some revisionists would have it, of a vibrant late medieval English Catholic culture violently destroyed by a Tudor government to satisfy a despotic monarch’s desires? Or should we speak of the twilight of medieval Catholic culture and “the people” actively supporting Henry’s Reformation? Regarding scholarship and religion, if on the continent a German monk sparked the Reformation with his populist propaganda against such abuses as indulgences, recall that this same monk was also the very learned professor of biblical studies who correctly said of his writings against the papists, “Many can attack their abuses. I attack their theology.” Our questions: Was theology also at stake in England? Were scholars essential to the Reformations in England? And last, but hardly least, why was sex fundamental to how the Reformations played out in England? In the last part of the term, we will focus on the early years of Elizabeth’s reign, especially her era’s anxieties about the overlapping of gender, politics, and religion. Of special interest will be how the young queen—she was 25 at her accession—defended her shaky new Anglican Church against the right and the left, the papists and the puritans. We will pay particular attention to the young Elizabeth’s deeds, words, and famed virginity in the light of 16th-century debates over gender roles, asking whether it is correct to say that, against all odds, she was able to turn what contemporaries deemed her chief liability—her sex—into her greatest asset. Much of our reading will be in primary sources (writings by Lorenzo Valla, Erasmus, Thomas More, Martin Luther). Some remarkable films will be an additional resource. Students might wish to test the historical accuracy of some they have seen. In conference, students may go more deeply into Renaissance or Reformation questions or choose one from another time and place.

## First-Year Studies: Biography and Autobiography in 19th-Century Europe

### *Jefferson Adams* *FYS*

In striking contrast to preceding eras, the 19th century began to place a high value on the written depiction of individual lives. This course will investigate some representative examples of the many biographies and autobiographies produced during this century, along with a number of more recent accounts. Focusing on four countries—England and France during the fall semester; Germany, and Russia during the spring term—the weekly readings will include some famous rulers and statesmen, writers, soldiers, revolutionaries, philosophers, and artists, as well as more anonymous persons who were working in the countryside or laboring in the new factories. Among the former will be Queen Victoria, George Sand, Hector Berlioz, Leo Tolstoy, Fyodor Dostoyevsky, Karl Marx, Otto von Bismarck, Friedrich Nietzsche, and the young Winston Churchill. Besides examining the major social and political issues of this dynamic age, we will also explore the question of why the genre itself gained such prominence and popularity. In conference, students may choose either another figure from this period or an individual from another century, country, or civilization.

## First-Year Studies: Global Africa: Theories and Cultures of Diaspora

### *Mary Dillard* *FYS*

Changes in migration patterns, immigration laws, and refugee policies have meant that Africans are living and working in unexpected places. Studies of the African diaspora used to focus on the dispersion of Africans as a result of the trans-Saharan, transatlantic, and Indian Ocean slave trades. More recent scholarship has focused on new African diasporas: Senegambians in Harlem and Rome, Ghanaians in Germany, Nigerians in Japan. These modern-day dispersals—powered, in part, by the forces of globalization—demand new levels of analysis by scholars. How have people of African descent ended up settling in places far from their natal homes? How has the concept of an African homeland contributed to the articulation of religious and political movements (Ethiopianism, black power, Rastafarianism, Pan-Africanism) in the diaspora? How have theories about other diasporas (South Asian, Jewish, Chinese, etc.) informed scholarship on the African diaspora? This course will study these new African migrations, as well as revisit the histories of older settlement patterns. This will be a service learning course.

## First Year Studies: Literacy and Its Discontents: A History of Education

**Persis Charles**  
FYS

In this course, we will explore the changing meaning of literacy from the Renaissance to the present. This is, in part, a history of formal education; but it is also contextualized within the whole culture and society of Europe and the Americas. Thus, we will examine the development of the modern curriculum; the increasing use of the vernacular instead of classical languages; the different forms of literacy seen as suitable for men and women, masters and servants; and the power struggle over reading and writing instruction for the lower classes in the 18th and 19th centuries. These matters will be studied against the background of revolution, industrialization, slavery, and abolition. As we approach more recent times, we will look at how the changing role of literacy became prominent in the creation of meritocratic systems, the notion of equality of opportunity, the concept of IQ, and the belief in the accuracy of various types of testing. Finally, we will study the current culture wars over affirmative action, the entertainment industry, the struggles for legitimization of various modes of education, and attitudes toward competition, excellence, and achievement. Among the authors we will read are Locke, Rousseau, and Dewey.

## First Year Studies: “Inventing America”: Cultural Encounters and American Identity, 1607-1877

**Eileen Ka-May Cheng**  
FYS

“The past is a foreign country,” T.H. Hartley once declared, and perhaps the past of one’s own country is doubly so. The present, after all, always seems inevitable. Surely, the United States of 2009 is but the flowering of the seeds planted so many centuries ago. This course seeks to challenge this assertion, as we consider not only how Americans in the period from 1607 to 1877 differed from us but also how much they differed from one another. How did the early and diverse European colonists themselves deal with unfamiliar cultures at a time when the very concept of newness was alien to them? We must not forget that Columbus believed that he had simply discovered a new route to India. As different as they were from each other, neither the Native Americans who lived in North America, nor the Europeans who colonized that region, nor the Africans whom the colonists imported as slaves, had any intention of establishing a new nation. Consequently, in examining American history from the early 17th century to the Civil War, the question should be not why did the United States divide during the Civil War but, rather, why were Americans able to unify as a

nation at all? In our consideration of this question, we will focus on two interrelated themes: how these different cultures interacted with and affected one another, and how Americans defined their identity. Who was considered American, and what did it mean to be an American? What was the relationship between American identity and other forms of social identity such as gender, class, race, and culture? We will address these questions by examining major political, social, cultural, and intellectual developments in American history from the colonial period to the Civil War and Reconstruction. Specific topics to be studied will include the European colonization of North America, relations between European settlers and Native Americans, the relationship between the colonies and Britain, the causes and effects of the American Revolution, the shift to a capitalist economy and the advent of the Industrial Revolution, the character and development of slavery, and the causes and consequences of the Civil War. We will use both primary and secondary sources, but the course will place particular emphasis on primary documents as part of an effort to view history from the perspectives of historical actors themselves.

## Gender, Education and Opportunity in Africa

**Mary Dillard**  
*Advanced—Fall*

In modern Africa, equity in education—whether in relation to gender, ethnicity, race, class, or religion—remains an important arena of social and political debate. As formal colonial rule ended on the African continent and more African nations gained independence, education became synonymous with modernity and a leading indicator of a country’s progress towards development. Gender has consistently played a powerful role in determining who would receive access to education. An awareness of the significance of both formal and nonformal education has been reflected within the realms of African politics, popular culture, literature, and film. This class studies the history of education in Africa, focusing on a wide variety of training, classroom experiences, and socialization practices. In particular, we will investigate the influence of gender in defining access to educational opportunity. We will begin by questioning prevailing constructs of gender and determine how relevant western gender categories have historically been for African societies. By focusing several of our readings on countries as diverse as Nigeria, Tanzania, Ethiopia, and Zimbabwe, students will develop a broad overview of educational policy changes and practices throughout the African continent.

*Sophomores and above.*

## History of the Cuban Revolution(s), 1898 to Today

**Matilde Zimmermann**

*Open—Spring*

Cuba has an impact on world affairs and culture completely disproportionate to its size and population. This is true not only in the political sphere but also in such varied areas as music, sports, and medicine. This course will look at elements of continuity and change in three revolutionary movements: the 19th-century struggle against slavery and Spanish colonialism, which culminated in the U.S. occupation of 1898; a revolutionary, anti-dictatorial upsurge in the 1930s; and the socialist revolution of 1959. We will examine the internal dynamics of revolutionary Cuba (economic challenges, relations between workers and the state, race relations, changes in the family, art and revolution, and the role of youth in the revolution and in Cuban society today). We will look at the reasons for the half-decade of hostility between the United States and Cuba and the possibility of improved relations. We will use film, art, and first-hand accounts, as well as political analysis, to look at the contradictory reality of Cuba today. Students planning to apply, at any point, to the Sarah Lawrence study-abroad program in Havana are strongly encouraged to take this course, which is given every three or four years.

## Ideology and Revolution in Modern History

**Jefferson Adams**

*Open—Year*

Revolutionary upheaval on a wide spectrum from left to right has left a strong imprint on European history in the modern era. Beginning with the French Revolution of 1789 and continuing to the present day, this course will explore the phenomenon of revolutionary change and the emergence of ideology as a critical component. How essential to a revolutionary movement is a charismatic leader such as V. I. Lenin, Benito Mussolini, or Adolf Hitler? What theoretical similarities and differences exist between communism and fascism, and how are they manifested in practice? In what ways does ideology impact key institutions such as the army and the civil service, as well as individual writers and artists? Did the nonviolent revolutions of 1989 establish new precedents regarding regime change? To attempt to answer questions of this sort, we will rely on a variety of approaches: historical narrative; biographical and autobiographical accounts; economic, sociological, and psychological analysis; and contemporary film and literature. Of particular concern are recent debates about the fundamental nature of ideological regimes and the question of personal responsibility. In conference,

students are encouraged to investigate revolutionary figures and movements not only in Europe but elsewhere in the modern world.

## Imagining Race and Nation: The Unfinished Democratic Revolution

**Komozi Woodard**

*Lecture, Open—Year*

This course will rethink the narrative of American urban and ethnic history up to the 21st century in terms of what historian Anthony Marx called "Making Race and Nation." At times, a nation is born in revolutionary war; and, at times, a nation is born in poetic, sermonic and lyrical dreams of national community. America is an imagined national community whose history is continuously reworked in poetic images that help generations of American people reorder and make meaning of this country's dynamic chaos. In other words, one of the underpinnings of history writing (historiography) is poetic. This course explores major contours in the long road of democratic revolution that led to the Barack Obama White House. For centuries, a black president of the United States was unimaginable. Far too many Americans conceived of America as a White Nation. In that national vision, nonwhites were thought to be segregated somewhere outside of the boundaries of full American citizenship. This course will rethink the meta-narrative of American history up to the 21st century in terms of unfinished American revolutions attempting to re-make race and nation.

## Muslim Modernities: From Classical Pattern to Life Today

**Andrea Stanton**

*Open—Year*

Fundamentalist discourse today often focuses on the need for Muslims to return to a classical pattern of Muslim living, which is understood to include particular forms of dress, types of food, occupations, inter-personal relations, and leisure pursuits, as well as modes of religious practice. But how accurate are these Salafi definitions? What was the classical pattern of Muslim life in the past, and what influence does it have on the modern world?

This course examines the patterns of Muslim life in four pre-modern eras – the Meccan, the Abbasid, the Fatimid, and the high Ottoman – and investigates how people's thinking about being Muslim has altered in the modern era. It considers the effects of colonialism, globalized trade, and advances in communication and transportation technology, as well as developments in education. How, for example, has increased literacy changed believers' relationship with the Qur'an and supporting texts like the biography of the Prophet



Muhammad (sira), the sayings of or stories about Muhammad (hadith), and the exegetic texts describing the context of each Quranic revelation (asbab al-nuzul)?

The first half of this year-long course will focus on the classical patterns of Muslim life established in the pre-modern era. The second half will examine changes in these classical patterns in modern and contemporary times, looking thematically at changes in different spheres of Muslim life. It will consider changes that relate to political systems and forms of governance, styles of education, labor and professional work, changes in daily life habits such as timing and organization, changes in gender relations, and changes in ordinary believers' relationships with religious authority figures.

## Profiles of Islamic Revolutionaries from Ayatollah Khomeini to Osama bin Laden

**Fawaz Gerges**

*Open—Year*

This seminar examines the ideas and lives of leading Islamist and jihadist revolutionaries, who have left their imprint on Muslim society and politics in the 20th and 21st centuries. They have also have inspired young Muslim men and women to use religion as a political tool to bring about radical change in state and society. These revolutionaries—Mohamed Abdu, Sayyid Qutb, Mawdudi, Khomeini, Abdallah Azzam, Ayman Zawahiri, bin Laden, and others—have supplied the ideological ammunition for dissatisfied and alienated young men and motivated them to rebel against the existing sociopolitical order at home and its great powers patrons. In this context, the Saudi dissident bin Laden should be seen as the most recent inheritor of a powerful tradition of political-religious revolt. Several critical questions will be posited: What are the religious, intellectual, and historical roots of revolutionary jihadism? What fuels its passion and rage? What is the relative weight of religion in relation to other sociopolitical, and economic and foreign policy variables? What is the role of charisma of ideas and personalities in fueling local and global jihad? Special attention will be given to certain powerful texts, which have served as holy writ for dedicated foot soldiers and influenced their attitudes towards the use of force in the service of politics, the status of women, the structure of the state, human rights, and relations with the West broadly defined.

*Open to any interested student.*

## Revolutionary Women

**Priscilla Murolo**

*Advanced—Year*

From 19th-century struggles against slavery to recent uprisings against apartheid and global capitalism, this

seminar explores women's relationships to revolutions that have shaped the modern world. Although the course focuses largely on U.S. history, we will also consider developments in Europe, Asia, Africa, Latin America, the Caribbean and the Middle East. Topics include: the extraordinary work of revolutionaries such as Harriet Tubman, Aleksandra Kollontai, Yuri Kochiyama, and Rigoberta Menchu; unsung women's essential contributions to revolutionary movements around the globe; the ways in which revolutions have addressed—or failed to address—women's demands for equality and self-determination; and the emergence of independent women's movements within revolutionary contexts. Reading includes memoir, fiction, and political treatises, as well as historical scholarship.

*Open to juniors, seniors, and graduate students; open to sophomores with permission.*

## Romanesque: A Research Seminar in Christian Iconography, the Language of Artistic Forms, and Medieval History

*Advanced—Year*

*Romanesque:* Mont-St-Michel and Chartres; Durham Cathedral; Cluny, Autun, and Vezelay; Conques and Moissac; *Le guide du pelerin de Saint-Jacques de Compostelle*, the medieval guide for pilgrims to Santiago de Compostela; Cistercian "architecture of silence" at Fontenay and Senanque, Fountains and Rievaulx; the Royal Abbey of St-Denis. How Roman was Romanesque? How different is Gothic? All three religions of the book have rich traditions of verbal exegesis, but unlike Judaism and Islam, only Christianity created and sustained an elaborate visual language to represent and interpret its sacred texts. If the study of the subject matter in art is iconography, what such an investigation might mean in practice can vary widely from identification of personages, episodes, and symbols to the more challenging, historically oriented examination of what text is the basis for the imagery (if indeed the imagery is grounded in a text), why that imagery or architectural form was chosen in a particular time and place, and what such choices might have meant to a patron, an artist, and the community. In short, iconography is about human beings making choices. Thus, one might need to consider biblical exegesis, theology, legends, historical context (including society, politics, heresies, psychology, and climates of opinion) in addition to possible artistic models—indeed, all the tools of history. We will also be asking questions about composition, materials, style, monumental sculpture and its architectural matrix, and whether artists were free or constrained; i.e., what might be called "the language of Romanesque forms." Our goal in this course is to strive for a more inclusive study of iconography, while investigating one of the most

creative ages in European art and culture: the Romanesque (usually dated from 1000 to 1200). To move toward this goal, we will engage in critical analyses of interpretations by some of art history's masters: Emile Mâle, Erwin Panofsky, and Meyer Schapiro—scholars who sought the relationships of words to images and of art to historical context. Student research projects are the core of the second semester. We will learn how to use library research tools and refine skills to better use images in doing research and making presentations. We will assist each other at every step of the way and present findings to the class, both orally and in written drafts, for help and criticism. Advantage will be taken of our proximity to three of the world's greatest collections of medieval art at the Met, the Cloisters, and the Morgan Library. Previous college study in some aspects of ancient, medieval, or Renaissance/Reformation culture, though not necessarily in art history, is a prerequisite.

## Russia and Its Neighbors: From Lenin to Putin

**Philip Swoboda**

*Lecture, Open—Spring*

This course is a continuation of "Russia and Its Neighbors: From the Mongol Era to Lenin," but it is open to students who have not taken that course. The aim of the lecture will be to provide students with the historical background required to make sense of Russia's current predicament and the policies of its present-day leaders. We will first examine seven decades of Communist Party rule, tracing the extraordinary path that Russia took in the 20th century to become a literate, urban, industrial society. We look at such crucial episodes in Soviet history as Stalin's war on the peasantry and his crash industrialization drive of the 1930s, the Great Purge, the World War II, the Khrushchev-era cultural "Thaw," the development of a consumer economy and embryonic civil society in the 1960s and 1970s, and Gorbachev's failed attempt to reform the communist system. We will also discuss the methods by which the communist regime maintained control over the minority peoples of the USSR and the evolution of its relationships with its East European satellites and the non-communist world during the era of the Cold War. We will devote some attention to the causes and effects of the breakup of the Soviet Union in 1990–1991 and to Russian policies toward the newly independent states that came into being as a result of the dissolution of the USSR. In the final weeks of the course, we will consider how the travails endured by the Russian people during the unhappy Yeltsin period set the stage for a resurgence of authoritarianism and national self-assertion under Putin. Group conference readings will include a variety of memoirs and literary texts that capture the experience of ordinary Russians in the decades since 1917.

## Russia and Its Neighbors: From the Mongol Era to Lenin

**Philip Swoboda**

*Lecture, Open—Fall*

This course will introduce students to the main themes of Russia history from the Middle Ages to 1917. We will first consider the medieval principality of Moscow, in which Russia's enduring traditions of autocratic government, territorial expansionism, and xenophobia originally took shape. We will examine how rulers such as Ivan the Terrible, Peter the Great, and Catherine the Great endeavored to meet "the challenge of the West"—to marshal the resources of their huge but economically backward empire in order to remain militarily competitive with the more advanced societies of Northern and Western Europe. We will discuss resistance to the oppressive demands of the state on the part of peasants, Cossacks, religious dissidents, and national minorities. We will consider how the tsars' response to the Western challenge called into being a new, Europeanized elite that, in the 19th century, grew restive under the tutelage of the autocratic state and was increasingly attracted to liberal and socialist ideas. In the final weeks of the semester, we will consider the revolutionary upheavals that convulsed the Russian Empire in the early years of the 20th century and created the conditions for the establishment in Russia of the world's first socialist regime. In group conferences, students will discuss a wide range of primary sources: saints' lives, picaresque tales, classic works of 19th-century poetry and fiction, and the writings of leading revolutionary thinkers.

## The American Revolution

**Eileen Ka-May Cheng**

*Open—Fall*

It may be comforting to know that historians agree that an American Revolution did indeed occur. Less comforting but more intriguing may be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the question was profound enough to move John Adams to ask, "What do we mean by the Revolution?" The course will look at the many different answers that revolutionary Americans gave to Adams's question by examining the political, intellectual, social, and cultural dimensions of this event. Was the Revolution simply a struggle for political independence, or was it also a social conflict over who would "rule at home"? Was the American Revolution a transformation in the "hearts and minds" of the people, as Adams believed, or was the War for Independence integral to the meaning and character of the Revolution? Did the Revolution end with the close of the war, or was the war, to use Benjamin Rush's words, "but the first act of the great drama"? What was the

relationship between the Constitution and the Revolution? Was the Constitution a conservative reaction against the radicalism of the Revolution, or did the Constitution extend and solidify what the Revolution had achieved? While the emphasis of the course will be on what the Revolution meant for those who participated in it, we also look more broadly at the long-term legacy and memory of the Revolution. Through this examination, the course ultimately seeks to address the question of what was the basis for and nature of American national identity?

*Some background in history is helpful but not required.*

## The Contemporary Practice of International Law

### Open—Fall

In a landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is “might makes right” the only law? Or is it true that most states comply with most of their obligations most of the time? These essential questions frame the contemporary practice of law across borders. This seminar provides an overview of international law, its substance, theory, and practice. It addresses a wide range of issues, including the bases and norms of international law, the law of war (*jus ad bellum* and *jus in bello*), human rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession. We will examine such important cases as *Nuremberg*, *Hamdan v Rumsfeld*, and *Abu Ghraib*. The readings consist mainly of historical case studies (*International Law Stories*), supplemented by international conventions and judicial decisions. Each student writes a source analysis and a case analysis, as well as completing a major conference project.

*Open to any interested student.*

## The Evolution of Human Rights Law

### Open—Spring

History is replete with rabid pogroms, merciless religious wars, tragic show trials and even genocide. For as long as people have congregated, they have defined themselves in part as against an “other” – and have persecuted that other. But history has also yielded systems of constraints. So how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be left to so-called realists who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This seminar examines the history of human rights law and

humanitarian law. Approximately half the course will address the long and remarkably consistent history of the laws of war focusing on the principles of military necessity, proportionality, and discrimination, as well as the cultural, political, and technological context in which these laws evolved. The other half of the course will focus on the rights that individuals and groups claim against their own states. We will examine such important cases as *Roper v. Simmons* (juvenile death penalty), *El-Masri* (“war on terror”), and *Srebrenica/Kriti*. The readings consist of an edited book (*The Laws of War: Constraints on Warfare in the Western World*), a selection of case studies, and primary source documents, including treaties and judicial decisions. In addition to the conference project, students will analyze a human rights convention and a firsthand account of their choosing.

*Although there are no prerequisites, students would benefit from having taken The Contemporary Practice of International Law.*

## Understanding Contemporary Arab Politics: From Nasser to Nasrallah

### Fawaz Gerges

#### Advanced—Year

This seminar examines the complex dynamics of Arab politics since the establishment of the contemporary Middle Eastern state in the early 1920s. Most of these states were born out of the rubble of World War I and the destruction of the Ottoman Empire. Britain and France not only divided the vast territories of the Ottoman Empire between themselves but also drew the political map of the modern Middle East by reorganizing the old political structures along nation-states. This course will focus on the internal dynamics—sociopolitical and economic, religious and cultural forces—as well as on external forces that have shaped political life in the region. In other words, the seminar will not only assess the role of European colonialism in forging the region’s modern history but also the input of the indigenous forces such as the interplay between secular nationalism and political Islam. Special attention will be paid to the rise of European hegemony after World War I and the response of social and religious groups to the cultural, economic, and political influence of Western power. For example, why have some countries developed democratic institutions, while others have become increasingly dictatorial, espousing a form of secular authoritarianism, and yet others have sought to define their identity in terms of Islamic activism? What have been the causes and consequences of the five Arab-Israeli wars on political governance, economic development, and relations between state and society? What does explain the vacuum of legitimate authority and the absence of “liberal democracy” in the Arab Middle East? What does

explain the rise of military rule and the cult of personality and revolutionary Islamism or jihadism? What lies at heart of the longevity and durability of Arab dictatorships? Can we understand the prolonged turmoil and upheaval in Arab politics in the 20th and 21st centuries—the rise of the man on the horseback and the bin Laden phenomenon—without delving deeper into the structure of Arab political culture and American foreign policies? Open to any interested student.

## Whose Body is it Anyway?: A Cultural History of the 20th Century

**La Shonda Barnett**  
*Advanced—Year*

This course explores the history of the body as a site and as a means for the social construction of gender, race, sexuality, class, and modern selfhood. We will touch on topics as diverse as prostitution, pornography, and other aspects of the sex industry; medical technologies such as birth control, gender reassignment, and aesthetic surgery; and historic shifts in social categories that we commonly attribute to an unchanging biology of race, sex, disability, and health. Our goal is to understand “body history” in a way that not only illuminates the past but also interrogates the received wisdom that governs how we live our lives. Readings include fiction and cultural theory, as well as scholarship in history, anthropology, sociology, and gender studies. The course is also designed to expose students to the tools and techniques of historical research and writing.

*Open to juniors, seniors, and graduate students.*

Full descriptions of the courses may be found under the appropriate disciplines.

**East vs. West: Europe, the Mediterranean, and Western Asia from Alexander the Great to the Fall of Constantinople (p. 52), David Castriota**  
*Art History*

**The Age of Arthur: Post-Roman Britain in History and Legend (p. 54), David Castriota**  
*Art History*

**The Fall of the Roman Empire: Rome from the Soldier Emperors to the Barbarian Invasions (p. 54), David Castriota**  
*Art History*

## 2010-2011

### ¡Sí Se Puede! Labor and Politics in Modern Latin America

**Matilde Zimmermann**  
*Lecture, Open—Spring*

"Sí se puede/Yes we can!"—a chant heard today on picket lines and immigrant-rights marches in the United States

and throughout the Americas—has its origins in the strikes and protests of Latin American and Caribbean workers. This course looks at the many ways working men and women have struggled to increase their political influence and advance their economic and social standing in 20th and 21st-century Latin America. Although the focus is on events in Latin America, we will begin and end with a look at the struggles of Latino/a immigrant workers within the United States. We will use and critique a variety of theoretical approaches to the relationship between labor, the State, and democracy. Special attention is paid to the phenomenon of leftist populist presidents on which a rich literature exists—from Mexico's Lázaro Cárdenas to today's Hugo Chávez of Venezuela and Evo Morales of Bolivia. Case studies will illustrate how working people have tried to take advantage of periods of relative democracy to elect candidates and affect laws, as well as how they have organized under harsh conditions of military dictatorship when strikes, demonstrations, and unions themselves were often illegal and workers' actions met with State and employer violence. To understand the political campaigns of Latin American workers, we will look at conditions of work and economic exploitation, as well as the concerns of working-class communities, questions of nationalism/sovereignty, and concrete issues of gender, race, ethnicity, and generational differences. Assigned readings will include historical monographs and articles, along with the cultural product of workers' struggles: songs and poetry, documentary films, murals, and photographs.

*Open to any interested student.*

## 1919

### Based on a True Story? Latin American History Through Film

**Matilde Zimmermann**  
*Open—Fall*

This course looks at critical historical moments and issues over five centuries of conflict and change in Latin America through the vehicle of film. The emphasis is on feature films created for a popular audience by Latin American directors (Brazil, Mexico, Argentina, and Cuba), with a few examples of how Latin America has been portrayed by filmmakers in Europe and the United States. We will look at issues of authenticity and voice, some of the pitfalls of using film to understand history, and at the role of cinema in the creation of national and popular memory. Although most of these films have been analyzed on many levels, the emphasis of this particular course will be on content and social or political vision rather than film theory, technique, or aesthetics. The topics or epochs we will examine include: The Encounter/Conquest, Slavery and Race, Colonial Women, Nationalism, Dictatorship and the

Disappeared, El Norte-The United States and Latin America, Urban Indigeneity, Revolution and Power, Revolution and Culture Wars, Imperialism, and Globalization. Required readings will include historical monographs and primary sources; one of the two weekly class meetings will be a film showing. There is no language prerequisite for this course; all films are available with English subtitles.

*Open to any interested student.*

## Borderlands: Histories of Race and Gender in the U.S. Southwest

**Priscilla Murolo**

*Advanced—Year*

This seminar uses Southwestern history as a lens for the study of race and gender: their production, reproduction, contestation, and intersection in a region that has, for centuries, been a global crossroads. Gender and race offer exceptionally illuminating categories for analyzing the colonial regime that forged Native Americans, Spaniards, and Africans into the Mexican people; the Anglo conquest that transformed Northern Mexico into the Southwestern United States; and the modern Southwest created by successive waves of national and international migration. Our central themes within these contexts include indigenous peoples' resistance and adaptation to settler-colonial regimes; the emergence of new races and cultures rooted in Europe, Africa, and Asia, as well as the Americas; the racial and gender dynamics of a regional economy dependent on colonial and neocolonial labor systems; and, following World War II, the rise of new social movements based on identity politics. Our investigations rest on the premise that histories of race and gender in the Southwest offer vital insight into the larger dimensions of U.S. and world history. Course reading ranges from primary documents-reportage, autobiography, and fiction-to scholarship in history, social science, and cultural studies.

*Advanced. Open to juniors and seniors and to sophomores with permission.*

## Diplomacy and Intelligence in Modern History

**Jefferson Adams**

*Open—Year*

By what means have different historical states and empires acquired vital knowledge about one another? And how, over the centuries, have various techniques of negotiation evolved, leading either to reconciliation or to warfare? This course will begin its inquiry in the Italian Renaissance, which saw the birth of modern diplomacy, and then proceed to examine how balance of power and Realpolitik culminated in the remarkable

state-system of the 19th century. The impact of totalitarianism in the 20th century—as well as the struggles of the Cold War—will also be carefully assessed. Finally, some key Eastern approaches to strategy and warfare will be explored to gain a better understanding of the nature of the non-Western world. Throughout the course, emphasis will be placed on the role of intelligence gathering and covert action and their influence on the course of events. Attention will also be given to the difficult problem of reconciling clandestine government operations with the ideals of an open democratic society. The class assignments will draw from a variety of sources—historical narrative, firsthand accounts, novels, and films.

*Open to any interested student.*

## Europe Since 1945

**Jefferson Adams**

*Lecture, Open—Fall*

With the conclusion of the longest and most destructive war in modern history, the countries of Europe faced the formidable challenge of reconstructing their economies, societies, and national cultures. At the same time, a new conflict soon emerged in the form of a cold war—one supported by a massive number of nuclear weapons—and kept the continent divided until the last decade of the century. This course will explore these critical years, beginning with the Yalta and Potsdam treaties, the Nuremberg and successor trials, and the Marshall Plan. Other key topics to be investigated include the rise of the European welfare state, the historic rapprochement between France and Germany, the process of decolonization, and the nonviolent 1989 revolutions in the East bloc. Of major concern is the question of European unity and its prospects for realization in the present century, along with the transatlantic relationship with the United States. Various documentary films, as well as attention to cultural developments, especially in the visual arts, will supplement the lectures. The group conferences will focus on individual works by leading authors such as Hannah Arendt, George Orwell, Albert Camus, Alexander Solzhenitsyn, and Milan Kundera.

*Open to any interested student.*

## First Year Studies: Century of Revolution: Latin America Since 1898

**Matilde Zimmermann**

*FYS*

Mexico 1910. Bolivia 1952. Cuba 1959. Chile 1970. Grenada 1979. Nicaragua 1979. And countless near-revolutions in 20th-century Latin America. Why so many? What made some succeed and others fail? Why do movements that inspire such hope and sacrifice often

end in disappointment? Is the era of armed revolution over? Are the governments of Venezuela and Bolivia today part of this pattern, or do they represent a new "21st-century socialism"? What has been the response of the United States to Latin American revolutions? This course will trace the development of national liberation movements, political revolutions, and other forms of resistance to social and economic inequality from 1898 to the present. It is designed to familiarize students with various theories of revolution and their critiques and to advance historical research and writing skills. We will focus particularly on the Mexican, Cuban, and Nicaraguan revolutions, looking at the unique national histories and cultures that produced these social revolutions, as well as the international context in which they occurred. Special attention will be paid to the ways in which issues of ethnicity and gender affect participation in armed revolution. Readings are chosen to maximize the extent to which we are listening to Latin American voices, especially the speeches, manifestos, interviews and *testimonios* of the rebels themselves, but also the portrayal of their struggles by novelists, filmmakers, and other artists. Ms. Zimmermann is also the director of the SLC study-abroad program in Havana, Cuba.

## First Year Studies: Religion and Art in the Making of Europe

### FYS

"In the beginning was the Word..." We will start with this mysterious and unforgettable evocation of Genesis at the opening of John's gospel account of Jesus. How did ancient Jewish writers interpret Genesis differently from ancient Christians? Are differences in the ways they read the same book, what Jews call the Bible and what Christians call the Old Testament, at the heart of the split between Judaism and Christianity? Throughout this course, we shall inquire how these works of literature, through interpretation and reinterpretation, generated a variety of different cultural systems. Topics to be examined include: canon, exegesis, *Midrash*, typology; temple, synagogue, church; Wisdom and Logos; atonement, sacrifice, penance; martyrdom, asceticism, sainthood. Other questions include: Over what issues did Jews and Christians part ways? Why were some of the many rival groups within the early Christian movement considered too Jewish and others not Jewish enough? Was classical civilization incompatible with Christianity? Or, as it was expressed in antiquity: "What does Athens have to do with Jerusalem?" What did "conversion" mean to different leaders such as a Roman emperor like Constantine, a philosophically inclined intellectual like St. Augustine, a barbarian tribal leader like Clovis? How did these converts in turn reshape Christianity? Would the Jewish Palestinian founders of Christianity recognize what had become of their faith as it gained converts throughout the Roman Empire and

early medieval Europe? Why does a history course that highlights religious thought, behavior, and institutions also focus on art? One reason: It is great fun to read the art and architecture alongside texts. Another is that they are some of mankind's greatest treasures. A third is that basilicas, mosaics, sculptures, and illuminated manuscripts were central to how Early Christians and Medieval Europeans defined themselves. Thus, while many of our sources are literary, many are visual: the Arch of Constantine; some of the most famous mosaics in the world at the churches of Santa Maria Maggiore and San Vitale; paintings and calligraphy in gospel books linked to such monasteries as Lindisfarne in England and Kells in Ireland that radically transformed the very idea of a book in Western culture. If time permits, we will also explore French Romanesque and Gothic churches at Moissac, Autun and Chartres. We will also take advantage of our proximity to New York museums to view some of the finest collections in North America. This includes the Metropolitan Museum, The Cloisters Museum, and the Morgan Library and Museum.

## From the Catacombs to Chartres: A Research Seminar in Christian Iconography, History, and the Language of Forms

### *Advanced, Intermediate—Year*

All three religions of the book have rich traditions of verbal exegesis; but unlike Judaism and Islam, only Christianity created and sustained an elaborate visual language to represent and interpret its sacred texts. If the study of the subject matter in art is iconography, what such an investigation might mean in practice can vary widely from identification of personages, episodes, and symbols to the more challenging, historically oriented examination of what text is the basis for the imagery (if, indeed, the imagery is grounded in a text), why that imagery or architectural form was chosen in a particular time and place, why it might be grouped with others that appear unrelated, and what such choices might have meant to a patron, an artist, and the community. In short, iconography is about human beings making choices. Thus, one might need to consider biblical exegesis, theology, legends, historical context (including society, politics, controversies, psychology, climate of opinion), in addition to possible artistic models—indeed, all the tools of history. Our goal in this course will be to strive for this more inclusive study of iconography. To move towards this goal, we will learn from, while critiquing, interpretations by some of art history's masters: Andre Grabar, Emile Mâle, Erwin Panofsky, Richard Krautheimer, Meyer Schapiro—scholars who sought the relationships of words to images and of art and, more generally, to historical contexts. We will also be asking questions about style, composition, materials, main fields, and

margins; i.e., what might be called the language of artistic forms. Student research projects are the core of this course in the second term. We will learn how to use and evaluate library and Internet research tools. We will assist each other at every step of the way and present findings to the class orally and in written drafts for help and criticism. One might envision the results being "published"—i.e., posted on the Internet. Previous college study in some aspects of ancient, medieval, Renaissance culture is mandatory, though not necessarily in art history.

*Intermediate/Advanced. Permission of the instructor is required.*

## Gender, Education and Opportunity in Africa

**Mary Dillard**

*Intermediate—Fall*

In modern Africa, equity in education—whether in relation to gender, ethnicity, race, class, or religion—remains an important arena of social and political debate. As formal colonial rule ended on the African continent and more African nations gained independence, education became synonymous with modernity and a leading indicator of a country's progress towards development. Gender has consistently played a powerful role in determining who would receive access to education. An awareness of the significance of both formal and informal education has been reflected within the realms of African politics, popular culture, literature, and film. This class studies the history of education in Africa, focusing on a wide variety of training, classroom experiences, and socialization practices. In particular, we will investigate the influence of gender in defining access to educational opportunity. We will begin by questioning prevailing constructs of gender and determine how relevant western gender categories have historically been for African societies. By focusing several of our readings on countries as diverse as Nigeria, Tanzania, Ethiopia, and Zimbabwe, students will develop a broad overview of educational policy changes and practices throughout the African continent.

*Intermediate.*

## History and Politics of the Modern Middle East

**Hamid Rezai**

*Open—Fall*

The contemporary Middle East is one of the most important regions in today's world. This course explores the origins and development of events that have placed this region at the center of international politics in the 20th and 21st centuries. Although a vast majority of the region is composed of Arabs and Muslims, we pay

particularly close attention to the rich ethnic, religious, and cultural diversity of the modern Middle East. We begin with the 19th century, asking how Western expansion and imperialism impacted the domestic politics of countries such as Turkey, Egypt, Iran, and Syria. Next, we transition to the Middle East since World War I, examining the emergence of nationalism and nation-states in the region, the origins and future of the Arab-Israeli conflict, and the role of ethnic and religious minorities in political affairs. Along the way, we ask questions such as these: Why did nationalism and state formation differ from country to country in the region? Why has the Arab-Israeli conflict become such a central issue in international politics? And how do minorities such as the Kurds and democratic forces such as the green movement in Iran compete for power and influence in the region? We then analyze the rise of political Islam, the Middle East since 9/11, and the U.S. presence in Iraq. We conclude by reflecting on the future of America's interests and involvement in the Middle East.

*Open to any interested student.*

## Hunger and Excess: Histories, Politics, and Cultures of Food

**Persis Charles, Charles Zerner**

*Intermediate—Spring*

Beliefs about food, food making and food consumption are practices that have historically indexed, identified, and mapped the contours of self, community, and nation. This course analyzes food issues through the lenses of culture and history. Histories of particular foods, including sugar and potatoes, coffee, and chocolate, are examined in order to reveal their crucial roles in social change, identity, class formation and conflict, nationalism, and the promotion of slavery. How were potatoes, famine, and the enforcement of free-trade ideology linked in 19<sup>th</sup> century Anglo-Irish relations? How have episodic food riots, greeting perceived shortages and injustices in distribution, led to the constitution of new forms of sociability? What accounts for the birth of the restaurants? How has the coming of the recipe book affected gender roles and domesticity? And how has the arrival of abundance brought changes to the human body, ideas, and ideals of normality? The course explores relationships between ideas of "nature" and the "natural" and ideas of natural diets, "locavorisms," the "wild," the raw, and the cooked. Through the lens of cultural studies and cultural anthropology, food production and consumption is revealed as a symbolic medium whose "travels" across continents, as well as into individual digestive systems, illuminate and map topographies of class, tastes, the forbidden, and the erotic. Food as a symbolic substance moves through fashion, contemporary art, and nutrition. How, for example, is the natural body imagined and

modeled in the 21<sup>st</sup> century? Is it taboo to eat chocolate after yoga? What do the rules of kosher do? And how do food taboos in the natural food movement resonate with the rules of kosher in the Old Testament?

*Open to sophomores and above.*

## Powers of Desire: Urban Narratives of Politics and Sex

**Rona Holub**

*Advanced—Year*

What are and have been the narratives of sex, gender, and desire in urban spaces? How does urban space (political and physical) create, bolster, and inhibit desire of all kinds? The course will examine relationships between urban space and sexual identities, the socio-economic implications and outcomes of urban planning and design and political decisions on a variety of people living and working in cities. Some specific topics addressed will include crime, consumerism, leisure, and capitalism. This is a history course that uses historical scholarship combined with fiction, film, art, and music. The course will focus mainly on modern U.S. cities but will include some discussion of cities around the world, including the ancient world. The instructor will lead field trips (which are required) into New York City.

*Advanced. Open to juniors and seniors and to sophomores with permission.*

## Public Stories, Private Lives: Methods of Oral History

**Mary Dillard**

*Advanced—Year*

Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional, or local past, which its protectors deem to be important. Who owns this history? Is it Civil War re-enactors who dedicate their weekends to remembering this war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave-trading past? What happens when the methods for interpreting public and oral histories combine? This course places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. We will also

investigate how methods of oral history and public history can be used in reconstructing the local history of our surrounding community (i.e., Yonkers, Bronxville, Westchester).

*Advanced.*

## Realisms: Currents and Crosscurrents in 19th-Century European Thought

**Philip Swoboda**

*Open—Fall*

The term "realism" enjoyed an unprecedented vogue in 19th-century Europe. All manner of doctrines and ideologies prided themselves on their "realistic" understanding of the human predicament and the structure of the universe, while disdaining rival doctrines as captive to illusions and prejudices. Students in this course will read and discuss texts illustrating influential forms of 19th-century European realism in philosophy, ethics, and politics. They will also consider realism in literature and painting. We will try to identify what exactly "realism" meant to each of these philosophical and artistic tendencies and to discover why 19th-century Europeans found the concept of "realism" so irresistible. Since the schools of thought to be investigated often conceived "reality" in diametrically opposed ways, the course will provide an introduction to a number of the most significant intellectual debates of the 19th century. Thinkers to be discussed include Mill, Marx, Darwin, Schopenhauer, Nietzsche, James, and Weber, along with assorted Romantics, materialists, racists, Impressionists, Symbolists, Futurists, and neo-Kantians.

*Open to any interested student.*

## Rethinking Malcolm X: Imagination and Power

**Komozi Woodard**

*Open—Fall*

One biographer of Malcolm X concluded that he was neither a thinker nor a planner nor a tactician but rather a charismatic minister. Leaving aside that one-dimensional analysis, students will explore the imaginative power and poetic insight of Malcolm X. How did Malcolm X rise to the helm of a grassroots movement in the midst of the postwar urban crisis? Students will examine the different skills that Malcolm X mastered at each stage of his leadership: debater, preacher, organizer, publisher, social commentator, political agitator, religious reformer, media icon, and so forth. Above all, Malcolm X was a great spoken-word artist, who shaped a new and explosive political language to foster a black awakening. Finally, the



seminar will examine the spiritual sons and daughters of Malcolm X in the Black Power and Black Arts Renaissance.

*Open to any interested student.*

## Sickness and Health in Africa

**Mary Dillard**

**Open—Spring**

Depending on the level of his or her resources, a sick person in Africa potentially has access to a variety of options for treatment. How illness is perceived becomes a crucial determinant in how people seek care. Despite this array of treatment options, the state of public health in most African countries has become woefully inadequate. While the reasons for this decline in health status are related to questions of international political economy, they can also be traced historically. This class studies the history of health, healing, and medical practices in Africa in order to identify the social, historic, and economic factors that influence how therapeutic systems in Africa have changed over time. We will investigate a range of topics, including the place of traditional healers in providing care, the impact of the AIDS pandemic on overall public health, and the role of globalization in changing the structure of health-care delivery in most African countries.

*Open to any interested student.*

## Standing On My Sisters' Shoulders: Women in the Black Freedom Struggle

**Komozi Woodard**

**Lecture, Open—Fall**

An older generation of scholars left intact a "leading man" narrative of the black freedom struggle. Those master narratives have centered men and trivialized women. The women examined in this course were not inconsequential figures in their day. Rethinking the history of the Black Revolt requires interrogating a narrative of black activism that casts these leading women in supporting roles. Epic leaders such as Rosa Parks, Toni Cade Bambara, Sonia Sanchez, Shirley Chisholm, Flo Kennedy, Denise Oliver, and Assata Shakur were outspoken proponents of self-defense and antiterrorism; they represented a black radical tradition pioneered by Harriet Tubman and Ida B. Wells. How did leaders develop self-defense against rape and anti-lynching movements against terrorism? Leaders like Septima Clark, Ella Baker, Gloria Richardson, and Fannie Lou Hamer fashioned an organizing tradition for self-emancipation and participatory democracy. Thus, this course explores those dimensions of a new narrative of the Black Revolt, with women at the center of history.

*Open to any interested student.*

## The Arab Israeli Conflict

**Yoav Peled**

**Open—Spring**

The course will examine the Arab-Israeli conflict from its origins at the beginning of Zionist settlement in Palestine in the 1880s to the present. It will focus more on the social and economic processes that have taken place in Palestine/Israel and in the Middle East generally and less on diplomacy and war. The key issues to be discussed are: the struggle over land and labor in Palestine/Israel, Zionist/Israeli nation- and state-building efforts, Palestinian resistance and Arab intervention, the broader Middle Eastern context, the role of the superpowers, globalization, liberalization and the peace process, failure of the Israeli-Palestinian peace process, and prospects for the future.

*Open to any interested student.*

## The Cold War in History and Film

**Jefferson Adams**

**Open—Spring**

The half-century conflict that, following the end of World War II, developed between the United States and the Soviet Union—along with their respective allies—manifested itself in many different spheres of life. This course will explore the integral role that film played on both sides of the Iron Curtain. Following an introductory survey of the main events of the Cold War, we will examine a series of major films—mostly in chronological order—focusing on the context in which they were made and the larger historical themes that they contain. Various genres—such as the rubble film, the thaw film, the Czech new wave, the spy film, and the musical—are also represented. A sampling of the syllabus includes *The Murderers Are Among Us*, *The Cranes Are Flying*, *On the Waterfront*, *Man of Marble*, *The Spy Who Came in From the Cold*, and *The Lives of Others*. A short written assessment is required after each of the weekly screenings; supplementary readings will be assigned, as well, to aid our discussions. For conference work, students are encouraged to investigate the work of an individual director during this era, the depiction of a specific Cold War event or issue in several films, or the national cinemas of countries particularly in the East bloc.

*Open to any interested student.*

## The Contemporary Practice of International Law

**Lecture, Open—Fall**

In a landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is

international law? Can it mean anything without a global police force and a universal judiciary? Is "might makes right" the only law that works? Or is it true that "most states comply with most of their obligations most of the time"? These essential questions frame the contemporary practice of law across borders. This lecture provides an overview of international law, its substance, theory, and practice. It addresses a wide range of issues, including the bases and norms of international law, the law of war (*jus ad bellum* and *jus in bello*), human rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession. Readings will draw from two key texts: Murphy's treatise *Principles of International Law* and *International Law Stories* edited by Noyes, Janis & Dickinson. These readings will be supplemented by articles and such original sources as conventions, cases, and statutes. There are no prerequisites.

*Open to any interested student.*

## The Disreputable 16th Century

**Philip Swoboda**

*Open—Fall*

This course looks at a number of 16th-century thinkers, men of letters, and visionaries whose unconventional ideas scandalized their contemporaries. Many were denounced with equal fervor by both Catholic and Protestant authorities. The thinkers to be examined include famous figures such as Machiavelli and More, Rabelais and Montaigne, Erasmus and Jacob Boehme, but also a variety of less familiar names: eccentric philosophers, unorthodox theologians, and practitioners of alchemy, astrology, and magic. We will seek to determine what was genuinely original about their thought and which of their ideas proved particularly alarming to their contemporaries. Examining the writings of those who were seen in their time as the most outrageous challengers of received wisdom will help us discover what the fundamental beliefs of 16th-century Europeans actually were. We will also devote some attention to the social and institutional setting of 16th-century thought in an effort to understand how heterodox currents of opinion were able to maintain themselves for long periods on the fringes of respectable intellectual life.

*Open to any interested student.*

## The Evolution of Humanitarian Law and Human Rights

**Lecture, Open—Spring**

History is replete with rabid pogroms, merciless religious wars, tragic show trials, and even genocide. For as long as people have congregated, they have defined themselves, in part, as against an other-and persecuted that other. But history has also yielded systems of

constraints. So how can we hope to achieve a meaningful understanding of the human experience without examining both the wrongs and the rights? Should the human story be left to so-called realists, who claim that power wins out over ideals every time? Or is there a logic of mutual respect that offers better solutions? This lecture examines the history of human rights and humanitarian law. Approximately half the course will address the long and remarkably consistent history of the laws of war, focusing on the principles of military necessity, proportionality, and discrimination, as well as the cultural, political, and technological context in which these laws evolved. The other half will focus on the rights that individuals and groups claim against their own states. Although there are no prerequisites, students would benefit from having taken The Contemporary Practice of International Law. Readings will draw from three key texts: Howard, Andreopolous & Shulman's *The Laws of War: Constraints on Warfare in the Western World* and Buergeth, Shelton & Stewart's *International Human Rights in a Nutshell* and *Human Rights Advocacy Stories* edited by Hurwitz, Satterthwaite & Ford. These readings will be supplemented by articles and such original sources as conventions, cases, and statutes.

*Open to any interested student.*

## The Founders and the Origins of American Politics

**Eileen Ka-May Cheng**

*Open—Year*

From the establishment of the nation to the present, the Founding Fathers have served as a touchstone for American identity. How differently that sentence would read if, instead of American identity, we substituted American identities. What were the common visions of figures such as Thomas Jefferson, George Washington, John Adams, and Benjamin Franklin, and to what extent have their differences created multiple and perhaps irreconcilable American identities? The very term "Founding Fathers" may be an evasion of the conflicts that have run through our entire history. Is the notion of the Founding Fathers our nation's counterpart to the Garden of Eden? Of course, conflict is not incompatible with harmony; instead, one requires the other so that the denial of one is, in effect, the denial of the other. This course will explore how and why Americans have put such a premium on the Founding Fathers as a source of political legitimacy by examining the colonial roots of the political thought of the founding generation, going back to the Jamestown and Puritan settlements, as well as the influences of such European thinkers as John Locke and Adam Smith on the founders' political ideology. The course will then look at the political vision of the Founding Fathers themselves, putting into question commonly held views

about the ideals they embraced. Were the founders proponents of liberal individualism and democracy, as so many Americans assume, or were they backward looking reactionaries seeking to hold onto a communal ideal modeled on the ancient republics of Greece and Rome? Finally, the course will analyze the political legacy of the founders from the early 19th century to the Civil War, ending with the question of how could both the Union and the Confederacy view themselves as the true inheritors of that legacy when they seemed to represent such opposed causes?

*Open to any interested student. Some background in history is helpful but not required.*

## “Not by Fact Alone”: The Making of History

**Eileen Ka-May Cheng**

*Open—Year*

History, like memory, is a reconstruction and, as such, does not call out to us to be seen or heard. Instead, we seek and discover, seeing only what our perspective illuminates. For the Puritans, history was the unfolding of providential design. Purpose, like the seed of a plant, was always present in the unfolding of events. For Enlightenment philosophers, history was the story of progress effected by human reason. Purpose, in this case, was a human triumph—such as the triumph of medicine over prayer. For Marx, history was the story of class struggle. In this case, purpose was no more than following the money trail, coupled with the added optimism that, in the end, the scales of justice would be balanced. Each of these perspectives recognized and struggled with the notion that history is, in the final analysis, a fate beyond human control because of the paramount role of unintended consequences that counterpoints the history of societies no less than it counterpoints the life of the individual. In other words, is purpose an artifact of human understanding or woven into the tapestry of history? We will study the different ways that American and European thinkers from the 17th to the 20th centuries grappled with this question in their writings on history. The course will examine the conflicts and changes in their views on both the nature of the historical process and the way that historians should represent history. We will look at how these differences both reflected and contributed to broader intellectual, political, and social changes in this period. Such an examination will demonstrate the ways in which conceptions of history were, themselves, the product of history.

*Open to any interested student.*

## 2011-2012

### Art and the Sacred in Late Antiquity and the Middle Ages

*Lecture, Open—Spring*

No time in history saw a richer, more varied expression of sacred art than the European Middle Ages. And no other age has known as powerful, as all-embracing a religious institution as the medieval church. In this interdisciplinary lecture course, we will ask why the Christian church and the art made in its service took such extraordinarily varied forms in the 1,000-year period from the catacombs to Chartres, from the third century to the 13th. We will also ask why certain features of contemporary Christianity that are looked upon as quintessentially Catholic rather than Protestant were established not in the earliest years of the church but in Late Antiquity and the Middle Ages: monasteries and nunneries, the cult of the Virgin, a celibate clergy, and a papal monarchy with virtually unlimited powers. Since Christianity is a religion not only for the here and now but for the afterlife, of special interest will be perplexing beliefs such as that we on earth might affect the fate of the dead in purgatory and, conversely, that some of the “very special dead” might assist the living or perhaps punish them. Perhaps the most distinguishing feature of the course will be studying these topics in visual, as well as in written, texts; for instance, in the architecture and decoration of early Christian and Romanesque churches and, at St. Denis and Chartres, in the birth of the uniquely Western style that we call Gothic. By also examining how sacred words were illuminated in manuscripts linked to Lindisfarne, Kells, and Charlemagne’s court, we will attempt to engage with a novel expression of spirituality in the Middle Ages: the book as icon. Near the end of our course, we will follow men and women from all over Europe on their pilgrimages to Santiago de Compostela, stopping at such memorable French Romanesque churches as Vézelay, Conques, and Moissac. In New York museums, students will have opportunities to view chapels and cloisters brought from Europe, as well as sculptures, ivories, metalwork, stained glass, books, paintings, and tapestries that are among the world’s most precious treasures. Lectures will be devoted primarily to art; the weekly group conferences, to readings from the Middle Ages.

### Cinema and Society in the Middle East and North Africa

**Hamid Rezai**

*Open—Spring*

As a pathway to modernity and an important part of intellectual life, cinema has been playing a crucial role in the sociopolitical and cultural development of the Middle East and North Africa since its emergence in the

early 20th century. In the popular media and language of official politics, the voices of artists and filmmakers of this region have not received the attention they deserve. For decades, Algerian, Egyptian, Iranian, and Palestinian cinemas have been a major force reflecting on their countries' and the region's struggle against colonialism, authoritarianism, gender inequality, and poverty. In this course, we will read works on film theory and Middle Eastern and North African directors and their films. In addition to watching and discussing films, we will ask questions such as these: What role did cinema play in the formation of national and ethnic identities since its emergence in the early 20th century? How does film serve as a medium for transformation from a "traditional" society to a "modern" one? How do feminist directors use their films to negotiate women's rights? How do filmmakers resist censorship by authoritarian and repressive regimes? And finally, what role does cinema play as an influential medium in the representation of this region within global culture?

## First-Year Studies: Gender and the Culture of War in US History, 1775-1975

**Lyde Cullen Sizer**  
FYS

The course will look closely—and from several vantage points—at domestic and international wars in the history of the United States from the American Revolution to Vietnam. Instead of a classic political-history approach, we will study the ways in which war drew attention to, and often reshaped, daily life and core assumptions about manhood and masculinity, womanhood and femininity. Rather than focusing on leaders and decision makers alone, we will analyze the work and lives of other affected constituents: rank-and-file soldiers, war workers, cultural critics, and those left to juggle new responsibilities on the home front. This course will also consider other "wars"—in particular, over slavery—that are not usually so named and their effect on domestic and gender sensibilities. Texts will include history books, biographies, memoirs, letters, editorials, novels, and, when historically appropriate, photographs and films. This will be a writing-intensive course.

## First-Year Studies: The Sixties

**Priscilla Murolo**  
FYS

According to our national mythology, social insurgencies of the 1960s originated in the United States and pitted radical youth against the American mainstream. The real story is much more complicated. Politically speaking, "the sixties" began in the late 1940s and extended well into the 1970s, the ferment was by no means confined to youth, and developments within the

United States were following global patterns. Revolutionary movements and ideas reverberated from Asia and Africa to Europe and the Americas, and they mobilized people from virtually all walks of life. This course will situate US movements within their global contexts and will focus especially on movements inspired by revolutionary nationalism and its various permutations among activists addressing issues of colonialism, class, race, gender, and sexuality. Readings include historical documents, as well as scholarship; we will also make ample use of music and film.

## First-Year Studies: "In the Tradition": An Introduction to African American History and Black Cultural Renaissance

**Komozi Woodard**  
FYS

African American history is an important window into the history of the United States and the rise of the modern world. Using African American history, culture, and consciousness as the focus, this course will introduce students to American history and world history. Students will begin with classics such as *The Souls of Black Folk* and *Up from Slavery*, as well as *Coming of Age in Mississippi* and *Down These Mean Streets*. We will explore where writers such as St. Augustine, Aleksandr Pushkin, and Alexandre Dumas fit into the traditions of the African diaspora and Africana studies. The course will also examine major developments such as the Atlantic slave trade in the making of the modern world; comparative slavery and emancipation; the classic slave narratives; the Civil War and Reconstruction; the Great Migration and Harlem Renaissance; making race and nation in the United States, Brazil, and South Africa; the racial politics of New Deal citizenship; African Americans in the city; the rise of blues and jazz; women in the black revolt; civil rights and black power; and the black arts movement.

## France and Germany in the 20th Century

**Jefferson Adams**  
Open—Fall

"If France were married to a country," one historian astutely observed, "it would be to Germany." Bitter adversaries during the First World War and yet, today, intimate partners within the European Union, France and Germany have indeed sustained one of the most complex and intriguing relationships during the past century. This course will examine the development of that relationship, looking carefully at economic, political, and social conditions in both countries. As they each experienced a remarkable cultural efflorescence (albeit under quite different circumstances), we will also investigate the role played

by various writers and artists. The class assignments will be varied, relying not only on historical accounts but also on memoirs, biographies, novels, and films. A few of the main topics include: the legacy of the First World War; the rise of totalitarian movements; the impact of the Second World War on ordinary citizens of both countries; the significance of leaders such as Philippe Pétain, Charles de Gaulle, Adolf Hitler, and Konrad Adenauer; the construction of a larger European community after 1945; and the impact of Germany's reunification in 1990. For conference projects, students may select a historical figure or problem from either country; topics that embrace both France and Germany are especially encouraged.

## Gender, Education, and Opportunity in Africa

**Mary Dillard**

*Intermediate—Spring*

In modern Africa, equity in education—whether in relation to gender, ethnicity, race, class, or religion—remains an important arena of social and political debate. As formal colonial rule ended on the African continent and more African nations gained independence, education became synonymous with modernity and a leading indicator of a country's progress towards development. Gender has consistently played a powerful role in determining who would receive access to education. An awareness of the significance of both formal and informal education has been reflected within the realms of African politics, popular culture, literature, and film. This class studies the history of education in Africa, focusing on a wide variety of training, classroom experiences, and socialization practices. In particular, we will investigate the influence of gender in defining access to educational opportunity. We will begin by questioning prevailing constructs of gender and determine how relevant Western gender categories have historically been for African societies. By focusing several of our readings on countries as diverse as Nigeria, Tanzania, Ethiopia, and Zimbabwe, students will develop a broad overview of educational policy changes and practices throughout the African continent.

## Harvest: A Social History of Agriculture in Latin America

**Matilde Zimmermann**

*Intermediate, Sophomore and above—Spring*

Two irrepressible conflicts run through the history of agriculture in Latin America: first, between the men and women who work the soil and those who own and control the land; and second, between, on the one hand, the growing of food and fiber for the farmers' own use and trade and, on the other, the production of cash crops for export to a world market. This course looks at various forms of agricultural production that have had

important impacts on Latin American history: pre-colonial agriculture in the Andes; plantation economies based on African slave labor in the Caribbean and Brazil; the introduction of European livestock and the development of huge ranches and haciendas in the colonial period; extractive industries ("plunder agriculture") such as rubber and lumber; peasant production and how it has changed over time; modern agribusiness and its relationship to globalization and imperialism. We will look at the impact of these different forms of production on the environment and on rural cultural practices, including religion, family relations and popular art. We will study the relationship between the landowning classes and the state, especially in the 19th and 20th centuries, and the role of peasants and other rural workers in movements for national liberation and social revolution. Sources will include theoretical articles, historical monographs, and primary sources.

## Hunger and Excess: Histories, Politics, and Cultures of Food

**Charles Zerner, Persis Charles**

*Open—Spring*

Beliefs about food, foodmaking, and food consumption are practices that have historically indexed, identified, and mapped the contours of self, community, and nation. This course analyzes food issues through the lenses of culture and history. Histories of particular foods, including sugar, potatoes, coffee, and chocolate, are examined in order to reveal their crucial roles in social change, identity, class formation and conflict, nationalism, and the promotion of slavery. How were potatoes, famine, and the enforcement of free-trade ideology linked in 19th-century Anglo-Irish relations? How have episodic food riots, greeting perceived shortages and injustices in distribution, led to the constitution of new forms of sociability? What accounts for the birth of restaurants? How has the coming of the recipe book affected gender roles and domesticity? And how has the arrival of abundance brought changes to the human body, ideas, and ideals of normality? The course explores relationships between ideas of "nature" and the "natural" and ideas of natural diets, "locavorisms," the "wild," the raw, and the cooked. Through the lens of cultural studies and cultural anthropology, food production and consumption are revealed as a symbolic medium whose "travels" across continents, as well as into individual digestive systems, illuminate and map topographies of class, tastes, the forbidden, and the erotic. Food as a symbolic substance moves through fashion, contemporary art, and nutrition. How, for example, is the natural body imagined and modeled in the 21st century? Is it taboo to eat chocolate after yoga? What do the rules of kosher do? And how do food taboos in the natural food movement resonate with the rules of kosher in the Old Testament?

## Ideas of Africa: Africa Writes Back

Mary Dillard

*Intermediate—Fall*

The continent of Africa has been variously described as the birthplace of humanity, the Motherland, a country, a continent, and a heart of darkness. All of these descriptions reflect representations of Africa, but how accurately do they reflect reality? This course analyzes the intellectual history of ideas about Africa and argues that some ideas have an enduring shelf life—even when they have been consistently proven to be inaccurate. We will critically interrogate historical and anthropological studies, travelers' accounts, media representations, and films created by non-Africans. However, we will also examine the critical responses by African philosophers, novelists, academics, artists, and journalists who have attempted to address these images.

## Imperial Russia: Power and Society

Philip Swoboda

*Open, Sophomore and above—Year*

Imperial Russia was the creation of Peter the Great (1672–1725). It was he who decided to impose on the backward country over which he ruled the modernizing reforms that would enable Russia to occupy a respected place among the European Great Powers. To provide himself with collaborators in realizing this vision of Russian greatness, he created a new cultural elite of landed noblemen educated on Western lines. It was this new elite, called into being by Peter and fostered by the empresses and tsars who succeeded him, whose offspring were responsible for 19th-century Russia's stupendous achievements in the realms of literature, art, music, and science. Over the course of the two centuries between 1700 and 1900, Russia's educated elite grew increasingly restive under the tutelage of the autocratic state, and some of its members eventually set about overthrowing the rule of the tsars by revolutionary means—a goal they achieved in 1917. The hypothesis to be considered in this course is that the tremendous flowering of cultural creativity for which 19th-century Russia is remembered was directly the product of the difficult relationship between the modernizing state and the Westernized elite that it had brought into being—between what Russians called “the power” (*vlast*) and “educated society” (*obshchestvo*). To explore this hypothesis, we will examine from a number of different angles the evolution of the Russian state, Russian society, and Russian culture in the 18th and 19th centuries. We will look at court politics, institutional and legal history, economic developments, and the system of serfdom that sustained the elite's material position and social status until 1861. We will discuss government decrees, poems, novels, publicism, paintings, and operas. In the second half of the spring semester, we will trace the history of the Russian revolutionary movement and investigate how and why the Imperial regime abruptly collapsed in 1917.

## In/Migration: How Immigrants and Migrants Changed New York City From a Small Trading Post to an Emerging World Metropolis

Rona Holub

*Advanced—Spring*

The question is: Who Created New York City? The answer is: slaves, immigrants, migrants—its people! This course traces the development of New York City beginning with its first inhabitants, the Lenape. It then follows its growth from a small trading post at the tip of Manhattan into a great commercial and cultural center. With special emphasis on the factors that push people out of one place and pull them into another, what they find when they arrive in their new environments, and how they struggle, negotiate, and figure out how to survive there—including how they exert power and how they deal with power exerted over them—we will explore the social, political, economic, and cultural history of the city through a wide range of readings that include primary source documents and historical scholarship. We will also experience the rhythms of this famous metropolis on its streets, as we attempt to understand the complex relationship between the city's social history and its built environment through field trips (attendance required). The class focuses on those groups of migrants and immigrants who entered into and lived in the city from the early 1600s to the 1920s. Our historical explorations will provide an understanding of how and why New York City came to be what it is today and how, as a dynamic organism, it continues to change. Although the course covers a particular time period, students may do conference projects that cover years not specifically addressed in the course.

## Leisure and Danger

Persis Charles

*Intermediate—Year*

The interaction between work and play has taken various forms in history. Our project in this course will be to examine the changes and continuities in the idea of leisure. Beginning in early modern Europe, we will trace the concept up to the present—concentrating on Europe and America and reflecting on subjects such as travel and the pursuit of the exotic, theatricality, consumerism, luxury, and display. In the 19th century, leisure became democratized, and an anxious debate grew louder. What were the implications of making leisure available to masses of people? From romance novels to cheap liquor, from shopping to the cinema, new avenues of leisure aroused both fear and excitement. Moralists felt a need to police both public and private space and to reassert the primacy of work, thrift, and duty. We will study them and the various forms of accommodations and resistance that met their efforts. Class, ethnicity, gender, and geography all acted

to structure people's access to leisure. We will look at struggles over race, gender, and popular culture; the way certain groups became designated as providers of entertainment; or how certain locations were created as places of pleasure. To set the terms of the debate, we will begin with some 18th-century readings about the theatre and the market, the salon and the court. Readings will include work of Montesquieu, Flaubert, Wilde, Wharton, George Eliot, and Fitzgerald. In addition, we will read works of nonfiction that show how leisure helped to create new forms of subjectivity and interiority. Students will be encouraged to work on conference topics linking leisure to a variety of subjects such as childhood and education, the construction of racial identities, or the changing nature of parenthood as birth control became more and more widely available, to name just a few areas. Potentially, this course—through the study of complex oppositions such as need and desire, purpose and aimlessness, the necessary and gratuitous—can give us a sense of the dizzying questions about life's very meaning that present themselves when we aim at a life of leisure.

## Public Stories, Private Lives: Methods of Oral History

**Mary Dillard**

*Advanced—Fall*

Oral history methodology has moved from a contested approach to studying history to an integral method of learning about the past. This is because oral histories allow us to gain an understanding of past events from a diverse array of vantage points. Methods of recording oral history also allow the possibility of bringing private stories into the public. In contrast, public history in the form of monuments, museums, and World Heritage Sites are consciously preserved in order to emphasize particular aspects of a national, regional, or local past that their protectors deem to be important. Who owns this history? Is it Civil War reenactors, who dedicate their weekends to remembering that war? Is it the African Americans who return to West Africa in search of their African past or the West Africans who want to forget about their slave-trading past? What happens when the methods for interpreting public and oral histories combine? This course places particular attention on the importance of oral history in tracing memories of the past. We will discuss how Africanist and feminist scholars have used oral history to study the history of underrepresented groups. We will also investigate how methods of oral history and public history can be used in reconstructing the local history of our surrounding community (i.e., Yonkers, Bronxville, Westchester County).

## Reform and Revolution in the Contemporary Middle East and North Africa

**Hamid Rezai**

*Open—Fall*

There is no doubt that, in today's age of information, states are not the only important players in the national and global political arena. Since their emergence in 18th-century England, social movements have played an increasingly crucial role in political and social developments. They have impacted the political decision making of almost every country in the Middle East, from the constitutional revolution in Turkey and Iran in the early 20th century to the nationalist movements in the Arab world in the 1950s and '60s and to the recent waves of popular uprising in Tunisia, Egypt, and Libya. Despite the vitality and complexity of these movements in authoritarian contexts, many analysts and observers have assumed until recently that public collective actions and popular protests are predominantly specific to liberal democracies. This course challenges this assumption by examining numerous powerful protest movements in the contemporary Middle East from the 20th century to the present, including those in Egypt, Algeria, Turkey, Tunisia, Libya, and Iran, and exploring the impact of people's power on the course and direction of their respective societies. Examining the collective actions of students, women, youth, and ethnic and religious minorities as vital forces towards change and democratization, this course investigates the profound impact of social movements on political and institutional decision-making procedures in the region. We will read and discuss texts on social movements that have shaped the sociopolitical landscape of the modern Middle East and North Africa. We will evaluate from a comparative perspective the origins, trajectories, and outcomes of popular unrest throughout this strategically important and contentious region. In this course, we will ask and debate questions such as these: What important internal players, other than the state and political parties, competed for power in the social and political arenas of each country? What are the demographic and historical roots of these movements, and how did they rise and fall? Why did the tactics of movements differ at divergent localities and times, and why did some movements turn militant? And finally, what are the social, intellectual, and historical causes of the emergence and outcomes of popular unrest?

## Revolution and Counterrevolution in Central America

**Matilde Zimmermann**

*Open—Spring*

Until the 1970s, most Americans were only dimly aware of Central America—if anything, it might bring forth an

association with earthquakes or “banana republics.” The victory of the Nicaraguan revolution in 1979 and then the eruption of guerrilla wars in El Salvador and Guatemala changed all that, bringing the active intervention of the US government, sparking the interest of a post-Vietnam generation of American youth, and putting new terms and faces on the front pages: Iran-Contra, Archbishop Oscar Romero, Sandino and the FSLN, the sanctuary movement, “low intensity warfare,” the annihilation of Mayan villages. This course examines the origins and dynamics of these revolutionary movements and the reasons for their success or failure. We will look at the revolutionaries’ ideologies, political and military strategies, class base, and the ethnic and gender composition of their leadership and ranks. To what extent was each side inspired by or dependent upon outside forces—Cuba and the Soviet Union in the case of the leftist guerrillas and the United States in the case of the counterrevolutionary armies and governments? What lessons can we draw from the fact that the leading revolutionary parties of the 1980s have all now abandoned armed struggle in favor of elections? In addition to historical monographs, we will make extensive use of primary sources—including revolutionary speeches, memoirs, songs, and manifestos, as well as declassified CIA and other US government documents.

## Romantic Europe

*Philip Swoboda*

*Open—Year*

Between the 1790s and the middle of the 19th century, European culture was largely shaped by the broad current of thought and feeling that we know as “romanticism.” This course will examine the rise of the romantic sensibility in the decades between the 1760s and 1800 and survey diverse manifestations of romanticism in thought, literature, and art during the subsequent half-century. We will give particular attention to the complex relations between romanticism and the three most portentous historical developments of its era: the French Revolution, the birth of industrial society in Britain, and the rise of national consciousness among Germans, Italians, and other European peoples. Readings will include prose fiction by Goethe, E. T. A. Hoffmann, and Walter Scott; poetry by Wordsworth, Shelley, Hölderlin, and Mickiewicz; works on religion, ethics, and the philosophy of history; and political treatises by the pioneers of modern conservatism, liberalism, and socialism.

## Sickness and Health in Africa

*Mary Dillard*

*Open—Fall*

Depending on the level of his or her resources, a sick person in Africa potentially has access to a variety of

options for treatment. How illness is perceived becomes a crucial determinant in how people seek care. Despite the array of treatment options, the state of public health in most African countries has become woefully inadequate. While the reasons for this decline in health status are related to questions of the international political economy, they can also be traced historically. This class studies the history of health, healing, and medical practices in Africa in order to identify the social, historic, and economic factors that influence how therapeutic systems in Africa have changed over time. We will investigate a range of topics, including the place of traditional healers in providing care, the impact of the AIDS pandemic on overall public health, and the role of globalization in changing the structure of health-care delivery in most African countries.

## The American Revolution and Its Legacy: From British to American Nationalism

*Eileen Ka-May Cheng*

*Open—Year*

It may be comforting to know that historians agree that an American Revolution did indeed occur. Less comforting but more intriguing may be the realization that historians do not agree on when it commenced and when it ended, much less on the full meaning of what exactly took place beyond the mere facts of the Revolution. Certainly, the question was profound enough to move John Adams to ask, “What do we mean by the Revolution?” In the fall, we will examine the causes and character of the Revolution by studying the political, intellectual, social, and cultural dimensions of this event. In the spring, we will look at how Americans adapted the legacy of the Revolution to the social and political changes of the 19th century and at how that legacy at once divided and unified Americans in this period. How were both opponents and defenders of slavery able to appeal to the Revolution to legitimize their views? What was the relationship between the Revolution and the Civil War? Was the Civil War a “second American Revolution”? By looking at how Americans used the memory of the Revolution to define their identity, the course ultimately aims to achieve a better understanding of the basis for and nature of American nationalism.

## The Black Arts Renaissance and American Culture: Rethinking Urban and Ethnic History in America

*Komozi Woodard*

*Lecture, Open—Year*

The Black Arts Renaissance is an essential window into American cultural history. How did jazz become American classical music? Looking back one century,



American culture was defined *not* in terms of our way of life but rather in terms of “refinement.” In line with that, Black America was defined not in terms of an American ethnic group but rather in terms of an inferior race. By 1903, Anglo-American authorities insisted that “no full-blooded Negro has ever been distinguished as a man of science, a poet, or an artist.” The lectures and films in this course examine the contours of US history and American studies to explore how, in one century, the value of Black America, blues, jazz, and hip-hop culture was transformed from worthless to priceless. The triumph of the Black Arts Renaissance, jazz studies, and African studies was produced by an epic century of extraordinary American cultural revolution; and that cultural revolution embraced social and cultural transformations that also produced golden ages of Irish, Yiddish, Chicano, and Nuyorican Renaissance. In other words, this course introduces students to the rethinking of urban and ethnic history in America.

## The Cold War In History and Film

**Jefferson Adams**

*Open—Fall*

The half-century conflict that, following the end of World War II, developed between the United States and the Soviet Union—along with their respective allies—manifested itself in many different spheres of life. This course will explore the integral role that film played on both sides of the Iron Curtain. Following an introductory survey of the leading events of the Cold War, we will examine a series of major films (mostly in chronological order), focusing on the context in which they were made and the larger historical themes that they contain. Various genres—such as the rubble film, the thaw film, the Czech new wave, the spy film, the musical, and animation—will also be represented. A sampling of the syllabus includes *The Murderers Are Among Us*, *The Cranes Are Flying*, *On the Waterfront*, *Man of Marble*, *The Spy Who Came in From the Cold*, and *Goodbye Lenin!* A short written assessment is required after each of the weekly screenings, and supplementary readings will be assigned, as well, to aid our discussions. For conference, students are encouraged to investigate the work of an individual director during this era, the depiction of a specific Cold War event or issue in several films, or the national cinemas of countries—particularly in the East block.

## The Contemporary Practice of International Law

**Lecture, Open—Fall**

In a landscape pocked by genocide, wars of choice, piracy, and international terrorism, what good is international law? Can it mean anything without a global police force and a universal judiciary? Is “might makes right” the only law that works? Or is it true that

“most states comply with most of their obligations most of the time”? These essential questions frame the contemporary practice of law across borders. This lecture provides an overview of international law—its substance, theory, and practice. It addresses a wide range of issues, including the bases and norms of international law, the law of war (*jus ad bellum* and *jus in bello*), human-rights claims, domestic implementation of international norms, treaty interpretation, and state formation/succession. Readings will draw from two key texts: Murphy’s treatise, *Principles of International Law*, and *International Law Stories* edited by Noyes, Janis & Dickinson. These readings will be supplemented by articles and original sources such as conventions, cases, and statutes.

## The Idea of a Balance of Power

**Fredric Smoler**

*Open—Year*

In this course, we will examine the idea of a balance of power—one of the key terms in the disciplines of international relations, strategic theory, and history—and also some instances in diplomatic and military history that will allow us to assess some versions of the theory. In its purest and most optimistic version, a balance of power is imagined to be a self-adjusting system of military alliances, one in which a balance of power keeps the peace by preventing any one state from accumulating so great a relative military advantage that war may seem a rational course of action. In a slightly less optimistic form, a balance of power can mean a distribution of power among states sufficient to prevent any one major power from seriously threatening the fundamental interests of another. In significantly less optimistic versions, the pursuit of a balance of power is imagined to be as likely to provoke wars as to prevent them, and a very equal balance of power may simply insure that a war will be peculiarly protracted and destructive. The First World War is sometimes imagined to be a war both caused and protracted by balance-of-power policies, while the Second World War is often imagined as the horrific result of insufficient attention to the maintenance of a dissuasive balance of power. The phrase dates to at least 1701, was memorably expressed in an essay of Hume’s (*Of the Balance of Power*) in 1752, is clearly imagined to exert pressure on political actors as early as Thucydides’ *The Peloponnesian War*, and is sometimes considered one of the core theories of international relations. We shall look at different versions of the theory and at some of the history that the theories attempt to explain, particularly the outbreak and prevention of wars, some sequences of diplomatic history, and arms races.

## The U.S. Constitution: Interpretation and History

**Jeffrey Miller**

*Lecture, Open—Spring*

This lecture course examines how the structure of our government and the guarantees of our liberties have been shaped by history, political philosophy, and experience. We will study the Constitution, related documents, and Supreme Court decisions interpreting the Constitution. The course should be considered by students interested in American history, government, politics, and intellectual analysis. Lectures will combine presentations by the instructor, discussion, and Socratic dialogue to develop analytical skills. Grades will be based on open-book midterm and final exams in which students will be asked to write a Supreme Court opinion resolving a constitutional issue.

## Tudor England: Politics, Gender, and Religion. An Introductory Workshop in Doing History

*Open—Spring*

Sixteenth-century England experienced radical shifts in intellectual life, profound religious upheavals, and the first successful experiment in English history of a woman ruler. These developments, part of the broader European movements of Renaissance and Reformation, continue to shape our lives. To sharpen what is distinctive about England's legacies, we will ask the following questions: How was the Renaissance humanist movement that began in Italy transformed by those debating how Tudor religion and society ought to be reformed? How did Luther's insights and heroism shape the Reformation on the continent? Did Lutheranism take hold in England? *The Bible* in English: Since 2011 is the 400th anniversary of the King James Bible, shouldn't we give credit to the scholar and reformer in Henry VIII's reign—William Tyndale—who really deserves credit for the most influential book in the English language? In all these momentous changes, how important were the desires and deeds of individual Tudors: Henry VIII, his six wives, his three children—Edward, Mary, and Elizabeth? During the second part of the semester, Queen Elizabeth's reign will be the focus. Of special import will be her decision, outrageous to contemporaries, to be known as The Virgin Queen. A question: Could it be that she was successful politically precisely because she turned what was deemed her greatest liability—her sex—into her greatest asset? Distinguished biographies and famous plays and films will be resources. Much of our reading will be in primary sources by Lorenzo Valla, Erasmus, Luther, William Tyndale, Thomas More, Thomas Cromwell, Queen Elizabeth. In a series of workshop sessions, we will try our hands at doing biography and history, as we help each other reconstruct out of primary sources a profound

crisis confronting the young Elizabeth. Many of her advisors and many in her House of Commons and in her House of Lords were arrayed against her. Feeling deserted by those she thought supported her, she stood alone against hundreds of the most powerful men in the kingdom throughout a crisis in which that age's anxieties about politics, gender, and religion overlapped.

## “Mystic Chords of Memory”: Myth, Tradition, and the Making of American Nationalism

**Eileen Ka-May Cheng**

*Open—Year*

Is history just a memory of memories? The course will explore this question by looking at how Americans have remembered and mythologized important events and individuals in the nation's history. One of the best-known such myths is the story of George Washington and the cherry tree. On being questioned by his father about who chopped down the cherry tree, Washington confessed that he had done it, telling his father, “I cannot tell a lie.” Ironically, however, this story was itself a fabrication. We must also not forget “Honest Abe,” where the theme of “honesty” recurs. Why have such myths been so important to the American national identity? For example, was Washington's purported truthfulness a way of creating a sense of transparency and a bond of trust between the people and their democratically elected government? The course will address such questions by looking at the construction and function of tradition and myth, as well as the relationship between myth and tradition in American culture from the colonial period to World War II. We will examine some of the specific myths and traditions that Americans invented, beginning with the story of Pocahontas and John Smith and ending with the image of World War II as “The Good War.” The course will pay special attention to the mythologization of the American Revolution and the “Founding Fathers” and the myth of the self-made man, examining how figures such as George Washington, Benjamin Franklin, Andrew Jackson, and Abraham Lincoln both contributed to and embodied these myths. We will consider how and why myths about these events and individuals were created and the extent to which they corresponded to social reality. The course will study how these myths both unified and divided Americans, as different groups used the same myths for conflicting social purposes. And finally, we will examine what these myths revealed about how Americans defined the nation's identity. Was the United States a nation bound by “mystic chords of memory,” as Lincoln so poetically claimed, or were Americans ultimately a “present-minded people,” defined by their rejection of the past? More precisely, did Americans view the very notion of

tradition as an impediment to the unlimited possibilities for growth and the actualization of their “manifest destiny”?

# International Studies

## 2002-2003

Full descriptions of the courses may be found under the appropriate disciplines.

**African Spaces: Architecture and Power South of the Sahara** (p. 31), Dominique Malaquais *Art History*

**Arab Politics in the Age of Dictators** (p. 279), Fawaz Georges *History*

**Chinese History: Tradition and Transformation** (p. 62), Ellen Nesar *Asian Studies*

**Contemporary African Politics** (p. 597), Elke Zuern *Politics*

**Contemporary Japanese Society** (p. 728), Eri Fujieda *Sociology*

**Development and Underdevelopment** (p. 176), Jamee K. Moudud *Economics*

**Diplomacy and Intelligence in Modern History** (p. 280), Jefferson Adams *History*

**Doctor Diviners and Traditional Healers: A History of Science and Medicine in Africa** (p. 280), Mary Dillard *History*

**Economic Issues in the Euroland** (p. 176), David Jestaz *Economics*

**Ends of Empire: Britain in the Twentieth Century** (p. 280), Persis Charles *History*

**First Year Studies: Economic Globalization: Claims and Controversies** (p. 177), Jamee K. Moudud *Economics*

**Gender and Nationalisms** (p. 728), Shahnaz Rouse *Sociology*

**Greeks, Romans, and Barbarians** (p. 31), David Castriota *Art History*

**Introduction to Development Studies: The Political Ecology of Development** (p. 252), Joshua Muldavin *Geography*

**Labor Law and Transnational Solidarity in an Era of Globalization** (p. 693), K. Dean Hubbard, Jr. *Public Policy*

**Latin America: Century of Revolution** (p. 282), Matilde Zimmermann *History*

**Marx and Marxisms: Social Movements and Social Change in Theory and Practice** (p. 729), Shahnaz Rouse *Sociology*

**Modern Architecture and Its Cities** (p. 32), Joseph C. Forte *Art History*

**Orientalism** (p. 62), Sandra Robinson *Asian Studies*

**Pilgrimage and Tourism** (p. 62), Sandra Robinson *Asian Studies*

**Profiles of Islamic Revolutionaries** (p. 283), Fawaz Georges *History*

**Race, Class, and Gender in Latin American History** (p. 283), Matilde Zimmermann *History*

**State-Building, Human Rights, and Governance: Reconstructing Afghanistan** (p. 285), Charles Norchi *History*

**The Art of Islam** (p. 33), David Castriota *Art History*

**The Buddhist Tradition** (p. 700), T. Griffith Foulk *Religion*

**The Cuban Revolution: History, Culture, Politics** (p. 286), Matilde Zimmermann *History*

**The Economic History of the European Union** (p. 177), David Jestaz *Economics*

**The Geography of Contemporary China and Its Place in a Globalizing World Economy** (p. 252), Joshua Muldavin *Geography*

**The Political Ecology of Southeast Asia: Water Temples, Opium, and Agent Orange** (p. 199), Charles Zerner *Environmental Studies*

**The Politics of Immigration** (p. 599), Monica Varsanyi *Politics*

**Twentieth-Century Europe** (p. 287), Jefferson Adams *History*

**Views of Twentieth-Century Latin America Through Literature and Film** (p. 753), Maria Negroni *Spanish*

**Western Discourses — African Conflicts** (p. 600), Elke Zuern *Politics*

**Women, Family, and Gender in Chinese History** (p. 63), Ellen Nesar *Asian Studies*

**Writing India: Nation and Narration** (p. 63), Sandra Robinson *Asian Studies*

## 2003-2004

Full descriptions of the courses may be found under the appropriate disciplines.

**Art and Myth in Ancient Greece** (p. 34), David Castriota *Art History*

**Between Civilization and Barbarism: Argentina 1810-2003** (p. 288), Jorge Nallim *History*

**Blood, Soil, and Race: Jewish and German Nationalism in the Twentieth Century** (p. 288), Deborah Hertz *History*

**Chan and Zen Buddhism** (p. 701), T. Griffith Foulk *Religion*

**Comparative Populisms in Twentieth-Century Latin America: Mexico, Brazil, Argentina** (p. 288), Jorge Nallim *History*

**Continuity and Change in the World Community: Policy Implications** (p. 289), Charles Norchi *History*

**Decentering the Nation: State and Society in Latin America** (p. 289), Jorge Nallim *History*

**Divine Doctors and African Ideas: A History of Science, Technology, and Health in Africa** (p. 290), Mary Dillard *History*

**Francophone Voices: "Un-French" Narratives** (p. 233), Angela Moger *Literature, French*

Gender, Education, and Identity in Modern Africa (p. 291), Mary Dillard *History*

Harvest! Land, Labor, and Natural Resources in Latin American History (p. 291), Matilde Zimmermann *History*

Ideology and Revolution in Modern History (p. 292), Jefferson Adams *History*

Imagining Imperialism: Some Interdisciplinary Perspectives (p. 413), Fredric Smoler *Literature, History*

Imagining War: Studies in European Literature and History (p. 413), Fredric Smoler *Literature, History*

International Law and Human Rights in Historical Perspective (p. 292), Charles Norchi *History*

International Relations: Beyond War (p. 601), Elke Zuern *Politics*

Introduction to Global Studies: Ideas of Freedom (p. 292), Mary Dillard *History*, Kasturi Ray *Global Studies*

Islam (p. 702), Kristin Zahra Sands *Religion*

Japanese Religion and Culture (p. 702), T. Griffith Foulk *Religion*

Language and Religious Experience (p. 559), Nancy Baker *Philosophy*

Latinos: Politics and Culture in the U.S. (p. 9), Maria Elena Garcia *Anthropology*

Literature in Spanish: Atlantic Crossings: The Pan-Hispanic Canon (p. 755), Eduardo Lago *Spanish Literature of Exile* (p. 414), Bella Brodzki *Literature*

Magic, Science, and Religion in European Civilization (p. 293), Leah DeVun *History*

Modern Japanese Literature (p. 416), Sayuri I. Oyama *Japanese*

Politics and the Postwar American Novel (p. 416), Fredric Smoler *Literature, History*

Postwar Japanese Literature (p. 416), Sayuri I. Oyama *Japanese*

Readings in Daoism: <i>The Zhuangzi</i> (p. 64), Ellen Neskari *Asian Studies*

Religion in the Making of Europe (p. 293), Roman Art and Cultural Transformation: Pagans, Jews, and Christians from the Age of Augustus to the Rise of Islam (p. 35), David Castriota *Art History*

Smith, Marx, and Keynes (p. 180), Marilyn Power *Economics*

The Geography of Contemporary China: From Revolution to Tian'anmen, from Socialism to Market Economy, from Tibet to Hong Kong (p. 253), Joshua Muldavin *Geography*

Twentieth-Century German Literature (p. 266), Roland Dollinger *German*

Writers and States (p. 296), Charles Norchi *History*

"Dulce Sombra Oscura": Introduction to Cuba (p. 755), Isabel de Sena *Literature*

## 2004-2005

Full descriptions of the courses may be found under the appropriate disciplines.

Anthropology of Latin America (p. 11), Maria Elena Garcia *Anthropology*

Based on a True Story? Latin American History Through Film (p. 297), Matilde Zimmermann *History*

Building Empires, Disputing Power: A History of Colonial Latin America (p. 297), Jorge Nallim *History*

Chinese History: Tradition and Transformation (p. 65), Ellen Neskari *Asian Studies*

Collective Violence and Political Change (p. 604), Elke Zuern *Politics*

Contested Nations: The Social History of Contemporary Latin America (p. 297), Jorge Nallim *History*

Double-Header: A Dual Perspective on the Literatures of Hispanics and Luso Brazilians (p. 420), Eduardo Lago *Spanish*, Ernesto Mestre *Writing*

Early Modern Europe: New Systems of Order for a World Out of Joint (p. 298), Philip Swoboda *History*

Eastern Europe: Peoples, States, Nations (p. 298), Philip Swoboda *History*

Empires to Nations: Inventing the Modern Middle East (p. 298), Fawaz Georges *History*

Espionage in the Twentieth Century (p. 299), Jefferson Adams *History*

Europe Since 1945 (p. 299), Jefferson Adams *History*

First-Year Studies: Africa in the International System (p. 604), Elke Zuern *Politics*

First-Year Studies: Living Islam (p. 703), Kristin Zahra Sands *Religion*

Global Africa: Theories and Cultures of Diaspora (p. 299), Mary Dillard *History*

Global Inequality, Under-development, and the State (p. 181), Jamee K. Moudud *Economics*

International Law and the World Community: Origins and Prospects (p. 299), Andrew R. Willard *History*

Introduction to Development Studies: The Political Ecology of Development (p. 254), Joshua Muldavin *Geography*

Islam in Europe and the United States (p. 703), Kristin Zahra Sands *Religion*

Language and Religious Experience (p. 562), Nancy Baker *Philosophy*

Peoples, Places, and Papers: Anthropology and History in East Africa (p. 13), Mary A. Porter *Anthropology*

Politics and the Postwar American Novel (p. 423), Fredric Smoler *Literature, History*

Profiles of Islamic Revolutionaries (p. 302), Fawaz Georges *History*

**Really Fantastic: Twentieth-Century Latin American "Fantastic" Short Fiction** (p. 423), Maria Negróni *Spanish History*

**Sickness and Health in Africa** (p. 303), Mary Dillard *History*

**The Cuban Revolution: History, Culture, Politics** (p. 303), Matilde Zimmermann *History*

**The Eagle and the "Backyard:" Readings on U.S.-Latin American Relations** (p. 303), Jorge Nallim *History*

## 2005-2006

Full descriptions of the courses may be found under the appropriate disciplines.

**African Art: Visualizing Power** (p. 39), Michelle Gilbert *Art History*

**America's Encounter with the World of Islam** (p. 305), Fawaz Gerges *History*

**Desire Across Boundaries: Race and Sexuality in the Postcolonial World** (p. 13), Mary A. Porter *Anthropology*

**Diplomacy and Intelligence in Modern History** (p. 306), Jefferson Adams *History*

**Economics: Mainstream and Radical Perspectives** (p. 182), Frank Roosevelt *Economics*

**First-Year Studies: Century of Revolution: Latin America Since 1898** (p. 307), Matilde Zimmermann *History*

**First-Year Studies: Empires to Nations: Inventing the Modern Middle East** (p. 307), Fawaz Gerges *History*

**First-Year Studies: Golden Age: From Empire to Don Quijote** (p. 429), Isabel de Sena *Literature*

**First-Year Studies: Introduction to Political Philosophy** (p. 607), David Peritz *Politics*

**First-Year Studies: Religion and Politics in China** (p. 67), Ellen Nesar *Asian Studies*

**Greeks, Romans, and Barbarians** (p. 41), David Castriota *Art History*

**History of Economic Thought** (p. 183), Marilyn Power *Economics*

**Images of India: Text/Photo/Film** (p. 68), Sandra Robinson *Asian Studies*

**Indigenous Anthropologies: Indigenous Struggles and Social Science in the Americas** (p. 14), Maria Elena Garcia *Anthropology*

**Introduction to Development Studies: The Political Ecology of Development** (p. 255), Joshua Muldavin *Geography*

**Making Threats: Biofears and the Social Production of Environmental Anxieties** (p. 204), Charles Zerner *Environmental Studies*

**Political Economics of the Environment** (p. 183), Marilyn Power *Economics*

**Readings in Daoism: Zhuangzi and His Followers** (p. 68), Ellen Nesar *Asian Studies*

**Revolution in Eastern Europe** (p. 310), Philip Swoboda *History*

**Revolution to Romanticism: Art in the Era of Napoleon** (p. 41), Lee MacCormick Edwards *Art History*

**The American Revolution** (p. 310), Eileen Ka-May Cheng *History*

**The Buddhist Tradition** (p. 706), T. Griffith Foulk *Religion*

**The Caribbean and the Atlantic World** (p. 310), Matilde Zimmermann *History*

**The Mass Media in U.S. Politics** (p. 608), Raymond Seidelman *Politics*

**The Qur'an and Its Interpretation** (p. 707), Kristin Zahra Sands *Religion*

**Twentieth-Century Europe** (p. 312), Jefferson Adams *History*

**Writing India: Transnational Narratives** (p. 69), Sandra Robinson *Asian Studies*

## 2006-2007

Full descriptions of the courses may be found under the appropriate disciplines.

**Reading China's Revolution Through Literature** (p. 70), Ellen Nesar *Asian Studies*

**The Two World Wars of the 20th Century: History and Literature** (p. 446), Fredric Smoler *Literature, History*

## 2008-2009

Full descriptions of the courses may be found under the appropriate disciplines.

**Across the Atlantic: Arts of the African Diaspora** (p. 48), Susan Kart *Art History*

**African Modernities** (p. 20),

**Art of the Americas: The Continents Before Columbus and Cortés** (p. 49), Susan Kart *Art History*

**Arts of the African Continent** (p. 49), Susan Kart *Art History*

**Chan (Zen) Buddhism in China** (p. 712), T. Griffith Foulk *Religion*

**Changing Places: Social/Spatial Dimensions of Urbanization** (p. 742), Shahnaz Rouse *Sociology*

**Chinese History: Tradition and Transformation** (p. 74), Ellen Nesar *Asian Studies*

**Conscience of the Nations: Classics of African Literature** (p. 459), William Shullenberger *Literature*

**Contemporary World Literatures: Fictions of the Yard** (p. 460), Alwin A. D. Jones *Literature*

**Crossing Borders and Boundaries: The Social Psychology of Immigration** (p. 666), Gina Philogene *Psychology*

**Culture Wars: Literature and the Politics of Culture**  
 Since the Late Nineteenth Century (p. 460),  
 Daniel Kaiser *Literature*

**Deadly Embrace: America's Encounter with the**  
**World of Islam** (p. 332), Fawaz Gerjes *History*

**Democratization and Inequality** (p. 615), Elke Zuern  
*Politics*

**Diplomacy and Intelligence in Modern**  
**History** (p. 332), Jefferson Adams *History*

**Dominance by Design: Technology, Environment, and**  
**War in an Age of Empire** (p. 208), Charles Zerner  
*Environmental Studies*

**First-Year Studies: Becoming Modern: Europe in the**  
**Nineteenth Century** (p. 332), Philip Swoboda  
*History*

**First-Year Studies: Empires to Nations: Inventing the**  
**Modern Middle East** (p. 332), Fawaz Gerjes  
*History*

**First-Year Studies: The Question of Culture:**  
**Anthropology** (p. 20),

**Food, Agriculture, Environment, and**  
**Development** (p. 258), Joshua Muldavin  
*Geography*

**Gender and Development: Politics, Violence, and**  
**Livelihoods in South Asian and African**  
**Societies** (p. 259), Kathryn Tanner *Geography*

**Gender and Nationalism(s)** (p. 742), Shahnaz Rouse  
*Sociology*

**Global Africa: Theories and Cultures of**  
**Diaspora** (p. 334), Mary Dillard *History*

**Globalization and Migration** (p. 743), Patrisia Macías  
*Sociology*

**Imagining Imperialism: Some Interdisciplinary**  
**Perspectives** (p. 462), Fredric Smoler *Literature,*  
*History*

**International Relations: Beyond War** (p. 615), Elke  
 Zuern *Politics*

**Introduction to Development Studies: The Political**  
**Ecology of Development** (p. 259), Joshua  
 Muldavin *Geography*

**Introduction to Muslim Thought and**  
**Cultures** (p. 712), Kristin Zahra Sands *Religion*

**Japanese Religion and Culture** (p. 712), Sarah Horton  
*Religion*

**Jewish Life in Eastern Europe** (p. 712), Glenn Dynner  
*Religion*

**Latin America Otherwise: The Ethnographer's**  
**Craft** (p. 21), Christopher Garces *Anthropology*

**Love™, Ltd.: Charity, Philanthropy, and**  
**Humanitarianism** (p. 21), Christopher Garces  
*Anthropology*

**Militarization/Demilitarization** (p. 21), Christopher  
 Garces *Anthropology*

**Modern Political Theory and the Development of**  
**International Law** (p. 615),

**Political Economics of the Environment: Sustainable**  
**Development** (p. 190), Marilyn Power *Economics*

**The Contemporary Practice of International**  
**Law** (p. 335), Viviane Meunier *History*

**The Geography of Water: Global Rivers and "Saving**  
**the Homeland"** (p. 260), Kathryn Tanner  
*Geography*

**The Holocaust** (p. 714), Glenn Dynner *Religion*

**The Music of What Happens: Alternate Histories and**  
**Counterfactuals** (p. 466), Fredric Smoler  
*Literature, History*

**The Political Economy of the State: The Welfare**  
**State and Prisons** (p. 191), Jamee K. Moudud  
*Economics*

**Twentieth-Century Europe** (p. 336), Jefferson Adams  
*History*

**Winds of Doctrine: Europe in the Age of the**  
**Reformation** (p. 337), Philip Swoboda *History*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

**Europe and Africa: Colonialism and Modernity in**  
**19th-Century Art** (p. 52), Susan Kart *Art History*

**Gender, Education and Opportunity in**  
**Africa** (p. 342), Mary Dillard *History*

**Growth, Distribution, and Fiscal Policy: Current**  
**Debates in Political Economy, Part 1** (p. 191),  
 Jamee K. Moudud *Economics*

**History of the Cuban Revolution(s), 1898 to**  
**Today** (p. 343), Matilde Zimmermann *History*

**Ideology and Revolution in Modern History** (p. 343),  
 Jefferson Adams *History*

**Images of India: Text/Photo/Film** (p. 76), Sandra  
 Robinson *Asian Studies*

**International Inequalities, Economic Development,**  
**and the Role of the State** (p. 192), Jamee K.  
 Moudud *Economics*

**Language, Culture, and Interaction** (p. 23), Aurora  
 Donzelli *Anthropology*

**Linguistic Anthropology** (p. 23), Aurora Donzelli  
*Anthropology*

**Money, Financial Crises, and Monetary Policy:**  
**Current Debates in Political Economy, Part**  
**2** (p. 192), Jamee K. Moudud *Economics*

**Occult Economies in Sub-Saharan Africa** (p. 23),

**Policy in Theory and Practice: Environment and**  
**Development** (p. 261), Joshua Muldavin  
*Geography*

**Reading China's Revolutions through**  
**Literature** (p. 76), Ellen Neskar *Asian Studies*

**The Contemporary Practice of International**  
**Law** (p. 346),

**The Question of the Commons** (p. 210), Charles  
 Zerner *Environmental Studies*

**The Two World Wars of the 20th Century: History and Literature** (p. 476), Fredric Smoler *Literature, History*

**Writing India: Transnational Narratives** (p. 77), Sandra Robinson *Asian Studies*

## 2010-2011

Full descriptions of the courses may be found under the appropriate disciplines.

**¡Sí Se Puede! Labor and Politics in Modern Latin America** (p. 347), Matilde Zimmermann *History* 1919 (p. 347),

**American Elections and Political Institutions in the 21st Century** (p. 618), Samuel Abrams *Politics*

**American Political Culture: In History and Today** (p. 619), Samuel Abrams *Politics*

**Based on a True Story? Latin American History Through Film** (p. 347), Matilde Zimmermann *History*

**Borderlands: Histories of Race and Gender in the U.S. Southwest** (p. 348), Priscilla Murolo *History*

**Changing Places: Social/Spatial Dimensions of Urbanization** (p. 746), Shahnaz Rouse *Sociology*

**Chinese Philosophy: The Mind and Human Nature** (p. 77), Ellen Neskar *Asian Studies*

**Collective Violence and Political Change** (p. 619), Elke Zuern *Politics*

**Contemporary African Literatures: Bodies & Questions of Power** (p. 478), Alwin A. D. Jones *Literature*

**Contemporary African Politics** (p. 620), Elke Zuern *Politics*

**Culture, Power, and Violence in Latin America** (p. 24), Deanna Barenboim *Anthropology*

**Diplomacy and Intelligence in Modern History** (p. 348), Jefferson Adams *History*

**Dynamics of Power** (p. 747), Patrisia Macías *Sociology*

**Economic Systems in History and Theory** (p. 193), Frank Roosevelt *Economics*

**Embodiment and Biological Knowledge: Public Engagement in Medicine and Science** (p. 747), Sarah Wilcox *Sociology*

**Europe Since 1945** (p. 348), Jefferson Adams *History*

**Fantastic Gallery: 20th-Century Latin American Short Fiction** (p. 478), Maria Negroni *Spanish*

**First-Year Studies: Cultures of Nature: Environmental Representations and Their Consequences** (p. 210), Charles Zerner *Environmental Studies*

**First-Year Studies: Democracy and Diversity** (p. 620), David Peritz *Politics*

**First Year Studies: Global Inequalities, Economic Development, and the Role of the State** (p. 193), Jamee K. Moudud *Economics*

**Food, Agriculture, Environment, and Development** (p. 261), Joshua Muldavin *Geography*

**Gender, Education and Opportunity in Africa** (p. 350), Mary Dillard *History*

**Global Feminisms** (p. 480), Una Chung *Literature*

**Globalization and Migration** (p. 747), Patrisia Macías *Sociology*

**Hunger and Excess: Histories, Politics, and Cultures of Food** (p. 350), Persis Charles *History*, Charles Zerner *Environmental Studies*

**Introduction to Development Studies: The Political Ecology of Development** (p. 262), Joshua Muldavin *Geography*

**Introduction to Economic Theory and Policy** (p. 194), Marilyn Power *Economics*

**Investigating Culture** (p. 25),

**Justice, Legitimacy, Power, Action: Readings in Contemporary Political Theory** (p. 621), David Peritz *Politics*

**Language and Race** (p. 25), Aurora Donzelli *Anthropology*

**Language and the Politics of Everyday Life** (p. 25), Aurora Donzelli *Anthropology*

**Macroeconomic Theory and Policy** (p. 194), Marilyn Power *Economics*

**New World Studies: Maroons, Rebels & Pirates of the C'bbean** (p. 483), Alwin A. D. Jones *Literature*

**On Representing Indigenous Cultures: Latin America and Beyond** (p. 26), Deanna Barenboim *Anthropology*

**Picturing Nature: Poetics and Politics of Environmental Imagery** (p. 211), Charles Zerner *Environmental Studies*

**Political Economics of the Environment: Sustainable Development** (p. 194), Marilyn Power *Economics*

**Reading Ōe Kenzaburō and Murakami Haruki** (p. 484), Sayuri I. Oyama *Japanese*

**Religion, Ethics, and Conflict** (p. 717), Kristin Zahra Sands *Religion*

**Rethinking Malcolm X: Imagination and Power** (p. 351), Komozi Woodard *History*

**Sickness and Health in Africa** (p. 352), Mary Dillard *History*

**Standing On My Sisters' Shoulders: Women in the Black Freedom Struggle** (p. 352), Komozi Woodard *History*

**Technological Imaginaries: Aesthetics and Politics of "Science Fiction"** (p. 485), Una Chung *Literature*

**The Cold War in History and Film** (p. 352), Jefferson Adams *History*

**The Contemporary Practice of International Law** (p. 352),

**The Evolution of Humanitarian Law and Human Rights** (p. 353),



The Founders and the Origins of American Politics (p. 353), Eileen Ka-May Cheng *History*

The Literatures of Russian and African-American Soul: Pushkin and Blackness, Serfs and Slaves, Black Americans and Red Russia (p. 486), Melissa Frazier *Russian, Literature*

The Political Economy of the Welfare State and Prisons (p. 195), Jamee K. Moudud *Economics*

Topics in Marxian and Post Keynesian Economics (p. 195), Jamee K. Moudud *Economics*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 748), Shahnaz Rouse *Sociology*

Western Discourses: African Conflicts and Crises (p. 621), Elke Zuern *Politics*

"Not by Fact Alone": The Making of History (p. 354), Eileen Ka-May Cheng *History*

## 2011-2012

Full descriptions of the courses may be found under the appropriate disciplines.

African American Literature Survey (1789-2011) (p. 487), Alwin A. D. Jones *Literature*

Ancient Israelite Epic (p. 717), Cameron C. Afzal *Religion*

Arts of the African Continent (p. 58), Susan Kart *Art History*

Arts of the Americas: The Continents Before Columbus and Cortés (p. 59), Susan Kart *Art History*

Beyond the Matrix of Race: Psychologies of Race and Ethnicity (p. 685), Linwood J. Lewis *Psychology*

Bitter Victories, Sweet Defeats (p. 78), Kevin Landdeck *Asian Studies*

Children's Health in a Multicultural Context (p. 686), Linwood J. Lewis *Psychology*

Chinese Philosophy: Tao, Mind, and Human Nature (p. 78), Ellen Neskar *Asian Studies*

Cinema and Society in the Middle East and North Africa (p. 354), Hamid Rezai *Politics*

Collective Violence and Post-Conflict Reconciliation (p. 622), Elke Zuern *Politics*

Conscience of the Nations: Classics of African Literature (p. 489), William Shullenberger *Literature*

Creating New Blackness: The Expressions of the Harlem Renaissance (p. 489), Alwin A. D. Jones *Literature*

Democracy and Diversity (p. 622), David Peritz *Politics*

Empire to Nation (p. 79), Kevin Landdeck *Asian Studies*

Experiment and Scandal: The 18th-Century British Novel (p. 490), James Horowitz *Literature*

Field Methods in the Study of Language and Culture (p. 27), Aurora Donzelli *Anthropology*

First-Year Studies: Cultures and Arts of India (p. 79), Sandra Robinson *Asian Studies*

First-Year Studies: Political Economics of the Environment (p. 195), Marilyn Power *Economics*

First-Year Studies: The American Polity (p. 622), Samuel Abrams *Politics*

First-Year Studies: Utopia (p. 492), Una Chung *Literature*

First-Year Studies: "In the Tradition": An Introduction to African American History and Black Cultural Renaissance (p. 355), Komozi Woodard *History*

Food, Agriculture, Environment, and Development (p. 262), Joshua Muldavin *Geography*

France and Germany in the 20th Century (p. 355), Jefferson Adams *History*

From Republicanism to Authoritarianism: Re-Viewing the Spanish Civil War (p. 750), Shahnaz Rouse *Sociology*

Gender, Education, and Opportunity in Africa (p. 356), Mary Dillard *History*

Harvest: A Social History of Agriculture in Latin America (p. 356), Matilde Zimmermann *History*

Hunger and Excess: Histories, Politics, and Cultures of Food (p. 212), Charles Zerner *Environmental Studies*, Persis Charles *History*

Ideas of Africa: Africa Writes Back (p. 357), Mary Dillard *History*

Ideas of Africa: Africa Writes Back (p. 357), Mary Dillard *History*

Images of India: Text/Photo/Film (p. 79), Sandra Robinson *Asian Studies*

Imagining War (p. 493), Fredric Smoler *Literature, History*

Imperial Russia: Power and Society (p. 357), Philip Swoboda *History*

Introduction to Development Studies: The Political Ecology of Development (p. 263), Joshua Muldavin *Geography*

Introduction to Economic Theory and Policy (p. 196), Kim Christensen *Economics*

Islam and the Muslim World (p. 718), Kristin Zahra Sands *Religion*

Jewish Life in Eastern Europe (p. 718), Glenn Dynner *Religion*

Jewish Mysticism From Antiquity to the Present (p. 719), Glenn Dynner *Religion*

Language, Culture, and Performance (p. 28), Aurora Donzelli *Anthropology*

Language and Race: Constructing the Self and Imagining the Other in the United States and Beyond (p. 28), Aurora Donzelli *Anthropology*

Leisure and Danger (p. 357), Persis Charles *History*

Literature in Translation: Fantastic Gallery: 20th-Century Latin American Short Fiction (p. 493), Maria Negroni *Spanish*

- Literature in Translation: "Because We Know That Language Exists": Roland Barthes and French Literature and Theory (1945-2011) (p. 493),** Eric Leveau *French*
- Looking at Leadership and Decision Making in the Political World (p. 623),** Samuel Abrams *Politics*
- Machines: A Critique of New Media (p. 493),** Una Chung *Literature*
- Making History of Non-Western Art History: Africa, Oceania, and the Americas (p. 59),** Susan Kart *Art History*
- Money and Financial Crises: Theory, History, and Policy (p. 196),** Jamee K. Moudud *Economics*
- Muslim Literature, Film, and Art (p. 719),** Kristin Zahra Sands *Religion*
- Performing Culture (p. 28),** Deanna Barenboim *Anthropology*
- Political Language and Performance (p. 29),** Aurora Donzelli *Anthropology*
- Public Stories, Private Lives: Methods of Oral History (p. 358),** Mary Dillard *History*
- Questions of the Commons: Interrogating Property (p. 213),** Charles Zerner *Environmental Studies*
- Rainbow Nation: Growing Up South African in the Apartheid and Post-Apartheid Eras (p. 689),** Kim Ferguson *Psychology*
- Reform and Revolution in the Contemporary Middle East and North Africa (p. 358),** Hamid Rezai *Politics*
- Revolution and Counterrevolution in Central America (p. 358),** Matilde Zimmermann *History*
- Sickness and Health in Africa (p. 359),** Mary Dillard *History*
- Smith, Marx, and Keynes (p. 197),** Marilyn Power *Economics*
- Spoken Wor(l)ds: African American Poetry From Black Arts to Hip Hop (1960-2012) (p. 495),** Alwin A. D. Jones *Literature*
- Studying Men and Masculinities (p. 690),** Linwood J. Lewis *Psychology*
- Sustainable Development (p. 198),** Marilyn Power *Economics*
- The Anthropology of Life Itself (p. 29),** Robert R. Desjarlais *Anthropology*
- The Black Arts Renaissance and American Culture: Rethinking Urban and Ethnic History in America (p. 359),** Komozi Woodard *History*
- The Cold War In History and Film (p. 360),** Jefferson Adams *History*
- The Legitimacy of Modernity? Basic Texts in Social Theory (p. 624),** David Peritz *Politics*
- The Political Economy of Global and Local Inequality: The Welfare State, Developmental State, and Poverty (p. 198),** Jamee K. Moudud *Economics*
- Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 751),** Shahnaz Rouse *Sociology*
- Writing India: Transnational Narratives (p. 80),** Sandra Robinson *Asian Studies*
- "Untied" Kingdom: British Literature Since 1945 (p. 497),** Fiona Wilson *Literature*

# Italian

## 2002-2003

### Advanced Italian: — Read the Book! See the Movie!"

**Judith P. Serafini-Sauli**

*Advanced—Year*

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture — regionalism, Sicily and the Mafia, Fascism and anti-Fascism, politics, and social representation. Class work will be supplemented by a grammar review based on "analisi logica" using Italian scholastic texts. Conference work can explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

### Beginning Italian

**Simone Marchesi**

*Open—Year*

This course is for students with no previous knowledge of Italian. Its goal is to give the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language — phonological, grammatical, syntactical — with practice in conversation, reading, composition, and translation. The readings are chosen from a range that includes journalistic prose, recipe books, the language of publicity, and literary prose and poetry, and use of the language will be encouraged through songs, games, and creative composition. Course work will be supplemented by computer activities and regular conversation and workshops with the language assistant. Conference work will be based large-ly on reading and writing.

### Intermediate Italian

**Judith P. Serafini-Sauli**

*Intermediate—Year*

This course will constitute a review of Italian grammar and an introduction to modern Italian literature and

culture. For each aspect of the grammar, we will use a text — chosen from writers such as Calvino, Eco, Moravia, Baricco — which will serve as a focus for culture, as well as elements of the language. Work on the Web is an integral part of the course for grammar exercises and research, as well as audio, video, and film. Each week students will present a short paper or a "Web piece." These might include topics such as planning a trip, writing a film review, creating a recipe, describing a sports event, as well as critical analysis of the literary texts. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation twice a week.

## 2003-2004

### Advanced Italian: "Read the Book! See the Movie!"

**Judith P. Serafini-Sauli**

*Advanced—Fall*

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture—regionalism, Sicily and the mafia, fascism and antifascism, politics and social representation. Class work will be supplemented by a grammar review based on "analisi logica" using Italian scholastic texts. Conference work can explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

### Beginning Italian

**Filippo Naitana**

*Open—Year*

This course is for students with no previous knowledge of Italian. Its goal is to give the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. The readings are chosen from a range that includes journalistic prose, recipe books, the language of publicity, and literary prose and poetry, and use of the language will be encouraged through songs, games, and

creative composition. Course work will be supplemented by computer activities and regular conversation and workshops with the language assistant. Conference work will be based largely on reading and writing.

## Intermediate Italian—Modern Italian Prose

*Judith P. Serafini-Sauli, Tristana Rorandelli*

*Intermediate—Year*

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar we will use a text—short stories, poems, songs, films, newspaper articles, plays, novels—that will serve as a focus for aspects of Italian culture, as well as elements of the language. Authors will include Calvino, Eco, Moravia, Pavese, Fo, and many others. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Each week students will present a short paper or a “Web piece.” These might include topics such as planning a trip, writing a film review, creating a recipe, describing a sports event, as well as critical analysis of the literary texts. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week.

## 2004-2005

### Beginning Italian

*Judith P. Serafini-Sauli*

*Open—Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook, and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made

available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

## Eros, Beauty, and the Pursuit of Happiness

*Filippo Naitana*

Passions have a vexed and compelling status in Western culture. They have been viewed as the very bricks of subjectivity as well as a threat to the individual's well-being and to social order. Authors throughout the ages have spoken of the war between passions and reason. Plato compared passions to wild horses and reason to the charioteer who must subdue them—indeed, politics, religion, medicine, and philosophy all created strategies for “timing” and thus taming human passions. What is it, exactly, that we find so frightening about them? Are they timeless and integral components of our humanity, or simply another product of culture, ultimately meaningless outside a specific net of symbols, values, and rules? To explore such questions, this course will focus on a characteristic element of the Western literary tradition: its inexhaustible fascination with Eros. We will examine some of most successful and long-lasting ideas about love and sexuality and how they intertwine with different conceptions of beauty and theories of happiness. Equal importance will be given to poetry and works of fiction, encompassing works from classical antiquity to the Renaissance. Readings will include selections from Sappho, Plato, Catullus, Ovid, Andre the Chaplain, Chrétien de Troyes, Guido Cavalcanti, Dante, Boccaccio, Michelangelo, Vittoria Colonna, and Pietro Aretino.

## Intermediate Italian—Modern Italian Prose

*Filippo Naitana*

*Intermediate—Year*

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar, we will use a text—short stories, poems, songs, films, newspaper articles, plays, novels—that will serve as a focus for aspects of Italian culture, as well as elements of the language. Authors will include Calvino, Eco, Moravia, Pavese, Fo, and many others. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Each week students will present a short paper or a “Web piece.” These might include topics such as planning a trip, writing a film review, creating a recipe, describing a sports event, as well as critical analysis of the literary texts. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week.

## Read the Book! See the Movie!

**Judith P. Serafini-Sauli**

*Advanced—Year*

This course is intended for students with proficiency in Italian who want to read works of Italian literature in the original, as well as continue their work in the language. The course is a study of some modern Italian narratives and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as language, cinema, and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture: regionalism, Sicily and the mafia, fascism and antifascism, politics, and social representation. We will also read some film theory, particularly theories of adaptation. Class work will be supplemented by a grammar review based on "analisi logica" using Italian scholastic texts. Conference work can explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

*Open to students with advanced proficiency in Italian.*

## 2005-2006

### Advanced Italian: "Read the Book! See the Movie!"

**Judith P. Serafini-Sauli**

*Advanced—Fall*

This course is intended for students with proficiency in Italian who want to read works of Italian literature in the original, as well as continue their work in the language. The course is a study of some modern Italian narratives and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language, cinema, and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture—regionalism, Sicily and the mafia, fascism and antifascism, politics and social representation. Examples of works are *Il Gattopardo*, *Il giardino dei Finzi-Contini*, *Sostiene Pereira*, and *Io non ho paura*. We will also read some film theory, particularly theories of adaptation. Class work will be supplemented by a grammar review based on "analisi logica" using Italian scholastic texts. Conference work can explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

*Open to students with advanced proficiency in Italian.*

## Beginning Italian

**Judith P. Serafini-Sauli, Tristana Rorandelli**

*Open—Year*

TWO SECTIONS

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook, and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

## Intermediate Italian—Modern Italian Prose

**Tristana Rorandelli**

*Intermediate—Year*

This intermediate-level course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of specific newspaper articles, music, and cinema, as well as modern Italian literature (i.e., short stories, poems, and passages from literary works) in the original language. Some of the literary works will include selections from Gianni Rodari, Carlo Castellaneta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, and Italo Calvino. In order to address the students' own writing skills, written compositions will also be required as an integral part of the course. The materials selected for the class, be they a literary text, a song, video, or grammar exercise, will be accessible at all times to the students through the course's "Web Board"; research on the Web

will be central to the course and will offer the basis for the weekly “Web piece,” a short paper on a particular topic. Conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants.

## **2006-2007**

### **Advanced Italian: Read the Book! See the Movie!**

**Judith P. Serafini-Sauli**

*Advanced—Fall*

This course is intended for students with proficiency in Italian who want to read works of Italian literature in the original, as well as continue their work in the language. The course will study some modern Italian narratives and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as language, cinema, and “translation.” The texts and films will be chosen to reflect a range of issues in modern Italian culture—regionalism, Sicily and the mafia, fascism and antifascism, politics and social representation—as well as consideration of the adaptation from literature to cinema. Class work will be supplemented by a grammar review based on “analisi logica” using Italian scholastic texts. Conference work can explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

*Open to students with advanced proficiency in Italian.*

### **Beginning Italian**

**Tristana Rorandelli, Judith P. Serafini-Sauli, Stefania Benzoni**

*Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, and syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook, and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of

publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

*Beginning.*

### **Intermediate Italian—Modern Italian Prose**

**Judith P. Serafini-Sauli**

*Intermediate—Year*

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar we will use a text—short stories, poems, songs, films, newspaper articles, plays, novels—which will serve as a focus for aspects of Italian culture, as well as elements of the language. Authors will include Calvino, Eco, Moravia, Pavese, Fo, and many others. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Each week students will present a short paper or a Web piece. These might include topics such as planning a trip, writing a film review, creating a recipe, describing a sports event, as well as critical analysis of the literary texts. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week with the Italian language assistants.

*Open to students with one year of college Italian or the equivalent.*

## **2007-2008**

### **Beginning Italian**

**Judith P. Serafini-Sauli, Tristana Rorandelli, Stefania Benzoni**

*Open—Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook and an array of supplementary

computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

*Ms. Serafini-Sauli, section 1*

*Ms. Benzoni, Ms. Rorandelli, section 2*

## Fascism, World War Two, and the Resistance in Twentieth-Century Italian Narrative and Cinema

**Tristana Rorandelli**

*Year*

This course is intended for advanced students of Italian who want to better their comprehension as well as their oral and written skills in the language. This will be achieved by reading literary works and watching films in the original language, producing written compositions, and also through in-class discussion of the material. The course examines the manner in which crucial historical events that occurred during the twentieth century (such as the rise and fall of fascism, World War II, and the Resistance) were represented within Italian literature and cinema of the time as well as throughout the decades following the end of the war (up to the 1970's). Literary texts will include those authored by Italo Calvino, Alba de Céspedes, Ignazio Silone, Vasco Pratolini, Renata Viganò, Cesare Pavese, Carlo Cassola, Beppe Fenoglio, Elio Vittorini, Elsa Morante, Alberto Moravia, and Carlo Levi. Films will include fascist propaganda and documentaries (from the Istituto Luce's archives), as well as films by Roberto Rossellini (his fascist-era war trilogy as well as his neorealist films), Paolo and Vittorio Taviani, Bernardo Bertolucci, Mario Camerini, and Alessandro Blasetti. Conference topics might include the study of a particular author, literary text, or film that might be of interest to the student. Conversation classes will be held with the language assistants. Literary texts will be available for purchase; critical material will be available through e-reserve.

*Open to students with advanced proficiency in Italian.*

## Modern Italian Prose

**Tristana Rorandelli**

*Intermediate—Year*

This intermediate-level course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of specific newspaper articles, music, and cinema, as well as modern Italian literature (i.e., short stories, poems, and excerpts from literary works) in the original language. Literary works will include selections from Alessandro Baricco, Gianni Rodari, Carlo Castellana, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi, Niccolò Ammaniti, and Italo Calvino. In order to address the students' own writing skills, written compositions will also be assigned and will constitute an integral part of the course. The materials selected for the course, be they a literary text, a song, video, or grammar exercise, will be accessible at all times to the students through the course's "Web Board"; research on the Web will be central to the course and will offer the basis for the weekly "Web piece," a short paper on a particular topic. Conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants.

## 2008-2009

### Beginning Italian

**Judith P. Serafini-Sauli, Tristana Rorandelli**

*Open—Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the

language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

*Ms. Serafini-Sauli, Section 1*  
*Ms. Rorandelli, Section 2*

## Depictions of Family Relations and Italian Society in Postwar Italian Women's Writings

**Tristana Rorandelli**

*Advanced—Year*

This course will examine the manner in which postwar Italian women authors represent the changing conditions of Italian society in the period following the end of fascism and World War II, a period characterized by the birth of the Republic, postwar reconstruction, and the 1950's and 1960's economic boom. More specifically, we will focus on the manner in which the women writers of this period portray family relations (i.e., the generational gap between those born and raised under fascism and those brought up in its wake, shifts in the traditional patriarchal value system, the changing role of women within Italian society) and observe how these social and familial transformations anticipate and influence the students' and women's movements of the 1960's and 70's. Literary texts will include those authored by Natalia Ginzburg, Elsa Morante, Alba de Céspedes, Anna Banti, Lalla Romano, and Dacia Maraini. This course is intended for advanced students of Italian who want to better their comprehension as well as their oral and written skills in the language. This will be achieved by reading literary works in the original language and producing written compositions, as well as through in-class discussion of the material. Conference topics might include the study of a particular author or literary text that might be of interest to the student. Conversation classes will be held with the language assistants. Literary texts will be available for purchase; critical material will be available through e-reserve.

*Open to students with advanced proficiency in Italian*

## Intermediate Italian, "Modern Italian Prose"

**Judith P. Serafini-Sauli**

*Intermediate—Year*

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar we will use a text—short stories, poems, songs, films, newspaper articles, plays, novels—which will serve as a focus for aspects of Italian culture, as well as elements of the language. Authors will include Calvino, Eco,

Moravia, Pavese, Fo, and many others. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Students will present "Web pieces" on topics such as planning a trip, writing a film review, creating a recipe, describing a sports event, etc. Students will also be expected to do critical analysis of literary texts. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week.

*Open to students with one year of college Italian or the equivalent.*

## 2009-2010

### Advanced Italian: Read the Book! See the movie!

**Judith P. Serafini-Sauli**

*Advanced—Fall*

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture—regionalism, Sicily and the Mafia, fascism and antifascism, politics, and social representation. Class work will be supplemented by a grammar review based on "analisi logica," using Italian scholastic texts. Conference work may explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

*Open to students with advanced proficiency in Italian.*

### Beginning Italian, Section 1

**Judith P. Serafini-Sauli**

*Open—Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition and translation. In addition to the basic Italian textbook, and an array of supplementary



computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

## **Beginning Italian, Section 2**

***Tristana Rorandelli***

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition and translation. In addition to the basic Italian textbook, and an array of supplementary computer and Internet material, the course will also include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

## **Intermediate Italian: Modern Prose**

***Tristana Rorandelli***

***Intermediate—Year***

This intermediate-level course aims at improving and perfecting the students' speaking, listening, reading, and writing skills, as well as their knowledge of Italy's contemporary culture and literature. In order to acquire the necessary knowledge of Italian grammar, idiomatic expressions, and vocabulary, students will be exposed to present-day Italy through the selection of modern Italian literature (i.e., short stories, poems, and passages from novels), as well as specific newspaper articles, music, and films in the original language. Some of the literary works will include selections from Alessandro Baricco, Gianni Rodari, Marcello D'Orta, Clara Sereni, Dino Buzzati, Stefano Benni, Antonio Tabucchi,

Alberto Moravia, Achille Campanile, and Italo Calvino. In order to address the students' writing skills, written compositions will be required as an integral part of the course. The materials selected for the class, whether a literary text, a song, or grammar exercise, will be accessible at all times to the students through myslc; research on the Web will be central to the course and will offer the basis for the weekly "Web piece," a short paper on a particular topic. Individual conference topics might include the study of a particular author, literary text, film, or any other aspect of Italian society and culture that might be of interest to the student. Conversation classes will be held twice a week with the language assistants.

## **2010-2011**

### **Advanced Italian: Read the Book! See the Movie!**

***Judith P. Serafini-Sauli***

***Advanced—Fall***

This course is intended for students with proficiency in Italian who want to study works of Italian literature in the original, as well as continue their work in the language. The course will study modern Italian novels and the films based on them. We will read the novels as linguistic, literary, and cultural texts and examine the films they inspired as both language and "translation." The texts and films will be chosen to reflect a range of issues in modern Italian culture—regionalism, Sicily and the Mafia, fascism and antifascism, politics, and social representation. Class work will be supplemented by a grammar review based on "analisi logica," using Italian scholastic texts. Conference work may explore Italian literature or Italian film and can also focus on further perfecting language skills. There will be emphasis on writing Italian through the frequent submission of short papers, and weekly conferences with the language assistant will offer additional opportunities to speak Italian.

*Advanced. Open to students with proficiency in Italian.*

### **Beginning Italian**

***Tristana Rorandelli, Judith P. Serafini-Sauli, Stefania Benzoni***

***Open—Year***

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian after the first month and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading,

composition, and translation. In addition to the basic Italian textbook and an array of supplementary computer and Internet material, the course will include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York are made available as possible. The course is for a full year, by the end of which students attain a basic competence in all aspects of the language.

*Open to any interested student.*

## **Intermediate Italian: Modern Italian Prose**

**Tristana Rorandelli**  
*Intermediate—Year*

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar, we will use a text—short stories, poems, songs, films, newspaper articles, plays, novels—that will serve as a focus for aspects of Italian culture, as well as elements of the language. Authors will include Calvino, Eco, Moravia, Pavese, Fo, and many others. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Each week, students will present a short paper or a “Web piece.” These might include topics such as planning a trip, writing a film review, creating a recipe, or describing a sports event, as well as critical analysis of the literary texts. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week.

*Intermediate.*

## **2011-2012**

### **Advanced Italian: Fascism, World War II, and the Resistance in 20th-Century Italian Narrative and Cinema**

**Tristana Rorandelli**  
*Advanced—Fall*

This course is intended for advanced students of Italian who want to better their comprehension of, as well as their oral and written skills in, the language. This will be achieved by reading literary works and watching films in the original language, producing written

compositions, and also through in-class discussion of the material. The course examines the manner in which crucial historical events that occurred during the 20th century—specifically the rise and fall of fascism, World War II, and the Resistance—were represented within Italian literature and cinema of the time, as well as throughout the decades following the end of the war (up to the 1970s). Literary texts will include those authored by Ignazio Silone, Vasco Pratolini, Italo Calvino, Mario Carli, Renata Viganò, Carlo Cassola, Beppe Fenoglio, Elio Vittorini, Alberto Moravia and Carlo Mazzantini. Films will include fascist propaganda and documentaries (from the Istituto Luce’s archives), as well as films by Roberto Rossellini (his fascist-era war trilogy, as well as his neo-realist films), Vittorio De Sica, Luigi Comencini, Paolo and Vittorio Taviani, Bernardo Bertolucci, Giuliano Montaldo, Ettore Scola, Luchino Visconti, Liliana Cavani, Pier Paolo Pasolini, and Federico Fellini. Conference topics may include the study of a particular author, literary text, or film that might be of interest to the student. Conversation classes will be held with the language assistants. Literary texts will be available for purchase; critical material will be available through e-reserve.

## **Beginning Italian**

**Judith P. Serafini-Sauli**  
*Open—Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian (after the first couple of weeks) and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook and an array of supplementary computer and Internet material, the course will include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work (in group) is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York City are made available when possible. By the end of this yearlong course, students will attain a basic competence in all aspects of the language.

## Beginning Italian

*Tristana Rorandelli, Stefania Benzoni*

*Open—Year*

This course is for students with no previous knowledge of Italian. It aims at giving the student a complete foundation in the Italian language, with particular attention to the oral and written communication of everyday use and to all aspects of Italian culture. The course will be conducted in Italian (after the first couple of weeks) and will involve the study of all the basic structures of the language—phonological, grammatical, syntactical—with practice in conversation, reading, composition, and translation. In addition to the basic Italian textbook and an array of supplementary computer and Internet material, the course will include texts from prose fiction, poetry, journalistic prose, songs, films, recipe books, and the language of publicity. Conference work (in group) is largely based on reading and writing, and the use of the language is encouraged through games and creative composition. In addition to class and group conference, the course also has a conversation component in regular workshops with the language assistants. Supplementary activities such as opera and relevant exhibits in New York City are made available when possible. By the end of this yearlong course, students will attain a basic competence in all aspects of the language.

## Intermediate Italian: Modern Italian Prose

*Judith P. Serafini-Sauli*

*Intermediate—Year*

This course will constitute an in-depth review of Italian grammar and an introduction to modern Italian literature and culture. For each aspect of the grammar, we will use a text, short stories, poems, songs, films, newspaper articles, plays, and novels that will serve as a focus for aspects of Italian culture, as well as for elements of the language. Work on the Web is an integral part of the course for grammar exercises and research, as well as a source for audio, video, and film. Web activities will include topics such as planning a trip, writing a film review, creating a recipe, or describing a sports event. Writing assignments will include critical analysis of literary texts as they evolve from the weekly reading assignments of authors such as Calvino, Eco, Moravia, Pavese, Fo, and many others. Conference work will focus on an author, a genre, or a topic of particular interest to the student. All students attend conversation sections twice a week.

# Japanese

## 2002-2003

### Beginning Japanese

**Sayuri I. Oyama**

*Open—Year*

In this course, students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and basic kanji) in Japanese. While class time and conference work will be devoted primarily to language practice in Japanese, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning.

## 2003-2004

### Beginning Japanese

**Sayuri I. Oyama**

*Open—Year*

This course is for students with no previous knowledge of Japanese. In this course, students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and basic kanji) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning.

### Intermediate Japanese

**Sayuri I. Oyama**

*Intermediate—Year*

This course is designed for students who have completed Beginning Japanese or its equivalent. In this course students will continue to develop their skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content.

Full descriptions of the courses may be found under the appropriate disciplines.

**Modern Japanese Literature (p. 416), Sayuri I. Oyama**  
*Japanese*

**Postwar Japanese Literature (p. 416), Sayuri I. Oyama**  
*Japanese*

## 2004-2005

### Beginning Japanese

**Herschel Miller**

*Open—Year*

This course is for students with no previous knowledge of Japanese. In this course students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and basic kanji) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning.

### Intermediate Japanese

**Herschel Miller**

*Intermediate—Year*

This course is designed for students who have completed Beginning Japanese or its equivalent. In this course students will continue to develop their skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content.

## 2005-2006

### Advanced Japanese

**Sayuri I. Oyama**

*Advanced—Spring*

This course aims to further develop students' Japanese proficiency in aural and reading comprehension, in addition to speaking and writing skills. Activities for the course include listening to and discussing television programs and films; writing and performing dialogues and speeches; reading essays, newspaper articles, and short stories; writing a diary, letters, and short essays. Students will also gain experience in using kanji-English dictionaries, as well as other reference dictionaries, as they begin tackling Japanese texts without glosses.

### Beginning Japanese

**Sayuri I. Oyama**

*Open—Year*

This course is for students with no previous knowledge of Japanese. In this course students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and basic kanji) in Japanese. While class time and weekly conference meetings will be

devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning.

## Intermediate Japanese

**Herschel Miller**

*Intermediate—Year*

This course is designed for students who have completed Beginning Japanese or its equivalent. In this course students will continue to develop their skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content.

## 2006-2007

## Beginning Japanese

**Kuniko Katz**

*Open—Year*

This course is for students with no previous knowledge of Japanese. In this course, students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and basic kanji) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning.

*Open to any interested student.*

## Intermediate Japanese

**Herschel Miller**

*Intermediate—Year*

This course is designed for students who have completed Beginning Japanese or its equivalent. In this course, students will continue to develop their skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content.

*Intermediate.*

## Readings in the Japanese Language

**Herschel Miller**

*Advanced—Fall*

This course is not for native readers of Japanese but for third-year Japanese language students. It will use no language textbook, utilizing instead a selection of actual texts written in Japanese for native Japanese readers. Most will be literary texts (short stories, novels, and poems). We will adopt a two-pronged strategy: first, selected shorter texts to be closely read and precisely translated into English; and second, one or more longer texts to be swiftly read through for general comprehension and summarized rather than translated. Narrative, rather than rote memorization, will be the vehicle for language learning here. Presuming that the thirst to understand and follow specific narratives is the primary motive force behind the learning of any language, this approach capitalizes on that natural human thirst to accelerate the learning of written Japanese. Students will need both a good electronic dictionary and a copy of Andrew N. Nelson's *Japanese-English Character Dictionary*. After a rapid introduction to kanji lookup skills, we will dive right into close reading of some short texts, meanwhile starting also on a longer text to be read for general comprehension only.

*Advanced.*

## 2007-2008

## Beginning Japanese

**Kuniko Katz**

*Open—Year*

This course is for students with no previous knowledge of Japanese. In this course, students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (katakana, hiragana, and basic kanji) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week in small groups with a language assistant, a mandatory component of the course.

*Beginning. Open to any interested student.*

## Intermediate Japanese

**Sayuri I. Oyama**

*Intermediate—Year*

This course is designed for students who have completed Beginning Japanese or its equivalent. In this course, students will continue to develop their skills in speaking, listening, reading, and writing while

expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week in small groups with a language assistant, a mandatory component of the course.

## Readings in the Japanese Language

**Herschel Miller**

*Advanced—Fall*

This course is not for native readers of Japanese but for third-year Japanese language students. It will use both a standard language textbook and also a selection of actual texts (mostly literary) written in Japanese for native Japanese readers. We will adopt a three-pronged strategy: first, guided readings from a textbook, with memorization of grammar patterns, vocabulary, and kanji; second, selected shorter texts to be closely read and precisely translated into English; and third, one or more longer texts to be swiftly read through for general comprehension and summarized rather than translated. Students will need both a good electronic dictionary and a copy of Andrew N. Nelson's *Japanese-English Character Dictionary*. After a rapid introduction to kanji lookup skills and a review of the more important radicals, we will dive right into our short readings, starting also on a longer text to be read for general comprehension only.

## 2008-2009

### Advanced Japanese

**Herschel Miller, Kuniko Katz**

*Advanced—Year*

This course aims to further develop students' Japanese proficiency in aural and reading comprehension, in addition to speaking and writing skills. Activities include listening to and discussing television programs and films; writing and performing dialogues and speeches; reading essays, newspaper articles, and short stories; writing a diary, letters, and short essays. Students will also gain experience in using kanji-English dictionaries, as well as other reference dictionaries, as they begin tackling Japanese texts without glosses. Classes will be conducted in Japanese.

Ms. Katz, *Fall Semester*

Mr. Miller, *Spring Semester*

## Beginning Japanese

**Kuniko Katz**

*Open—Year*

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (*katakana*, *hiragana*, and basic *kanji*) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week in small groups with a language assistant, a mandatory component of the course.

*Beginning. Open to any interested student.*

## Intermediate Japanese

**Sayuri I. Oyama**

*Intermediate—Year*

This course is designed for students who have completed Beginning Japanese or its equivalent. Students will continue to develop their skills in speaking, listening, reading, and writing while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week in small groups with a language assistant, a mandatory component of the course.

Full descriptions of the courses may be found under the appropriate disciplines.

**Ghosts, Monsters, and the Supernatural in Japanese**

**Fiction** (p. 462), Sayuri I. Oyama *Japanese*

**Reading O\_e Kenzaburo and Murakami**

**Haruki** (p. 464), Sayuri I. Oyama *Japanese*

## 2009-2010

### Japanese I

**Kuniko Katz**

*Open—Year*

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (*katakana*, *hiragana*, and basic *kanji*) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis

for continued language learning. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week, in small groups, with a language assistant for tutorials, a mandatory component of the course.

## Japanese II

**Eiko Ishioka Guclu**

*Intermediate—Year*

This course is designed for students who have completed Japanese I (formerly Beginning Japanese) or its equivalent. Students will continue to develop their speaking, listening, reading, and writing skills, while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week, in small groups, with a language assistant for tutorials, a mandatory component of the course.

## Japanese III

**Sayuri I. Oyama**

*Advanced—Year*

This course is designed for students who have completed Japanese II (formerly Intermediate Japanese) or its equivalent. Students will continue to develop Japanese proficiency in aural and reading comprehension, in addition to speaking and writing skills. Activities include listening to and discussing television programs and films; writing and performing dialogues and speeches; reading essays, newspaper articles, and short stories; and writing a diary, letters, and short essays. Students will also gain experience in using *kanji*-English dictionaries, as well as other reference dictionaries, as they begin tackling Japanese texts without glosses. Students will also meet weekly with a language assistant for tutorials, a mandatory component of the course.

Full descriptions of the courses may be found under the appropriate disciplines.

**Japanese Women: Writers and Texts (p. 472),**

Sayuri I. Oyama *Japanese*

**Modern Japanese Literature (p. 473), Sayuri I. Oyama**  
*Japanese*

## 2010-2011

### Japanese I

**Kuniko Katz**

*Open—Year*

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (*katakana*, *hiragana*, and basic *kanji*) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week, in small groups, with a language assistant for tutorials, a mandatory component of the course.

*Open to any interested student.*

### Japanese II

**Sayuri I. Oyama**

*Intermediate—Year*

This course is designed for students who have completed Japanese I or its equivalent. Students will continue to develop their speaking, listening, reading, and writing skills, while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet once a week, in small groups, with a language assistant for tutorials, a mandatory component of the course.

*Intermediate.*

### Japanese III

**Eiko Ishioka Guclu**

*Advanced—Year*

This course is designed for students who have completed Japanese II or its equivalent. Students will continue to develop Japanese proficiency in aural and reading comprehension, in addition to speaking and writing skills. Activities include listening to and discussing television programs and films; writing and performing dialogues and speeches; reading essays, newspaper articles, and short stories; and writing a diary, letters, and short essays. Students will also gain experience in using *kanji*-English dictionaries, as well as other reference dictionaries, as they begin tackling Japanese

texts without glosses. Students will also meet weekly with a language assistant for tutorials, a mandatory component of the course.

*Advanced.*

## 2011-2012

### Japanese I

**Kuniko Katz**

*Open—Year*

This course is for students with no previous knowledge of Japanese. Students will develop basic communicative skills in listening comprehension and speaking, as well as skills in reading and writing (*katakana*, *hiragana*, and basic *kanji*) in Japanese. While class time and weekly conference meetings will be devoted primarily to language practice, an understanding of Japanese grammar will also be emphasized as an important basis for continued language learning. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet with a language assistant once a week, in small groups, for tutorials, a mandatory component of the course.

### Japanese II

**Miyabi Yamamoto**

*Intermediate—Year*

This course is designed for students who have completed Japanese I (formerly Beginning Japanese) or its

equivalent. Students will continue to develop their speaking, listening, reading, and writing skills, while expanding their vocabulary and knowledge of grammar. At the end of the course, students should be able to handle simple communicative tasks and situations effectively, understand simple daily conversations, write short essays, read simple essays, and discuss their content. Class work will be supplemented with weekly group conferences with the instructor. Students will also meet with a language assistant once a week, in small groups, for tutorials, a mandatory component of the course.

### Japanese III

**Chieko Naka**

*Advanced—Year*

This course is designed for students who have completed Japanese II or its equivalent. Students will continue to develop Japanese proficiency in aural and reading comprehension, in addition to speaking and writing skills. Activities include listening to and discussing television programs and films; writing and performing dialogues and speeches; reading essays, newspaper articles, and short stories; and writing a diary, letters, and short essays. Students will also meet weekly with a language assistant for tutorials, a mandatory component of the course.



# Modern and Classical Languages and Literatures

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

**Advanced German: 20th-Century German Literature** (p. 269), Roland Dollinger *German*, Nike Mizelle *German*

**Advanced Italian: Read the Book! See the movie!** (p. 375), Judith P. Serafini-Sauli *Italian*

**Advanced Spanish: Hide and Seek: Playing With the Limits of the Imagination** (p. 764), Esther Fernández *Spanish*

**Beginning French: Defining French Culture from Within and from Without** (p. 243), Karen S. Santos da Silva *French*

**Beginning French: Dire, Lire, Écrire** (p. 243), Jeffrey Leichman *French*

**Beginning German** (p. 270), Roland Dollinger *German*, Nike Mizelle *German*

**Beginning Italian, Section 1** (p. 375), Judith P. Serafini-Sauli *Italian*

**Beginning Italian, Section 2** (p. 376), Tristana Rorandelli *Italian*

**Beginning Russian** (p. 724),

**Beginning Spanish** (p. 764),

**Intermediate French I: French Identities from Jeanne d'Arc to Zidane** (p. 243), Eric Leveau *French*

**Intermediate French I: The Strange and the Foreign in French and Francophone Short (Auto)-Fiction** (p. 244), Karen S. Santos da Silva *French*

**Intermediate French II: Théâtres** (p. 244), Jeffrey Leichman *French*

**Intermediate German** (p. 270), Roland Dollinger *German*, Nike Mizelle *German*

**Intermediate Italian: Modern Prose** (p. 376), Tristana Rorandelli *Italian*

**Intermediate Russian** (p. 725),

**Intermediate Spanish I** (p. 764), Alan Wallis *Spanish*

**Intermediate Spanish II** (p. 765), Priscilla Chen *Spanish*

**Intermediate Spanish III** (p. 765), Mariana Amato *Spanish*

**Just Balzac** (p. 244), Angela Moger *Literature, French*

**Kissing and Telling: The Indiscretion Plot as Cultural History and Genre Theory in France** (p. 245), Angela Moger *Literature, French*

**Poetry in the Making: 20th-Century Latin American Poets** (p. 765), Maria Negroni *Spanish*

**Spanish for Advanced Beginners** (p. 765), Maria Negroni *Spanish*

**The Garment, the Letter, and the Substitute:**

**Emblems of Writing, Mirrors of**

**Reading** (p. 245), Angela Moger *Literature, French*

# Latin

## 2002-2003

### Advanced Latin

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Latin and to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

### Beginning Latin

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student to the reading of classical Latin literature as quickly as possible. In the second semester selections by the poet Ovid will be read. This course has openings for spring semester. Permission of the instructor is required. Please see Mr. Seigle or call him on x 2337 for details.

### Intermediate Latin

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Latin intelligently and fluently and to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students contemplating graduate study in any branch of Western literature. The authors to be read will be determined at the time of registration.

## 2003-2004

### Advanced Latin

**Samuel B. Seigle**

*Advanced—Fall*

This course has two aims: to extend the student's ability to read classical Latin and to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

### Beginning Latin

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student to the reading of classical Latin literature as quickly as possible. In the second semester selections by the poet Ovid will be read.

### Intermediate Latin

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Latin intelligently and fluently and to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students contemplating graduate study in any branch of Western literature. The authors to be read will be determined at the time of registration.

## 2004-2005

### Advanced Latin: The Age of Augustus

**Emily Katz Anhalt**

*Advanced—Year*

An exploration of the literature, history, and politics of the early Roman Empire. Assessing the extraordinary flowering of Roman culture under Rome's first emperor, we will examine the emergence of a distinctively Roman humanitas that still exerts an influence on the modern world. Selected works of Vergil, Horace, Tibullus, Propertius, Ovid, and Livy will be read in Latin. Additional works will be read in translation.

### Beginning Latin

**Emily Katz Anhalt**

*Open—Year*

An introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. (By mid-semester in the fall, students will be translating authentic excerpts of Latin poetry and prose.) During the spring semester, while continuing to refine their knowledge of Latin, students will study Vergil's *Aeneid* in translation and read portions of the *Aeneid* in Latin.

### Intermediate Latin: The Age of Caesar

**Emily Katz Anhalt**

*Intermediate—Year*

An exploration of the literature, history, and politics of the Roman Republic, with particular emphasis on the tumultuous years of the Late Republic, from the death of Sulla (78 B.C.E.) to the death of Caesar (44 B.C.E.) We will consider how the violent struggle for political power resulted in the centralization of authority in the hands of one individual, and we will assess the relationship between intellectual views and political action during this critical moment in Western history. Selected works of Catullus, Lucretius, Cicero, Caesar, and Sallust will be read in Latin. Additional works will be read in translation.

## 2005-2006

### Advanced Latin

**Samuel B. Seigle**

*Advanced—Fall*

This course has two aims: to extend the student's ability to read classical Latin and to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

### Beginning Latin

**Emily Katz Anhalt**

*Open—Year*

An introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. (By mid-semester in the fall, students will be translating authentic excerpts of Latin poetry and prose.) During the spring semester, while continuing to refine their knowledge of Latin, students will study Vergil's *Aeneid* in translation and read portions of the *Aeneid* in Latin.

### Intermediate Latin: The Age of Caesar

**Emily Katz Anhalt**

*Intermediate—Year*

An exploration of the literature, history, and politics of the Roman Republic, with particular emphasis on the tumultuous years of the Late Republic, from the death of Sulla (78 B.C.E.) to the death of Caesar (44 B.C.E.) We will consider how the violent struggle for political power resulted in the centralization of authority in the hands of one individual, and we will assess the relationship between intellectual views and political action during this critical moment in Western history. Selected works of Catullus, Lucretius, Cicero, Caesar, and Sallust will be read in Latin. Additional works will be read in translation.

## 2006-2007

### Advanced Latin

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Latin and to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

*Advanced. Prerequisite: permission of the instructor.*

### Beginning Latin

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student to the reading of classical Latin literature as quickly as possible. Selections by the poet Ovid will be read in the second semester.

*Beginning. Open to any interested students.*

### Intermediate Latin

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Latin intelligently and fluently and to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students contemplating graduate study in any branch of Western literature. The authors to be read will be determined at the time of registration.

*Intermediate. Prerequisite: permission of the instructor.*

## 2007-2008

### Advanced Latin

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Latin and to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

*Prerequisite: permission of the instructor.*

### Beginning Latin

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student to the reading of classical Latin literature as quickly as possible. Selections by the poet Ovid will be read in the second semester.

### Intermediate Latin

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Latin intelligently and fluently and to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students

contemplating graduate study in any branch of Western literature. The authors to be read will be determined at the time of registration.

*Prerequisite: permission of the instructor.*

## **2008-2009**

### **Advanced Latin**

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: to extend the student's ability to read classical Latin and to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

*Prerequisite: permission of the instructor.*

### **Beginning Latin**

**Emily Katz Anhalt**

*Open—Year*

An introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. Close reading of Vergil's *Aeneid* in English will accompany intensive language study in the fall. During the spring semester, while continuing to develop and refine their knowledge of Latin, students will read selections of the *Aeneid* in Latin.

### **Intermediate Latin**

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: to develop the student's ability to read Latin intelligently and fluently and to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students contemplating graduate study in any branch of Western literature. The authors to be read will be determined at the time of registration.

*Prerequisite: permission of the instructor.*

## **2009-2010**

### **Advanced Latin**

**Emily Katz Anhalt**

*Advanced—Year*

This course will be taught in conjunction with The Age of Caesar and The Age of Augustus. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills in their conference work by reading selections of the seminar texts in Latin. The texts will be read in their entirety in

English. Additional conference hours and grammar review will be included, as necessary. The fall semester will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 B.C.E.) to the death of Caesar (44 B.C.E.). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the centralization of authority in the hands of one individual; and we will assess the relationship between intellectual views and political action during this critical moment in Western history. The spring semester will explore the literature, history, and politics of the early Roman Empire. Closely examining works of Vergil, Horace, Tibullus, Propertius, Ovid, and Livy, we will assess the extraordinary flowering of Roman culture under Rome's first emperor. We will examine the emergence of a distinctively Roman *humanitas* that still exerts an influence on the modern world.

### **Beginning Latin**

**Samuel B. Seigle**

*Open—Year*

This course seeks to introduce the student, as quickly as possible, to the reading of classical Latin literature. Selections by the poet Ovid will be read in the second semester.

### **Intermediate Latin**

**Emily Katz Anhalt**

*Intermediate—Year*

This course will be taught in conjunction with LITERATURE: The Age of Caesar and LITERATURE: The Age of Augustus. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills in their conference work by reading selections of the seminar texts in Latin. The texts will be read in their entirety in English. Additional conference hours and grammar review will be included, as necessary. The fall semester will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 B.C.E.) to the death of Caesar (44 B.C.E.). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the centralization of authority in the hands of one individual; and we will assess the relationship between intellectual views and political action during this critical moment in Western history. The spring semester will explore the literature, history, and politics of the early Roman Empire. Closely examining works of Vergil, Horace, Tibullus, Propertius, Ovid, and Livy, we will assess the extraordinary flowering of Roman culture

under Rome's first emperor. We will examine the emergence of a distinctively Roman *humanitas* that still exerts an influence on the modern world.

Full descriptions of the courses may be found under the appropriate disciplines.

**The Age of Augustus (p. 474),** Emily Katz Anhalt  
*Classics, Greek, Latin*

**The Age of Caesar (p. 474),** Emily Katz Anhalt  
*Classics, Greek, Latin*

## 2010-2011

### Advanced Latin

**Samuel B. Seigle**

*Advanced—Year*

This course has two aims: first, to extend the student's ability to read classical Latin; and second, to deepen the student's appreciation of the literary traditions of the Romans. The authors to be read will be determined at the time of registration.

*Advanced. Prerequisite: permission of the instructor.*

### Beginning Latin

**Emily Katz Anhalt**

*Open—Year*

This course is an introduction to Latin grammar, syntax, and vocabulary, with a view to reading the language as soon as possible. In the fall, close reading of Vergil's *Aeneid* in English will accompany intensive language study. By mid-semester, students will be translating authentic excerpts of Latin poetry and prose. During the spring semester, while continuing to develop and refine their knowledge of Latin grammar and vocabulary, students will read selections of the *Aeneid* in Latin.

*Open to any interested student.*

### Intermediate Latin

**Samuel B. Seigle**

*Intermediate—Year*

This course has two aims: first, to develop the student's ability to read Latin intelligently and fluently; and second, to give the student a general understanding of Roman history and Latin literature. The course should prove particularly useful as background to students contemplating graduate study in any branch of Western literature. The authors to be read will be determined at the time of registration.

*Intermediate. Prerequisite: permission of the instructor.*

## 2011-2012

### Advanced Latin

**Emily Katz Anhalt**

*Advanced—Fall*

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in conjunction with Literature in Translation: The Age of Caesar. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading selections of the seminar texts in Latin for their conference work. Reading assignments will be read in their entirety in English. Additional conference hours and grammar review will be included, as necessary.

### Beginning Latin

**Samuel B. Seigle**

*Open—Year*

This course will introduce the student, as quickly as possible, to the reading of classical Latin literature. Selections by the poet Ovid will be read in the second semester.

### Intermediate Latin

**Emily Katz Anhalt**

*Intermediate—Fall*

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in conjunction with Literature: The Age of Caesar. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading selections of the seminar texts in Latin in their conference work. Reading assignments will be read in their entirety in English. Additional conference hours and grammar

review will be included as necessary. This course will be taught in conjunction with Literature: The Age of Caesar. Students will attend seminar meetings and, in addition, develop and refine their reading comprehension skills by reading selections of the seminar texts in Latin in their conference work. Reading assignments will be read in their entirety in English. Additional conference hours and grammar review will be included, as necessary.

## The Age of Caesar

*Emily Katz Anhalt*

*Open—Fall*

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the

relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in translation.

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in translation.

A full description of the course may be found under the appropriate discipline.

**The Age of Caesar (p. 496),** Emily Katz Anhalt  
*Classics, Greek, Latin*

# Latin American and Latino/a Studies

## 2005-2006

Full descriptions of the courses may be found under the appropriate disciplines.

Dos Gardenias: Latin American, Latino, and Iberian Literature in Pairs (p. 428), Ernesto Mestre *Writing*

First-Year Studies: Century of Revolution: Latin America Since 1898 (p. 307), Matilde Zimmermann *History*

Indigenous Anthropologies: Indigenous Struggles and Social Science in the Americas (p. 14), Maria Elena Garcia *Anthropology*

Labor, Community, and the Law: Local Organizing in a Global Context (p. 694), K. Dean Hubbard, Jr. *Public Policy*

The Caribbean and the Atlantic World (p. 310), Matilde Zimmermann *History*

## 2006-2007

Full descriptions of the courses may be found under the appropriate disciplines.

Convergences, Divergences in Word and Image: Hispanic Literature in Translation (p. 438), Isabel de Sena *Literature*

First-Year Studies: The Latin American Library (p. 441), Maria Negroni *Spanish*

How to Arrive: Groundbreaking Latin American, Latino, and Iberian Literature (p. 443), Ernesto Mestre *Writing*

## 2007-2008

Full descriptions of the courses may be found under the appropriate disciplines.

Borders, Boundaries, and Belonging (p. 739), Patrisia Macías *Sociology*

Borrachita me voy: Mexico at the Crossroads (p. 449), Isabel de Sena *Literature*

Divided Nation? The Political and Social Geography of U.S. Cities, Suburbs, and Metropolises (p. 612), Raymond Seideman *Politics*

Explosive Latin America: Guns, Terror, and Everyday Violence (p. 18), Christopher Garces *Anthropology*

Harvest! Land, Labor, and Natural Resources in Latin American History (p. 327), Matilde Zimmermann *History*

Madness and Marginality in Latin American Literature (p. 761), Maria Negroni *Spanish*

Obsession, Thought, and Form in Latin American Poetry: Reading, Writing, and Translating (p. 762), Maria Negroni *Spanish*

Race in a Global Context (p. 741), Patrisia Macías *Sociology*

Stateless Peoples in Latin America (p. 19), Christopher Garces *Anthropology*

The Caribbean and the Atlantic World (p. 328), Matilde Zimmermann *History*

## 2008-2009

Full descriptions of the courses may be found under the appropriate disciplines.

Advanced Spanish: Hide and Seek: Playing with the Limits of the Imagination (p. 762), Esther Fernández *Spanish*

Art of the Americas: The Continents Before Columbus and Cortés (p. 49), Susan Kart *Art History*

Contemporary World Literatures: Fictions of the Yard (p. 460), Alwin A. D. Jones *Literature*

First-Year Studies: Imagination on the Move: Exploring Travel in Literature (p. 461), Una Chung *Literature*

Global Intertextualities (p. 462), Bella Brodzki *Literature*

Globalization and Migration (p. 743), Patrisia Macías *Sociology*

Intermediate Spanish III: Atlantic Crossings, Everyday Lives (p. 763), Isabel de Sena *Literature*

In World Time: Cultural Studies of the Pacific Rim (p. 463), Una Chung *Literature*

Latin America Otherwise: The Ethnographer's Craft (p. 21), Christopher Garces *Anthropology*

Militarization/Demilitarization (p. 21), Christopher Garces *Anthropology*

Philosophical Toys: Dolls, Automata, and Doubles in Latin American Literature (p. 463), Maria Negroni *Spanish*

Political Economy of Women (p. 190), Kim Christensen *Economics*

Principles of Vision and Division (p. 743), Patrisia Macías *Sociology*

Shortcuts in Fiction: The Spanish Language Novella (p. 764), Eduardo Lago *Spanish*

The Writer Versus the State, the Foreign Political Novel and the North American Writer: A Craft Workshop (p. 942), Ernesto Mestre *Writing*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

Advanced Spanish: Hide and Seek: Playing With the Limits of the Imagination (p. 764), Esther Fernández *Spanish*

El Norte: History of Latinos/as in the United States (p. 340), Matilde Zimmermann *History*

First-Year Studies: Filling the Empty Stage: A Journey through Spanish and Latin American Theatre (p. 470), Esther Fernández *Spanish*

First-Year Studies: Making History of Non-Western Art History: Africa, Oceania, and the Americas (p. 53), Susan Kart *Art History*

History of the Cuban Revolution(s), 1898 to Today (p. 343), Matilde Zimmermann *History*

Literature in Translation: "Borrachita me voy": Mexico at the Crossroads (p. 472), Isabel de Sena *Literature*

Mother/in Black Lit. Traditions (p. 473), Alwin A. D. Jones *Literature*

Poetry in the Making: 20th-Century Latin American Poets (p. 765), Maria Negroni *Spanish*

Policy in Theory and Practice: Environment and Development (p. 261), Joshua Muldavin *Geography*

Politics of Migration (p. 746), Patrisia Macías *Sociology*

## 2010-2011

Full descriptions of the courses may be found under the appropriate disciplines.

¡Sí Se Puede! Labor and Politics in Modern Latin America (p. 347), Matilde Zimmermann *History*

Across the Atlantic: Arts of the African Diaspora (p. 55), Susan Kart *Art History*

Based on a True Story? Latin American History Through Film (p. 347), Matilde Zimmermann *History*

Borderlands: Histories of Race and Gender in the U.S. Southwest (p. 348), Priscilla Murolo *History*

Fantastic Gallery: 20th-Century Latin American Short Fiction (p. 478), Maria Negroni *Spanish*

First Year Studies: Century of Revolution: Latin America Since 1898 (p. 348), Matilde Zimmermann *History*

Globalization and Migration (p. 747), Patrisia Macías *Sociology*

Jorge Luis Borges (p. 482), Maria Negroni *Spanish*

New World Studies: Maroons, Rebels & Pirates of the C'ibbean (p. 483), Alwin A. D. Jones *Literature*

"New" World Literatures: Fictions of the Yard (p. 487), Alwin A. D. Jones *Literature*

## 2011-2012

Full descriptions of the courses may be found under the appropriate disciplines.

Arts of the Americas: The Continents Before Columbus and Cortés (p. 59), Susan Kart *Art History*

Borges (p. 488), Maria Negroni *Spanish*

Cinema and Society (p. 230), Gilberto Perez *Film History*

Ethnomusicology of the Americas: Music, Language, and Identity (p. 551), Jonathan King *Music*

Harvest: A Social History of Agriculture in Latin America (p. 356), Matilde Zimmermann *History*

Intermediate Spanish III: "Calles y Plaza Antigua": From the Country to the City in Hispanic Literature and Film (p. 769), Isabel de Sena *Literature*

Latino Crossings (p. 750), Patrisia Macías *Sociology*

Literature in Translation: Fantastic Gallery: 20th-Century Latin American Short Fiction (p. 493), Maria Negroni *Spanish*

Making History of Non-Western Art History: Africa, Oceania, and the Americas (p. 59), Susan Kart *Art History*

Revolution and Counterrevolution in Central America (p. 358), Matilde Zimmermann *History*



# Lesbian, Gay, Bisexual, and Transgender Studies

## 2002-2003

### Postwar, Postmodern, and Post-Stonewall

**Julie Abraham**

*Open—Year*

This course will make literary works the center of an exploration of lesbian/gay/queer cultures (arts, social worlds, and politics), from the 1950s to the present. Alongside the fiction, poetry, plays, and memoirs we will be focusing on, we will also be considering histories, films, scientific studies, political and theoretical analyses by and/or about lesbians, gay men, and queers. Questions we will be considering include how have literary works shaped understandings of sexual difference; how have understandings of sexual difference been shaped by assumptions about gender, race, class, nation, and political differences; and how have sexual politics, cultural politics, and electoral politics — or alternatively, advocates of revolution and advocates of assimilation — interacted within recent lesbian/gay/queer histories? We will also be discussing origins, evidence, and narrative (Where have lesbian/ gay/queer histories begun? What have they been made out of? How have they been told? What are the consequences of those choices?); experience (How is experience used in the assessment of evidence and the construction of narratives?); and interpretation (How, where, and why do we learn to "read" texts by and about lesbians, gay men, and queers?). This course will serve as an introduction to a broad range of literary work from the past half-century as well as key concepts and works in contemporary lesbian/gay/queer studies.

### Queer Theory: A History

**Julie Abraham**

*Intermediate—Spring*

Queer theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s, as the intellectual framework for a new round in the ongoing contests over understandings of sexuality and gender in Western culture. "Queer" was presented as a radical break with homosexual as well as heterosexual pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents as well as between dissidents and sexual norms. Nevertheless, queer theory had complex sources in the

intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on current intellectual and political projects. This class will make a history of queer theory the basis for an intensive study of contemporary intellectual and political work on sexuality and gender. We will also be addressing the fundamental questions raised by the career of queer theory, about the relations between political movements and intellectual movements, the politics of intellectual life, and the politics of the academy, in the United States in particular, at this turn of the century. For students with a background in women's, gender, or LGBT studies. Sophomores and above.

### Virginia Woolf in the Twentieth Century

**Julie Abraham**

*Intermediate—Fall*

"On or about December 1910," Virginia Woolf observed, "human character changed. . . . All human relations shifted — those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature." In her novels, essays, biographies, and polemics, as well as in her diaries, letters, and memoirs, Woolf charted, and fostered, the cultural and political forces behind those changes, as they developed over the course of the next century. Woolf's image also changed, across the decades, from that of the "invalid lady of Bloomsbury," a modern, a madwoman, and perhaps a genius, to that of a monster, a feminist, a socialist, a lesbian, and certainly an icon. While this course will be focused on her writing, we will also consider her life and its interpretations, her politics and their implications, her own use of the art and images of others, and the use of her art and image by others. We will be studying a wide range of her work, as well as the work of her precursors, her peers, and those who took up her art and image, in the decades after her death, in fiction, theatre, and film. This course will serve as an introduction to modern literature, feminist literary study, lesbian/gay/queer studies, the study of sexuality, and the study of politics in literature. Conference projects might focus on one other writer, a range of other writers, or one of these approaches to literary analysis. Sophomores and above.

Full descriptions of the courses may be found under the appropriate disciplines.

**Desire Across Boundaries: Race and Sexuality in the Postcolonial World (p. 7),** Mary A. Porter

*Anthropology*

**First-Year Studies: Theorizing the (Not So) Obvious: Psychologies of Race, Ethnicity, and Sexuality (p. 626),** Linwood J. Lewis *Psychology*

From Mammies to Matriarchs: The Image of the African American Woman in Film, From "Birth of a Nation" to "Monster's Ball" (p. 827), Demetria Royals *Visual Arts*

Medicine, Bodies, and Power (p. 8), David Valentine *Anthropology*

Sexuality and Masculinity in Modern Europe (p. 284), Deborah Hertz *History*

The Ultimate Beach of Your Being: Gay and Lesbian Latino Writers (p. 409), Ernesto Mestre *Writing*

Visions/Revisions: Issues in U.S. Women's History (p. 287), Lyde Cullen Sizer *History*

## 2003-2004

### Between the Tongue and the Taste: Shifts, Transformations and Contradictions in Contemporary Gay and Lesbian Literature

Ernesto Mestre

Open—Year

Central to the study of gay and lesbian literature is how through characters, plot, intent, and place, it identifies and defines itself. Using a range of work that draws from a variety of places, histories, and themes this course will attempt to ask questions both of the written work and of the reader. How and why do we identify gay literature as such? Do characters and situations have to be "gay" to create a sense of queerness—or are there more "universal" elements that could construe it as such? How are gay lives presented through a spectrum of time? Working from the 1920's, but concentrating on more contemporary literature, we will find instances of isolation and liberation, spaces of tension and rest, and a literature that is both gay and not necessarily so. From Carson McCullers' treatment of desire and circumstance in *The Heart is a Lonely Hunter* to Michael Cunningham's portrayal of how haphazard dreams coalesce to create new families in *A Home at the End of the World*; from such variant classics as Djuna Barnes' *Nightwood*, Reinaldo Arenas' *Old Rosa* and Jose Donoso's *Hell Has No Limits* (works that at times seem to exist in different worlds); and from the seeds of sexual and political liberation in Edmund White's *The Beautiful Room is Empty* to the dangerously entwined lives created in the work of Jane Bowles, we will question how one thing can be many things at once—how gay literature can be "straight" (and vice-versa), how liberation can lead to entrapment, or entrapment to a type of freedom, and finally, how gay and lesbian stories are constructed to be identified as such and how this literature works within itself and with a humanity that is accessible both within and outside its boundaries.

## The Invention of Homosexuality

Julie Abraham

Open—Year

Different historians trace the invention of modern homosexuality to different historical moments, from the sixteenth to the mid-nineteenth centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term "heterosexuality" appeared only after the term "homosexuality" was coined, in the later nineteenth century. Neither meant, at first, what they mean today. In this class we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and heterosexuality. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters, and polemics and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880's to the 1960's. By the 1880's, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960's, when the gay and women's liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the nineteenth century to the present.

### Virginia Woolf in the Twentieth Century

Julie Abraham

Intermediate—Spring

"On or about December, 1910," Virginia Woolf observed, "human character changed. . . . All human relations shifted—those between masters and servants, husbands and wives, parents, and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature." In her novels, essays, reviews, biographies, and polemics, as well as in her diaries, letters, and memoirs, Woolf charted, and fostered, the cultural and political forces behind those changes, as they developed across the century. Over the course of that century, Woolf's image also changed, from that of the "invalid lady of Bloomsbury," a modern, a madwoman, and perhaps a genius, to that of a monster, a feminist, a socialist, a lesbian, and an icon. While focusing on the development of her writing, we will also consider her life and its interpretation, her politics and their implications, and the use of her art and image by others

as points of reference for new work of their own. Her family, friends, lovers, and critics will all appear. We will also be reading her precursors, her peers, and those who took up her work and image in the decades after her death, in fiction, theatre, and film. This course will serve as an introduction to twentieth-century fiction, feminist literary study, lesbian/gay/queer studies, the study of sexuality, and the study of politics in literature. Conference projects might focus on one other writer, a range of other writers, or one of these approaches to literary analysis.

Full descriptions of the courses may be found under the appropriate disciplines.

**Adolescence Research Seminar (p. 630)**, Linwood J. Lewis *Psychology*

**Bodies in Motion: Transnational Formations of Gender and Sexuality (p. 730)**, Eri Fujieda *Sociology*

**Masculinities and Femininities in Context: Asian/Pacific American Literatures (p. 415)**, Kasturi Ray *Global Studies*

**Representing: Art as Political Speech: Case Studies in Twentieth-Century Art (p. 35)**, Judith Rodenbeck *Art History*

**Transgender Histories, Identities, and Politics (p. 11)**, David Valentine *Anthropology*

**Twenty-First Century- Psychologies of Human Sexuality (p. 635)**, Linwood J. Lewis *Psychology*

**Visions/Revisions: Issues in U.S. Women's History (p. 295)**, Priscilla Murolo *History*

## 2004-2005

### Queer Theory: A History

**Julie Abraham**  
*Advanced—Fall*

Queer theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990's, as the intellectual framework for a new round in the ongoing contests over understandings of sexuality and gender in Western culture. "Queer" was presented as a radical break with homosexual as well as heterosexual pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents as well as between dissidents and sexual norms. Nevertheless, queer theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on current intellectual and political projects. This class will make a history of queer theory the basis for an intensive study of contemporary intellectual and political work on

sexuality and gender. We will also be addressing the fundamental questions raised by the career of queer theory, about the relations between political movements and intellectual movements, the politics of intellectual life, and the politics of the academy, in the United States in particular, at this turn of the century.

### The City of Feeling: Sexuality and Space

**Julie Abraham**  
*Open—Fall*

Female couples in nineteenth-century New England were said to live in "Boston marriages"; Whitman aspired to a "city of friends"; Proust anatomized "the cities of the plain"; Baldwin's all-American boy fled to Paris to have his fears confirmed by Giovanni's love. Contemporary lesbian and gay scholars describe the development of urban communities as crucial to the history of modern lesbian and gay cultures and politics. Contemporary queer geographers have begun to map what they are calling "queer space," which is most often either urban or understood in relation to the urban. In this course we will trace the interdependent development of modern understandings of homosexualities and of cities within the framework of a wide-ranging discussion of modern histories of sexuality, the city, gender, and space. At the intersection of queer studies and urban studies—with Jane Jacobs (*The Death and Life of Great American Cities*) and Samuel Delany (*Times Square Red, Times Square Blue*) as presiding godmother and godfather—this course will bring together classic work on the cultures of cities, lesbian/gay/queer urban histories and community studies, and new analyses of "place" in urban studies and of "queer space" in geography and cultural studies, novels, and film. From Paris and Berlin to Buffalo and Wyoming, we will consider "the country" and "the suburbs" as they help define "the city"; great cities, global cities, industrial cities, and simulated cities; public and private space; the street and domestic life; anonymity and home.

Full descriptions of the courses may be found under the appropriate disciplines.

**First-Year Studies: Making Connections: Gender, Sexuality, and Kinship from an Anthropological Perspective (p. 12)**, Mary A. Porter *Anthropology Literature, Politics, and Culture in U.S. History (p. 300)*, Lyde Cullen Sizer *History*

**Readings from the U.S. Women's Movement: Politics and Theory (p. 302)**, Lyde Cullen Sizer *History*  
**Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality (p. 640)**, Linwood J. Lewis *Psychology*

Visions/Revisions: Issues in U.S. Women's History (p. 304), Priscilla Murolo *History*  
 Women Writers of the Renaissance and Enlightenment (p. 426), Paula Loscocco *Literature*

## 2005-2006

### First-Year Studies: The Invention of Homosexuality

*Julie Abraham*  
 FYS

Different historians trace the invention of modern homosexuality to different historical moments, from the sixteenth to the mid-nineteenth centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term "heterosexuality" appeared only after the term "homosexuality" was coined, in the later nineteenth century. Neither meant, at first, what they mean today. In this class we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and heterosexuality. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters, and polemics, and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880's to the 1960's. By the 1880's, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960's, when the gay and women's liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the nineteenth century to the present.

### Pretty, Witty, and Gay—the Classics

*Julie Abraham*  
 Intermediate—Spring

How has modern culture thought about sexuality and art, love and literature? Are you ready to review your cultural map, to reconstruct your expectations? Gertrude Stein once said, "Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all." More recently, Fran Leibowitz observed, "If you removed all of the homosexuals and homosexual influence from what is

generally regarded as American culture, you would be pretty much left with *Let's Make a Deal*." Unlike Leibowitz, we will not limit ourselves to America. But then, where do we begin: in the pantheon, in prison, or "in the family"; in London, Paris, Berlin, or New York; with the "friends of Dorothy" or "the twilight women"? There are novels, plays, poems, essays, songs, films, and critics, to be read and read about, listened to, or watched. There are dark hints, delicate suggestions, "positive images," "negative images," and sympathy-grabbing melodramas to be reviewed. There is high culture, high camp, tragedy, comedy, the good, the bad, and the awful, to be enjoyed and assessed. What do we mean when we say some novel is "too gay," some film is "so lesbian," or some play is "not queer enough"? How might we think again? Conference work may be focused on a particular artist, set of texts, or genre, or some aspect of the historical background of the materials we will be considering.

*Sophomores and above.*

### Virginia Woolf in the Twentieth Century

*Julie Abraham*  
 Advanced—Spring

"On or about December, 1910," Virginia Woolf observed, "human character changed. . . . All human relations shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature." In her novels, essays, reviews, biographies, and polemics, as well as in her diaries, letters, and memoirs, Woolf charted, and fostered, the cultural and political forces behind those changes, as they developed across the century. Over the course of that century Woolf's image also changed, from that of the "invalid lady of Bloomsbury," a modern, a madwoman, and perhaps a genius, to that of a monster, a feminist, a socialist, a lesbian, and an icon. While focusing on the development of her writing, we will also consider her life and its interpretation, her politics and their implications, and the use of her art and image by others as points of reference for new work of their own. Her family, friends, lovers, and critics will all appear. We will also be reading her precursors, her peers, and those who took up her work and image in the decades after her death, in fiction, theatre, and film. This course will serve as an introduction to twentieth-century fiction, feminist literary study, lesbian/gay/queer studies, the study of sexuality, and the study of politics in literature. Conference projects might focus on one other writer, a range of other writers, or one of these approaches to literary analysis.

Full descriptions of the courses may be found under the appropriate disciplines.

**"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 641),**  
Linwood J. Lewis *Psychology*

**Desire Across Boundaries: Race and Sexuality in the Postcolonial World (p. 13),** Mary A. Porter  
*Anthropology*

**Sociology of Gays and Lesbians (p. 736),** Sarah Wilcox *Sociology*

**Sociology of Knowledge (p. 736),** Sarah Wilcox  
*Sociology*

**Sociology of the Body (p. 736),** Sarah Wilcox *Sociology*

## **2006-2007**

### **Queer Americans: James, Stein, Cather, Baldwin**

**Julie Abraham**

*Intermediate—Year*

Queer Americans certainly, Henry James, Gertrude Stein, Willa Cather, and James Baldwin each fled "America." James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village—after a decade in Pittsburgh, with a judge's daughter, along the way. Baldwin (1924-1987) left Harlem for Greenwich Village, then the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different, yet Stein described James as "the first person in literature to find the way to the literary methods of the twentieth century," Cather rewrote James in developing her own subjects and methods, and Baldwin found in James's writings frameworks for his own. In the second half of the nineteenth century and the first half of the twentieth, James, Stein, and Cather witnessed the emergence of modern understanding of homosexuality and made modern literature, each pushing boundaries always, in subtle or dramatic ways. (Stein, for example, managed to parlay the story of her life with Alice B. Toklas into an American best seller in 1933.) In the second half of the twentieth century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side by side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings of "queer" and "American" through an extraordinary range of subjects and forms. Beginning with James on old New York and older forms of vulnerability and ruthlessness, this course will range from Cather's plantations and pioneers to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin, plus Stein's portraits, geographical histories, lectures, plays, operas, and autobiographies. We will also examine key

biographical, critical, and theoretical studies. The histories of readers' responses to and current uses of James, Stein, Cather, and Baldwin offer an excellent introduction to the cultural construction of "the modern" through lesbian/gay/queer subjects over the past century. Gender and cross-gender affiliations, class, race, and ethnic differences were all urgent matters for these four. James's, Stein's, Cather's, and Baldwin's lives and works challenge many postmodern assumptions about what it meant—and what it might mean—to be a queer American. Conference projects may include historical and political as well as literary studies, focusing on any period from the mid-nineteenth century to the present.

*Intermediate.*

### **The Invention of Homosexuality**

**Julie Abraham**

*Open—Year*

Different historians trace the invention of modern homosexuality to different historical moments, from the sixteenth to the mid-nineteenth centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term "heterosexuality" appeared only after the term "homosexuality" was coined, in the later nineteenth century. Neither meant, at first, what they mean today. In this course, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and heterosexuality. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters, and polemics and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880's to the 1960's. By the 1880's, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960's, when the gay and women's liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the nineteenth century to the present.

*Open to any interested student.*

Full descriptions of the courses may be found under the appropriate disciplines.

**LGBT/Queer Media and Popular Culture:**

Contradictions of Visibility (p. 738), Sarah Wilcox *Sociology*

**Sex, Race, Kin: Navigating Boundaries in the Postcolonial World** (p. 16), Mary A. Porter  
*Anthropology*

**Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality** (p. 654), Linwood J. Lewis  
*Psychology*

**2007-2008****Pretty, Witty, and Gay**

**Julie Abraham**  
*Spring*

Are you ready to review your cultural map? As Gertrude Stein once said, "Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all." More recently, Fran Leibowitz observed, "If you removed all of the homosexuals and homosexual influence from what is generally regarded as American culture you would be pretty much left with *Let's Make a Deal*." We do not have to limit ourselves to America, however. The only question is where to begin: in the pantheon, in prison, or "in the family"; in London, Paris, Berlin, or New York; with the "friends of Dorothy" or "the twilight women"? There are novels, plays, poems, essays, songs, films, and critics to be read and read about, listened to or watched. There are dark hints, delicate suggestions, "positive images," "negative images," and sympathy-grabbing melodramas to be reviewed. There are high culture and high camp tragedies and comedies, the good, the bad, and the awful to be enjoyed and assessed. How has modern culture thought about sexuality and art, love and literature? How might we think again? Conference work might be focused on a particular artist, set of texts, or genre or some aspect of the historical background of the materials we will be considering.

*Sophomores and above.*

**The City of Feeling: Sexuality and Space**

**Julie Abraham**  
*Open—Year*

Female couples in nineteenth-century New England were said to live in "Boston marriages"; Whitman aspired to a "city of friends"; Proust anatomized "the cities of the plain"; Baldwin's all-American boy fled to Paris to have his fears confirmed by Giovanni's love. Contemporary lesbian and gay scholars describe the development of urban communities as crucial to the history of modern lesbian and gay cultures and politics. Contemporary queer geographers have begun to map what they are calling "queer space," which is most often

either urban or understood in relation to the urban. In this course, we will be tracing the interdependent development of modern understandings of homosexualities and of cities, within the framework of a wide-ranging discussion of modern histories of sexuality, the city, gender, and space. At the intersection of queer studies and urban studies—with Jane Jacobs (*The Death and Life of Great American Cities*) and Samuel Delany (*Times Square Red, Times Square Blue*) as presiding godmother and godfather—this course will bring together classic works on the cultures of cities, lesbian/gay/queer urban histories and community studies, new analyses of "place" in urban studies and of "queer space" in geography and cultural studies, novels, and films. From Paris and Berlin to Buffalo and Wyoming, we will be considering understandings of "the country" and "the suburbs" as they help to define "the city"; great cities, global cities, industrial cities, simulated cities; public and private space; the street and domestic life; anonymity and home.

**Virginia Woolf in the Twentieth Century**

**Julie Abraham**  
*Fall*

"On or about December, 1910," Virginia Woolf observed, "human character changed. . . . All human relations shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature." In her novels, essays, reviews, biographies, and polemics, as well as in her diaries, letters, and memoirs, Woolf charted, and fostered, the cultural and political forces behind those changes as they developed across the century. Over the course of that century, Woolf's image also changed, from that of the "invalid lady of Bloomsbury," a modern, a madwoman, and perhaps a genius, to that of a monster, a feminist, a socialist, and a lesbian. She became an icon. While focusing on the development of her writing, we will also consider her life and its interpretation, her politics and their implications, and the use of her art and image by others as points of reference for new work of their own. Her family, friends, lovers, and critics will all appear. We will also be reading her precursors, her peers, and those who took up her work and image in the decades after her death, in fiction, theatre, and film. This course will serve as an introduction to twentieth-century fiction, feminist literary study, lesbian/gay/queer studies, the study of sexuality, and the study of politics in literature. Conference projects might focus on one other writer, a range of other writers, or one of these approaches to literary analysis.

*Sophomores and above.*

Full descriptions of the courses may be found under the appropriate disciplines.

**From Mammies to Matriarchs: The Image of the African American Woman in Film, from Birth of a Nation to Current Cinema** (p. 854), Demetria Royals *Visual Arts*

**Quantitative/Qualitative Research Methods in Health Psychology and Public Health** (p. 661), Linwood J. Lewis *Psychology*

**Sexuality Across the Life Span** (p. 662), Linwood J. Lewis *Psychology*

**The Psychology of Race and Ethnicity** (p. 663), Linwood J. Lewis *Psychology*

**Thinking Gender: Inequalities and Identities** (p. 741), Sarah Wilcox *Sociology*

## **2008-2009**

### **First-Year Studies: The Invention of Homosexuality**

**Julie Abraham**

*FYS*

Different historians trace the invention of modern homosexuality to different historical moments, from the sixteenth to the mid-nineteenth centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term “heterosexuality” appeared only after the term “homosexuality” was coined, in the later nineteenth century. Neither meant, at first, what they mean today. In this course, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature, culture, and opposite-sex desire. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters and polemics and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880’s to the 1960’s. By the 1880’s, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960’s, when the gay and women’s liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the nineteenth century to the present.

### **Pretty, Witty, and Gay**

**Julie Abraham**

*Intermediate—Spring*

Are you ready to review your cultural map? As Gertrude Stein once said, “Literature—creative literature—unconnected with sex is inconceivable. But not literary sex, because sex is a part of something of which the other parts are not sex at all.” More recently, Fran Leibowitz observed, “If you removed all of the homosexuals and homosexual influence from what is generally regarded as American culture, you would be pretty much left with *Let’s Make a Deal*.” We do not have to limit ourselves to America, however. The only question is where to begin: in the pantheon, in prison, or “in the family”; in London, Paris, Berlin, or New York; with the “friends of Dorothy” or “the twilight women”? There are novels, plays, poems, essays, songs, films, and critics, to be read and read about, listened to, or watched. There are dark hints, delicate suggestions, “positive images,” “negative images,” and sympathy-grabbing melodramas to be reviewed. There are high-culture and high-camp tragedies and comedies, the good, the bad, and the awful, to be enjoyed and assessed. How has modern culture thought about sexuality and art, love and literature? How might we think again? Conference work can be focused on a particular artist, set of texts, or genre, or some aspect of the historical background of the materials we will be considering.

*Sophomores and above.*

### **Queer Theory: A History**

**Julie Abraham**

*Intermediate—Fall*

Queer Theory emerged in the United States, in tandem with the activism of Queer Nation, at the beginning of the 1990’s, as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. “Queer” was presented as a radical break with homosexual as well as heterosexual pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless, Queer Theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on subsequent intellectual and political projects. This course will make the history of Queer Theory the basis for an intensive study of contemporary intellectual and political work on sexuality and gender. We will also be addressing the fundamental questions raised by the career of Queer Theory, about the relations between political movements and intellectual movements, the

politics of intellectual life, and the politics of the academy, in the United States in particular, in this new millennium.

A full description of the course may be found under the appropriate discipline.

**First-Year Studies: Sociology of the Body (p. 742),**

Sarah Wilcox *Sociology*

## 2009-2010

### Queer Theory: A History

**Julie Abraham**

*Intermediate—Spring*

Queer Theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. "Queer" was presented as a radical break with homosexual, as well as heterosexual, pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless, Queer Theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on current intellectual and political projects. This class will make the history of Queer Theory the basis for an intensive study of contemporary intellectual and political work on sexuality and gender. We will also be addressing the fundamental questions raised by the career of Queer Theory, about the relations between political movements and intellectual movements, the politics of intellectual life, and the politics of the academy in the United States, in particular, in this new millennium. For students with a background in women's, gender or LGBT studies.

*Sophomores and above.*

### The Invention of Homosexuality

**Julie Abraham**

*Open—Year*

Different historians trace the invention of modern homosexuality to different historical moments from the 16th to the mid-19th centuries. The invention of heterosexuality, it would seem, followed after. Certainly the term "heterosexual" appeared only after the term "homosexual" was coined in the later 19th century. At first, neither meant what they mean today. In this class, we will study the development of modern understandings of same-sex desire in relation to understandings of sex, gender, race, class, nation, nature,

culture, and opposite-sex desire. We will be drawing centrally on literary works, especially novels, which have been crucial sites for the construction and dissemination of modern understandings of sexuality. But we will also be reading histories, science, laws, letters, and polemics and watching films. Although we will be considering both earlier and more recent materials, we will focus on the period from the 1880s to the 1960s. By the 1880s, almost everyone agrees, a recognizably modern understanding of homosexuality was becoming available. The sexual/cultural landscapes that subsequently developed were not radically rearranged until the 1960s, when the gay and women's liberation movements insisted on a political analysis of sexuality. This course will serve as an introduction to a broad range of modern literature, to fundamental works in the history of sexuality and contemporary lesbian/gay/queer studies, and to critical thinking about how we talk, read, and write about sex. Conference work may be focused on any period from the 19th century to the present.

### Virginia Woolf in the 20th Century

**Julie Abraham**

*Intermediate—Fall*

"On or about December, 1910," Virginia Woolf observed, "human character changed...All human relations shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change, there is, at the same time, a change in religion, conduct, politics, and literature." In her novels, essays, reviews, biographies, and polemics, as well as in her diaries, letters, and memoirs, Woolf charted and fostered the cultural and political forces behind those changes as they developed across the century. Over the course of that century, Woolf's image also changed—from that of the "invalid lady of Bloomsbury," a modern, a madwoman, and perhaps a genius to that of a monster, a feminist, a socialist, a lesbian, and an icon. While focusing on the development of her writing, we will also consider her life and its interpretation, her politics and their implications, and the use of her art and image by others as points of reference for new work of their own. Her family, friends, lovers, and critics will all appear. We will also be reading her precursors, her peers, and those who took up her work and image—in the decades after her death—in fiction, theater, and film. This course will serve as an introduction to 20th-century fiction, feminist literary study, lesbian/gay/queer studies, the study of sexuality, and the study of politics in literature. Conference projects might focus on one other writer, a range of other writers, or one of these approaches to literary analysis.

*Sophomores and above.*



Full descriptions of the courses may be found under the appropriate disciplines.

**A History of New York City** (p. 338), Rona Holub  
*History*

**Body Politics: A 20th-Century Cultural History of the United States** (p. 339), Lyde Cullen Sizer  
*History*

**Both Public and Private: The Social Construction of Family Life** (p. 744), Shahnaz Rouse *Sociology*  
**Reading Contemporary Art** (p. 54), Judith Rodenbeck  
*Art History*

**Thinking Gender** (p. 746), Sarah Wilcox *Sociology*  
**Why Race?: The Psychology of Race and Ethnicity** (p. 679), Linwood J. Lewis *Psychology*

## 2010-2011

### Queer Americans: James, Stein, Cather, Baldwin

**Julie Abraham**  
*Intermediate—Year*

Queer Americans certainly, Henry James, Gertrude Stein, Willa Cather, and James Baldwin each fled "America." James (1843-1916) and Stein (1874-1946) spent their adult lives in Europe. Cather (1873-1947) left Nebraska for Greenwich Village-after a decade in Pittsburgh, with a judge's daughter, along the way. Baldwin (1924-1987) left Harlem for Greenwich Village, then the Village for Paris. As sexual subjects and as writers, these four could hardly appear more different, yet Stein described James as "the first person in literature to find the way to the literary methods of the 20th century," Cather rewrote James in developing her own subjects and methods, and Baldwin found in James's writings frameworks for his own. In the second half of the 19th century and the first half of the 20th, James, Stein, and Cather witnessed the emergence of a modern understanding of homosexuality and made modern literature, each pushing boundaries always in subtle or dramatic ways. (Stein, for example, managed to parlay the story of her life with Alice B. Toklas into an American best seller in 1933.) In the second half of the 20th century, Baldwin began to dismantle modern understandings of sexuality and of literature. Examining the development of their works side by side will allow us to push the boundaries of lesbian/gay/queer cultural analyses by pursuing different meanings of "queer" and "American" through an extraordinary range of subjects and forms. Beginning with James on old New York and older forms of vulnerability and ruthlessness, this course will range from Cather's plantations and pioneers to Stein on art and atom bombs and Baldwin on sex and civil rights. We will read novels, novellas, stories, essays, and memoirs by James, Cather, and Baldwin, plus Stein's portraits, geographical histories, lectures, plays, operas, and autobiographies. We will also examine key

biographical, critical, and theoretical studies. The histories of readers' responses to and current uses of James, Stein, Cather, and Baldwin offer an excellent introduction to the cultural construction of "the modern" through lesbian/gay/queer subjects over the past century. Gender and cross-gender affiliations, class, race, and ethnic differences were all urgent matters for these four. James's, Stein's, Cather's, and Baldwin's lives and works challenge many postmodern assumptions about what it meant-and what it might mean-to be a queer American. Conference projects may include historical and political, as well as literary, studies, focusing on any period from the mid-19th century to the present.

*Open to sophomores and above.*

### The City of Feeling: Sexuality and Space

**Julie Abraham**  
*Open—Year*

Female couples in 19th-century New England were said to live in "Boston marriages." Whitman aspired to a "city of friends." Proust anatomized "the cities of the plain." Baldwin's all-American boy fled to Paris to have his fears confirmed by Giovanni's love. Contemporary lesbian and gay scholars describe the development of urban communities as crucial to the history of modern lesbian and gay cultures and politics. Contemporary queer geographers have begun to map what they are calling "queer space," which is most often either urban or understood in relation to the urban. In this course, we will be tracing the interdependent development of modern understandings of homosexualities and of cities within the framework of a wide-ranging discussion of modern histories of sexuality, the city, gender, and space. At the intersection of queer studies and urban studies-with Jane Jacobs (*The Death and Life of Great American Cities*) and Samuel Delany (*Times Square Red, Times Square Blue*) as presiding godmother and godfather-this course will bring together classic works on the cultures of cities, lesbian/gay/queer urban histories and community studies, new analyses of "place" in urban studies, and of "queer space" in geography and cultural studies, novels, and films. From Paris and Berlin to Buffalo and Wyoming, we will be considering understandings of "the country" and "the suburbs," as they help to define "the city"-great cities, global cities, industrial cities, simulated cities; public and private space; the street and domestic life; anonymity and home.

*Open to any interested student.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Children's Health in a Multicultural**

Context (p. 679), Linwood J. Lewis *Psychology*  
 Global Feminisms (p. 480), Una Chung *Literature*  
 Self and Identity in Cultural Worlds (p. 683),

Linwood J. Lewis *Psychology*

**2011-2012****Perverts in Groups: The Social Life of Homosexuals**

**Julie Abraham**

*Open—Fall*

Contradictory assumptions about the relation of homosexuals to groups have dominated accounts of modern LGBT life. In Western Europe and the United States from the late-19th century onwards, queers have been presented as profoundly isolated persons—burdened by the conviction that they are the only ones ever to have had such feelings when they first realize their deviant desires and are immediately separated by those desires from the families and cultures into which they were born. Yet, at the same time, these isolated individuals have been seen as inseparable from a worldwide network. By means of mysterious signs decipherable only by other group members, homosexuals were supposed to instantly recognize each other and to be committed, above all, to protecting their fellows and advancing their collective interests. Homosexuals were, then, denounced as persons who did not contribute to society; homosexuality was presented as, by definition, the hedonistic choice of reckless, self-indulgent individualism over sober, social good. Nevertheless, all homosexuals were implicated in a nefarious conspiracy, stealthily working through their web of connections to one another to take over the world—or at least whichever part of the world the commentator wished to defend: the political establishment of the United States or its art, theatre, or film industries, for example. Recent manifestations of these contradictory assumptions can be seen in the battles that have raged since the 1970s, when queers began seeking public recognition of their lives within existing social institutions from the military to marriage. LGBT persons have been attacked as threats (whether to unit cohesion or to the family), intent on destroying the very groups they are working to openly join. In this class, we will use these contradictions as a framework for studying the complex social roles that queers have occupied and the complex social worlds they have created at different times and places—shaped by different understandings of gender, race, class, ethnicity, and nationality—since the

emergence of modern homosexual identities. We will also consider the implications of these contradictions for current LGBT political battles. Our sources will include histories, sociological and anthropological studies, the writings of scientists and political activists, legal cases, novels, and films.

**Queer Theory: A History**

**Julie Abraham**

*Intermediate, Sophomore and above—Fall*

Queer Theory emerged in the United States, in tandem with Queer Nation, at the beginning of the 1990s as the intellectual framework for a new round in ongoing contests over understandings of sexuality and gender in Western culture. “Queer” was presented as a radical break with homosexual, as well as heterosexual, pasts. Queer theorists and activists hoped to reconstruct lesbian and gay politics, intellectual life, and culture; renegotiate differences of gender, race, and class among lesbians and gay men; and establish new ways of thinking about sexuality, new understandings of sexual dissidence, and new relations among sexual dissidents. Nevertheless, Queer Theory had complex sources in the intellectual and political work that had gone before. And it has had, predictably, unpredictable effects on current intellectual and political projects. This class will make the history of Queer Theory the basis for an intensive study of contemporary intellectual and political work on sexuality and gender. We will also be addressing the fundamental questions raised by the career of Queer Theory, about the relations between political movements and intellectual movements, the politics of intellectual life, and the politics of the academy in the United States in particular, in this new millennium. (For students with a background in women's, gender, or LGBT studies.)

Full descriptions of the courses may be found under the appropriate disciplines.

**Beyond the Matrix of Race: Psychologies of Race and**

**Ethnicity** (p. 685), Linwood J. Lewis *Psychology*

**First-Year Studies: Outside Cinema: Contemporary**

**Approaches to Video Art Production** (p. 884),

Robin Starbuck *Visual Arts*

**Performance Art** (p. 59), Judith Rodenbeck *Art History***Studying Men and Masculinities** (p. 690), Linwood J.

Lewis *Psychology*

**The Greeks and their Neighbors: The Hellenization**

**of the Mediterranean From the Homeric Age to**

**Augustus** (p. 60), David Castriota *Art History*

# Literature

## 2000-2001

### First-Year Studies: Text and Theatre

#### *Joseph Lauinger*

This course explores the relation between the play as written text and the play as staged event. More than any other literary form, drama depends upon a specific place and time—a theatre and its audience—for its realization. The words of a play are the fossils of a cultural experience: They provide the decipherable means by which we can reconstruct approximations of the living past. With this goal in mind, we will read and examine texts from ancient Athens and medieval Japan to Elizabethan London and contemporary New York (with many stops in between) in an attempt to understand the range of dramatic possibility and the human necessity of making theatre.

## 2002-2003

### "Best Books": Toni Morrison and Her Sisters

#### *Chikwenye Okonjo Ogunyemi*

This yearlong seminar will examine the idea of "100 Best Books," whether it is Eurocentric, African centered, or gender biased, as we self-consciously fall into the trap of excluding books either for political reasons or for time management. We will concentrate on all of Toni Morrison's novels (for aficionados) and the "best books" written by her sisters in Africa, the Caribbean, and the United States. The runners-up are Aidoo, Angelou, Ba, Beyala, Condé, Djébar, Emecheta, hooks, Kincaid, Naylor, Saadawi, Shange, Vera, Walker ... This is merely a list. Students can work on their lists for their conference projects.

### American Literature: 1830-1914

#### *Arnold Krupat*

In the 1830s America "removed" its eastern Indians to the far side of the Mississippi while nonetheless defining itself, in Perry Miller's phrase, as "Nature's Nation." The Civil War led to "emancipation," but by the late 1870s the condition of those who once had been bound hardly resembled freedom. In 1890 the "frontier" was officially pronounced "closed"; nonetheless, still "facing west" (that phrase is Richard Drinnon's), we fought the Spanish to acquire the Philippines, advancing yet further "west" to "open" China and Japan. The America that turned east again, toward Europe, when "the guns of August" — the beginning of World War I — sounded was obviously very different from what it had been in

the days of Andrew Jackson. This course covers some of the literature of this period — the "canonical" writers (Emerson, Whitman, Thoreau, Hawthorne, Melville, Dickinson, Twain, James) for the most part, but also some writers (Frederick Douglass, Margaret Fuller, Charlotte Perkins Gilman, Stephen Crane) only newly or still marginally canonical, and others (the Native Americans, William Apess, and Gertrude Bonnin) whose place has yet to be established. All of these, along with texts by Abraham Lincoln, Booker T. Washington, and W. E. B. DuBois, will call into question not only the meaning of American but of literature as well.

### A Small Circle of Friends: A Topic in Renaissance Literature

#### *Ann Lauinger*

The love poetry of the Renaissance is famous, and justly so. But sixteenth- and seventeenth-century writers also thought a great deal about friendship, fellowship, and community and about the settings in which such relationships might thrive. This course looks at some versions of living together — as best friends, in the idyllic setting of a country house, or in the ideal society — set forth in a variety of texts from classical antiquity and the Renaissance. What does it mean to call a friend "a second self"? Do men and women envision friendship differently? How did the country and the city turn into ideological opposites? These and similar questions are raised by our reading: poems by Horace, Juvenal, Martial, Aemilia Lanyer, Spenser, Ben Jonson, and others; essays of Erasmus, Montaigne, and Francis Bacon; Thomas More's *Utopia*; the Abbey of Thélème (from Rabelais' *Gargantua*); Shakespeare's *Henry IV* and *The Tempest*.

### Changing Places: "Imposture" Narratives in Nineteenth- and Twentieth-Century America

#### *Amy Schrager Lang*

This course focuses on ideas of self-invention and self-creation as these are played out in American narratives written, for the most part, in the second half of the nineteenth century and the first half of the twentieth. The narratives on which we will focus — some of them novels, others autobiography, journalism, film — all entail a self-conscious passage, or passing, from one social, racial, ethnic, national, or sexual status to another, an "imposture." We will look, for example, at the production of "our nig" in Harriet Wilson's autobiographical novel and at the equally systematic production of the self as "Negro" in Sinclair Lewis's *Kingsblood Royal*; we will consider Dorothy Richardson's sojourn into working-class girlhood in *The Long Day* and the journey of others out of it; John Howard Griffin's travels in the world of African Americans in *Black Like Me* and Barbara Ehrenreich's

visit to the world of low-wage work in Nickel and Dimed; the creation of the American in the work of Abraham Cahan or Mary Antin; and the re-gendering of the self in Jackie Kay's *Trumpet*. The object of this course is to investigate the literary, historical, and ideological questions that attend the cultural project of self-invention in the United States and the shifting ground against which this project is undertaken.

## Chastity, Desire, and the Eighteenth-Century Novel

*Paula Loscocco*

In late seventeenth- and eighteenth-century England, the traditions of European humanism, courtly and libertine love-poetry, and prose romance competed not only with the religious and political works of the recent civil wars, but with a rising tide of popular writing — love letters, political lampoons, tabloid journalism, advice columns, pornography, stock reports, travelogues, etc. Out of this mix emerged the novel, a form that existed sixty years before it was named, that was developed (mainly) by women whose work was forgotten when a new generation of men took over, and that rooted an entire era's understanding of what constitutes social, economic, and political subjectivity in coming-of-age stories obsessed with sexuality and gender. This course explores how the discourses and strategies of chastity (sexual virtue) and desire (sexual want) developed into a genre that writers and readers used to understand themselves and their world; it traces the related rise of a feminist tradition in English letters; and it considers various contemporary phenomena, from neoclassical aesthetics to revolutionary politics, exploring how these resisted, shaped, and themselves manifested novelistic language and structure. Our survey covers early fiction and neoclassical response (Behn, Heywood, Barker, Davys, Astell, Defoe, Swift, Pope); major players of the 1740-1750s (Richardson, Fielding, Hogarth, Montagu, Johnson); early permutations (Lennox, Burney, Sterne, Radcliffe); and revolution (Jefferson, Paine, Burke, Wollstonecraft, Austen).

## Culture Wars: Literature and the Politics of Culture Since Romanticism

*Daniel Kaiser*

The current controversies over multiculturalism and the attacks on the literary canon and on the idea of high culture itself suggest that this may be a good moment to examine how the ideologies of culture currently in question have been shaped over the last century. We will begin with the late nineteenth century, when what we think of as modernist conceptions of the unique social role of imaginative writing and of aesthetic experience generally begin to take shape, and continue up to the "culture wars" of the 1980s. Some of the course

reading will be in fiction, poetry, and drama that can be read as offering in themselves theories of cultural politics; these writers will include Flaubert, James, Mann, Brecht, Yeats, Eliot, Pynchon, and Morrison. Theorists of the relations between art, society, and politics will range from the Victorians and "Decadents" (Arnold, Wilde) to late Romanticism (Nietzsche, Wagner) to Marxist cultural theory (Lukacs) to poststructuralism (Barthes, Derrida) to recent American theorists of gender and ethnicity. For students who have had at least a year of literature or philosophy.

## Declarations of Independence: Masterworks in American Literature

*Nicolaus Mills*

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American writing. This course will focus on a series of such declarations in American prose from the 1830s through the 1930s. The heart of the course will be a series of nineteenth-century classics: Henry Thoreau's *Walden*, Nathaniel Hawthorne's *The Scarlet Letter*, Narrative of the Life of Frederick Douglass, Herman Melville's *Moby Dick*, Mark Twain's *Huckleberry Finn*, and Henry James's *Portrait of a Lady*. Students will be expected to do assigned critical readings on the course texts and to devote part of their conference work to studying the European writing going on at this time.

## English: History of a Language

*Ann Lauinger*

What happened to English between Beowulf and Virginia Woolf? What's happening to it now? The first semester of this course introduces students to some basic concepts in linguistics and traces the evolution of pronunciation, vocabulary, and grammar from Old English (Anglo-Saxon) through the Middle English of Chaucer and the Early Modern English of Shakespeare and the eighteenth century to an English we recognize — for all its variety — as our own. The second semester turns from the history of English and a study of language change over time to the varieties of contemporary English and a sociolinguistic approach to how language differs from one community of speakers to another. Among the topics for second semester are pidgins and Creoles, American Sign Language, language and gender, and African-American Vernacular English (Ebonics). This course is intended for anyone who loves language and literature, and students may do conference work in either linguistics or literature or both.

## Epic Vision and Tradition

### William Shullenberger

The epic is a monumental literary form that is an index to the depth and richness of a culture and the ultimate test of a writer's creative power. Encyclopedic in its inclusiveness, epic reflects a culture's origins and projects its destiny, giving definitive form to its vital mythology, problematically asserting and questioning its formative values. This course on the emergence and development of the epic genre developed in the Western tradition will be organized around four central purposes. First, we will study the major structural, stylistic, and thematic features of each epic. Second, we will consider the cultural significance of the epic as the collective or heroic memory of a people. Third, we will examine how each bard weaves an inspired yet troubled image of visionary selfhood into the cultural and historical themes of the poem. Fourth, we will notice how the epic form changes shape under changing cultural and historical circumstances, and measure the degree to which the influence of epic tradition becomes a resource for literary and cultural power. First term: Homer, *Odyssey*; Virgil, *Aeneid*; Dante, *Inferno*; Milton, *Paradise Lost*. Second term: Pope, *The Rape of the Lock*; Wordsworth, *The Prelude*; Eliot, *The Waste Land*; Joyce, *Ulysses*; Walcott, *Omeros*.

## Experimental Literature Post-1945

### Stefanie Sobelle

This course will continue some of the topics introduced in fall's Historical Avant-Garde seminar as they evolve after World War II, though that course is not a prerequisite for this one. We will look at fiction and poetry that play with form and genre, and we will address questions such as: How do different types of formal play help construct/deconstruct identity? In what ways does formal experimentation address or interact with issues of race, gender, and nationality? Why do so many of these works invent fantastical, exoticized spaces in which to act out their less than conventional narratives? How do some use photography and autobiography to address problems with the authenticity of memory? Throughout the semester, we will look at developments in formal play—that is, how technology, media, and politics effect the types of experimentation taking place, and in what ways these works do or do not succeed in their formal "potentiality." Though the course will be divided between fiction and poetry, several of the books cross such boundaries, and in part we will look at what post-war fiction does with conventions of genre. Authors read may include Raymond Roussel, Samuel Beckett, Raymond Queneau, Harry Mathews, Georges Perec, Gilbert Sorrentino, Italo Calvino, Thomas Pynchon, Julio Cortázar, Vladimir Nabokov, William Demby, Clarence Major, Theresa Hak Kyung Cha, Kenneth

Koch, David Antin, Robert Creeley, Amiri Baraka, Susan Howe, Lynn Hejninian, Charles Olson, and Jeanette Winterson. Open to any interested student.

## First-Year Studies: Impossible Landscapes: Literatures of the Spanish-Speaking World

### Eduardo Lago

In this course we will embark on an unusual journey of discovery and exploration: the mapping of a world whose geography seems to be the dream of a visionary cartographer. However, such world exists. Unified by language, our aim will be to study the literary manifestations of the Spanish-speaking world. The journey will take us from the imaginary kingdom of Aztlán in the USA to the cities of contemporary Iberia; from the Latino neighborhoods in Chicago, the Bronx, and L. A., across the Río Grande, to the plains of Mexico. From the jungles of Meso-America to the straits off Tierra del Fuego — where the rough cold waters of the Atlantic and the Pacific Oceans meet. From the islands of the Caribbean to the heartland of Amazonia. This is a literature that blends the worldview of the Amerindian peoples, with those of African and European cultures. Ours will be a global approach, so we shall incorporate works written in English by Latinos, as well as Luso-Brazilians authors. We shall travel back in time, tracking down the historical steps that converged into the formation of the different canonical traditions. During the first semester we will not go beyond the twentieth century. After the winter break, we shall explore the historical roots of the pan-Hispanic world, which hark back to the Mediterranean cultures of Greece and Rome — together with elements from the Arab, the Jewish, and the Gothic. Although literature will be our main concern, there will be ample room for the study of other cultural manifestations, such as music, art, and film.

## First-Year Studies: Introduction to Literary Study

### Arnold Krupat

The European Tradition: The first semester offers brief encounters with, among many others, Sophocles and Aristotle, Shakespeare and Ben Jonson, E. Bronte and G. Flaubert, James Joyce, John Stuart Mill, and Samuel Beckett, not necessarily in that order. We will talk about such things as form and function, style and structure, problems of translation and periodization, aesthetics and aestheticization (again, not necessarily in that order). Short papers on a fairly regularly basis is the writing aim of the first semester: how to compose a good sentence, good paragraph, good argument. Some American Literatures: The second semester shifts to the literatures of the United States. Our questions now address such concerns as the meaning of voices, selves, and, nature,

and the content of such terms as ideology, race, ethnicity, gender, among others. Some of our authors: Walt Whitman, Emily Dickinson, Frederick Douglass, Richard Wright, Robert Frost, Rudolfo Anaya, Herman Melville, and Leslie Marmon Silko, among others. Although we will do two short class papers, the writing aim will be to put together something approximating a more developed "conference" paper.

## First-Year Studies: Myths of Creation

**Neil Arditi**

This course examines the ways in which generations of literary authors have made use of primitive mythic material to explore new hopes and fears about the human condition. The course was originally conceived around one central text, Mary Shelley's *Frankenstein*, and a large portion of our syllabus is cribbed from the reading lists of the characters in Shelley's novel, including the unnamed creature who teaches himself to read, among other works, Milton's *Paradise Lost*. We will begin by contrasting the two creation myths offered in *Genesis*, ascribed by Biblical scholars to different authors ("J" and "P"). Other readings will include Rousseau's secular, naturalistic vision of the fall in his "Discourse on the Origin of Inequality," the quest for new forms of redemption in Romantic and post-Romantic poetry, Goethe's *Faust*, Nietzsche's *Genealogy of Morals*, H. G. Wells' *The Island of Dr. Moreau*, and Kristen Bacis' *Lives of the Monster Dogs*.

## First-Year Studies: Representing Themselves: Postcolonial Cultures and Politics

**Kasturi Ray**

The twentieth century has been called the century of decolonization, when many former colonies gained independence from their Western rulers and attempted to carve out their own postcolonial histories. These ex-colonies grappled with previous representations of themselves and struggled to represent their own positions both to themselves and to the rest of the world. We will consider these politics of representation through four historic moments in the development of the postcolonial world: colonialism, independence movements, decolonization, and globalization. We will study these four moments cross-culturally, by looking at the experiences of Africa, Asia, the Middle East, and Latin America. We will read literature and view films from particular nations in these regions and also look for similar strategies of decolonization across the postcolonial world. Themes to be covered include the function of violence in independence movements; the representation of women from the so-called Third World; the role of postcolonial feminists, particularly as they rebuild religious, sexual, and economic institutions;

the rise of Global English and its effects on vernacular languages; and the continuing role of the West in the decolonizing world.

## Forms of Comedy

**Fredric Smoler**

Comedy is a startlingly various form, and it operates with a variety of logics: It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course we will explore some comic modes — from philosophical comedy to modern film — and examine a few theories of comedy, including those of Freud, Frye, Fielding, Bakhtin, and Bergson. A tentative reading list for the first semester includes a Platonic dialogue (the Protagoras), moves on to Aristophanes' *Old Comedy* (*The Clouds*), Plautus' *New Comedy*, Roman satire, Shakespeare's *Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*, Molière, Dryden, Fielding, and Byron. In the second semester we will read Mark Twain, Norman Mailer, Dickens, Philip Roth, and Tom Stoppard and look at Preston Sturges' and Frank Capra's screwball comedies. Both semesters' reading lists are subject to revision.

## Growin' Up Black: Memories of Childhood and Beyond

**Chikwenye Okonjo Ogunyemi**

What are the cultural and political implications of growing up as a black girl or boy in the twentieth century? How do societies and individuals remember and reconstruct a past? With Paul Connerton's *How Societies Remember* as a frame of reference, this course surveys autobiographies and fictional narratives of childhood from Africa and the African diaspora. We will focus on issues of religion, nationalism, blurry borders, poverty, sexuality, ethnicity, education, politics, and gender in this semester-long seminar and in conference projects. The following are some of the writers we will work on in class and for conference projects: Angelou, Baldwin, Beyala, Dangarembga, Danticatt, Emecheta, Kenan, Kincaid, Morrison, Okri, Sapphire, Soyinka, Vera, and Wright.

## Introduction to Shakespeare

**Daniel Kaiser**

Over the centuries, Shakespeare's plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare's four main genres — comedy, history, tragedy, and romance. Occasionally we will also read critical essays that

connect Shakespeare to issues in contemporary literary and cultural theory. This course is open to any interested student, but some previous work in literature or philosophy is desirable.

## Love and the Canon

### *Simone Marchesi*

Why is the discourse about love so central in the Latin West? And what does it have to do with the mechanisms of literature? From ancient erotic poetry to the mystical love of the Middle Ages, practitioners and theorists of literature alike have discussed the link between learning how to love, how to write about love, and how to read amatory texts. The course consists of an in-depth reading of a selection of literary texts that combine the analysis of "love" and an inquiry into the essence of literature. We will start from how Latin poets addressed the difficult choice between light erotic poetry and epic (Roman Elegists, Virgil, and Ovid) and move to Augustine's theory and practice of writing about a different kind of love in a Christian spiritual framework. We will then measure the impact of the Latin past on the beginnings of French and Italian literature. We will study the contradictory images of love offered in the Roman de la Rose and Dante's evolution from his early self-portrait as a love poet to his identification with a biblical author. Finally, we will address Boccaccio's demanding ethics of reading — the challenge to become active readers of his simultaneously serious and amatory texts.

## Readings of Modern Japanese Literature in Translation

### *Sayuri I. Oyama*

Recent translations of literature by Murakami Haruki, Yoshimoto Banana, and Nobel Prize winner O'e Kenzaburo have helped spark popular interest in contemporary Japanese literature. What are the forms, subjects, and contexts of earlier works of modern Japanese literature that provide different perspectives on the notion of "Japan" or "Japanese-ness" in relationship to national identity and history? In this course, we will read a variety of Japa-nese literature, from the late nineteenth century to the present, in English translation. Some issues to be explored include: What does it mean to read "in translation" and specifically in terms of translated Japanese literature? What is the relationship of the author to literary text, and how does our biographical knowledge of the author influence (or limit) our literary interpretations? How do our readings of modern Japanese literature influence our understanding of Japan's modern history, from the Meiji period (1868-1912) to the present? Class time will be devoted primarily to careful readings of the texts, oral

presentations, and group discussions. Students will be strongly encouraged to do focused readings of other literary texts in conference work.

## Representations of Ethnicity in Japanese Literature and Film

### *Sayuri I. Oyama*

Japan has often been characterized as an ethnically and culturally homogeneous society, yet what does this stereotype belie? In this course, we will examine a variety of literary and cinematic representations of burakumin, resident Koreans, Okinawans, and foreign workers in Japan. Rather than take these representations "at face value" as evidence of ethnic or cultural diversity in Japan, we will attempt to engage with them as cultural products that contribute to the discourses of race and ethnicity in and about Japan. In considering how Japan's "minorities" have been represented, we will also consider comparative cases and approaches to the study of national identity, race, and ethnicity.

## Representing Indians

### *Arnold Krupat*

Late in the sixteenth century, after speaking through an interpreter to one of three Brazilian Indians brought to Rouen, Michel de Montaigne, in his essay on "The Cannibals," compared what he knew of the peoples of the New World with those of old Europe and found the latter no more "civilized" than the former. Early in the seventeenth century, in *The Tempest*, William Shakespeare anagrammatized cannibal into the proper name Caliban and portrayed this native as cruel, crude, and lustful. No more than a decade later, Shakespeare's countrymen, the Pilgrims and Puritans, mounted their successful invasion of North America's eastern shore, establishing permanent settlements among the "wild beasts and wild men," as William Bradford called them, they found here. Ever since, outsiders have been representing the indigenes as "savages" or "noble savages"; monosyllabic utterers of an inscrutable "Ugh!" or natural orators; an inevitably "vanishing race" or holders of the keys to ecological and spiritual survival. But for nearly a century now Native peoples have begun to write back, producing self-representations of a variety of kinds. This course will look at some of the ways Europeans and European Americans have represented Indians and how, more recently, Native peoples have represented themselves in a variety of genres (essays, fiction, poetry, film). For juniors and seniors with prior college background in anthropology, history, or literature. Advanced.

## Romanticism to Modernism in British Poetry: The Line of Shelley

### Neil Arditi

Percy Bysshe Shelley's literary reputation has been subject to violent oscillations. In his own time — a time of conservative British reaction to the French Revolution — he was persecuted for his atheism and his political activism. Following his death at the age of twenty-nine, Shelley was increasingly portrayed as a political martyr and a "singing God." Among major Victorian and twentieth-century poets, Robert Browning, A. C. Swinburne, Thomas Hardy, W. B. Yeats, and T. S. Eliot all acknowledged Shelley's massive influence on their early imaginative life. Some — most notably Eliot — turned against Shelley's legacy with polemical force in both his poetry and his literary criticism, setting the distinctly anti-Shelleyan tone of High Modernism. But to some degree all of the poets we will be reading in Shelley's wake were torn between their attraction to Shelley's apocalyptic sublimity and their quest for sustainable voices in significantly different cultural contexts. In the first half of this course, we will immerse ourselves in the poetry of Shelley and his most important Romantic precursors before turning to his Victorian and twentieth-century revisionists. Intermediate.

## Shakespeare

### Ann Lauinger

A reading of selected works spanning Shakespeare's career and forming a representative sample of the genres in which he wrote. Emphasis will be placed on close examination of Shakespeare's language and dramatic construction, with contexts for our work provided by a look at the physical and social organization of playhouses and acting companies in Shakespeare's London and by some cultural and intellectual traditions of the Renaissance. Conference projects may be related (narrowly or broadly) to the material of the course, or they may center on an unrelated field of literary study, depending on the student's interests and needs.

## Shakespeare and Film

### Joseph Lauinger

"O for a muse of fire that would ascend/The brightest heaven of invention. . . ." With these words, the chorus of Shakespeare's *Henry V* prays for the language to transform the "wooden O" of the Globe Theatre into a more powerful vehicle of the imagination. What Shakespeare set out to do in 1600 solely by means of words, costumes, and a few musicians now can be magnified by the immense technological resources of cinema. But is it really "Shakespeare"? What is the relation between a performance text that is essentially based on language to one that is based on image? In this course we examine and try to reconstruct several works

of Shakespeare as they were performed in their own time; we will then screen and discuss films by different directors that are derived from these texts. Directors include Olivier, Welles, Zeffirelli, Branagh, Kurosawa, among others. For conference work students can concentrate on either theatre or film, or they may go further in the study of cinematic adaptation.

## Shaping Contemporary Literature: The Latin American Avant-Garde

### Mariela Dreyfus

In the 1920s several innovations take place that are crucial to understand the most important trends in current Latin American literature. Those are the years of intense debate, when manifestos are launched, and the search of originality leads into experimental writing that radically changes the form and contents of the literary works. In this course we will study the most important avant-garde movements in Latin America and their literary productions, including poetry and fiction. We will focus on both the peculiarities of the Latin American avant-garde with respect to its European namesake and on the relations between the modernistic aesthetics of the avant-garde and the social and cultural context of Latin America. At the same time we will try to understand the ways in which the poetics of the avant-garde continues to shape the works of the most recent generations of writers. Among the authors included in class and conferences will be Vincent Huidobro, César Vallejo, Pablo Neruda, Jorge Luis Borges, Rosamel del Valle, María Luisa Bombal, Octavio Paz, Olga Orozco, Julio Cortázar, and Cristina Peri Rossi.

## Studies in the Nineteenth-Century Novel

### Ilja Wachs

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' work between accepting the world as given and seeking to transcend it. At the same time we will try to understand why — in spite of a century and a half of great historical and cultural change — these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevski, Balzac, Stendhal,



Eliot, Austen, Dickens, Twain, and Goethe. Open to juniors and seniors. Sophomores with permission of instructor only.

## The African American Novel in the Twentieth Century

### *Chikwenye Okonjo Ogunyemi*

Taking off with the conversations between Bell Hooks and Cornel West in *Breaking Bread*, this class will examine the discourses on racism, gender, slavery, conjure, sexual orientation, religion, the triangular relationship with Africa and Europe, and the concern for the endangered black child in the African American novel. We will focus on the works of Chesnutt, Wright, Hurston, Ellison, Baldwin, Morrison, Alice Walker, and Naylor.

## Theatre of the Enlightenment: Restoration and Revolution

### *Joseph Lauinger*

Following the dictates of reason (increasingly subversive, surprisingly reconstitutive), the period that has come to be known as the Enlightenment represents a disorienting and exhilarating shift in the perceptions, tastes, and values of Western culture. This course begins with an examination of the drama of the English Restoration, a peculiar blend of court and city theatre, whose comedies display the cross-fertilization of English Ben Jonson and French Molière, rooted in Italian *commedia dell'arte*. We shall then study the works of three playwrights from three countries: England's John Gay (particularly *The Beggar's Opera*), France's Beaumarchais (*The Marriage of Figaro*), and Germany's Georg Büchner (*Danton's Death* and *Woyzeck*). For these writers, theatre literally becomes the stage for testing new ideas of personal authenticity, gender definition, social class, and economic theory. Our discussions will be supplemented by readings in influential writers of the time (Hobbes and Locke, Pope and Swift, Voltaire and Diderot, Lessing and Goethe). We shall also try to trace the mutual influences and special collaboration of the arts integral to all drama (literature, music, visual design).

## The Legacy of France: French Fiction From the Seventeenth to the Twentieth Century

### *Angela Moger*

French soil has been propitious to the development of that "upstart," the novel, a genre that insinuated itself only recently into the panorama of Western literary statement, and has enjoyed a particularly sustained and luxurious flowering in that country. French experiments with the prose narrative have, indeed, exerted considerable influence on the practice and the theory of

the novel beyond the borders of France. In this course we will taste from the major monuments of that tradition in an attempt to isolate both those features that have provoked the engagement and emulation of foreign high priests such as Henry James and those that merit the attention of any serious acolyte of the cult of narrative. Accordingly, we will scrutinize works of Laclos, Balzac, Flaubert, and Proust, among others, seeking not only to uncover the rich implications of discrete elements such as props and locus and costume; but also to probe the significance of narrative organization/architecture such as epistolary, interpolation, and framing. Finally, as style is always as revelatory of worldview as situation (plot), this investigation of the formal aspects of each work should permit delineation of ideological stance and should thus be suggestive of the conditions and preoccupations at work in the evolution of Europe throughout this period.

## The Modern German Novel

### *Roland Dollinger*

This lecture analyses the history of the modern German novel from the late nineteenth century to the present. While in the first half of the semester we will deal with texts written between the creation of a modern national state in 1871 and the collapse of the Third Reich, we will explore the novel in postwar Germany during the second half. Students will study the following novels: *Effie Briest* (Theodor Fontane); *Buddenbrooks* (Thomas Mann); *The Notebooks of Malte Laurids Brigge* (Rainer M. Rilke); *The Road into the Open* (Arthur Schnitzler); *Berlin Alexanderplatz* (Alfred Döblin); *The Tin Drum* (Günter Grass); *And Where Were You, Adam?* (Heinrich Böll); *Jakob the Liar* (Jurek Becker). Students will also have to read a history of modern Germany and criticism about these texts. Some German films from the Weimar Republic and the New German Cinema will complement our reading of these texts.

## The Nonfiction Essay

### *Nicolaus Mills*

In his anthology *The New Journalism*, Tom Wolfe writes, "In the early 1960s a curious new notion, just hot enough to inflame the ego had begun to intrude into the tiny confines of the feature statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel." Wolfe then goes on to say, "Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him." Wolfe's history may be off slightly. One can see signs of the kind of writing he describes as far back as William Hazlitt's early essays, and in our own century both George Orwell and James Agee were practicing the new journalism a half-century ago. But Wolfe's overall

claim is on target. Since the 1960s, the nonfiction essay has flourished, and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. The course will begin by emphasizing writing technique, then place an increasingly heavy focus on research. Students will be expected to do multiple drafts of each essay and meet weekly deadlines. While personal essays will be very much a part of this course, this is not a course in autobiography or covert fiction. Among the writers studied will be George Orwell, Tom Wolfe, Maxine Hong Kingston, James Baldwin, Richard Rodriguez, and Joan Didion. Students taking this course should not be taking another writing course at the same time. To be admitted into this course, students must submit a writing sample. Open to sophomores, juniors, and seniors only.

## Theorizing the Other: U.S. Minority Discourse

**Kasturi Ray**

Often minor or marginal figures are mined from Third World texts and theorized, or processed, through First World theories. This course seeks to examine this process of representation, as well as to provide a survey of U.S. minority and other Third World cultural theories. We will focus on theories (understood as programs, philosophies, and interpretations) of minority culture and representation as they have emerged in the twentieth-century United States. We will explore how minority people have represented and resisted their marginal status through cultural and other forms of struggle. We will examine important influences on the shaping of U.S. minority discourse, including relevant texts of Western critical theory and the struggles of Third World people in the context of decolonization. The course will be devoted primarily to theory, but we will spend some time on key literary and filmic productions as well. Major theorists include Karl Marx, W. E. B. DuBois, Roland Barthes, Frantz Fanon, Audre Lorde, bell hooks, Michael Omi, Howard Winant, Gloria Anzaldúa, Lisa Lowe, and Lauren Berlant.

## Theory and Criticism of Literature: From Plato to Postmodernism

**William Shullenberger**

Literary theory is the twin of literature. Everyone who reads is practicing literary criticism. When we read, we respond — intellectually, emotionally, politically, spiritually. We try to figure out what causes our response; we make judgments about the quality of what we read; we try to understand or interpret it. The formal practice of literary criticism involves becoming more conscious, more intentional, and more systematic about our reading practices. Literary theory, in turn, makes explicit

the assumptions we have about literature, its place in the world of human action and human knowledge, its social and psychological value, and the rules and procedures that govern both the production of texts and the ways we read them. Although the course will follow a chronological program in surveying literary theory and criticism from Plato's theories of representation and inspiration and Aristotle's structural analysis of tragedy to Julia Kristeva's version of poststructuralist psychoanalysis and Homi Bhabha's postcolonialism, throughout the year we will juxtapose traditional and contemporary critical approaches in order to explore the modern relevance of older theorists and the deep continuity and persistence of traditional concerns in contemporary critics and analysts. Opportunities for both theoretical reflection and practical criticism will be provided throughout the year by the close examination of major literary texts that variously engage the concerns of the theory and criticism we study.

## The Russian Novel and Theory of the Russian Novel

**Melissa Frazier**

This course is predicated on the idea that the Russian novel and its theory are in many respects one, that is, that one of the most striking features of the Russian tradition is a preoccupation with questions of form. In the fall we will begin with Bakhtin's ideas about the novel and also with Tolstoy's essay "A Few Words About War and Peace," which claims that War and Peace is not a novel but only the latest in a line of nineteenth-century Russian non-novels including Pushkin's Eugene Onegin, Gogol's Dead Souls, and Dostoevsky's House of the Dead. We will read all these works and more in order to try to answer the double question that Tolstoy raises, not just what is the "novel," but also what we mean by "Russia."

## The Ultimate Beach of Your Being: Gay and Lesbian Latino Writers

**Ernesto Mestre**

There are places that, though they seem forbidding and foreign to us, we often retreat to, to find whatever shadow we can of our truest selves. This course will attempt to go to a few of those places. Through the study of fiction and memoirs written by gay or lesbian Latino/Latin Americans, we will explore how writers who were often working from the very fringes of the culture gave shape and form to an identity that was soon woven into the fabric of that culture, and as they opened up taboo discussions, at once gave voice to the voiceless and made the unspeakable part of the discourse. We will read classic texts in the literature such as Manuel Puig's Kiss of the Spider Woman and Reinaldo Arenas's Before Night Falls, along with novels, stories and excerpts by Nelida Piñon, Jose Lezama Lima,

John Rechy, and Achy Obejas, among others, but also other works by writers as varied as Mayra Santos Febres, Junot Díaz, and Jose Donoso, "straight" writers who daringly probe and exploit the subject of sexual identity in their work and purposefully wander into forbidden realms. More than anything, this course will seek to offer students a forum in which to discuss and explore the formation of their own sexual and cultural identity. In conference, students will be encouraged to struggle with the subject through the study of other readings, which will be selected for each student on a more individual basis, and will be given the option to explore the subject creatively, through stories or personal essays, all in an effort to get to know that crucial part of their person in the same manner that the poet yearns to know his beloved: "I shall discern that ultimate beach of your being/and see you for the first time, perhaps."

## Visions and Forms of Fiction

### *Ilja Wachs*

In this course we will intensively read and discuss a selected group of nineteenth- and twentieth-century novelists. Beginning in the nineteenth century, we will read works from Tolstoy, Dostoevski, Dickens, Eliot, Austen, Stendhal, and Balzac. We then will read some of the early modernists, including Kafka, Faulkner, and Woolf. The emphasis of the course will be on exploring the moral and social vision of the modern world created by these novelists and the basis for their choice of literary forms to realize their vision. An intensive reading and discussion course whose spirit and tone will be based upon an appreciation of the depth, wisdom, and beauty of these novelists' work.

## War and Asian America

### *Kasturi Ray*

War has had a unique and central influence on the shaping of Asian American experiences. This course examines how people of Asian descent living in the U.S. were treated and represented in times of war, and how they responded, politically and creatively, to these initiatives. We will examine the influence of WWII; the Korean, Vietnam, and Gulf Wars; as well as the ongoing war on terrorism, on Asian American community life. We will study the range of Asian American responses to these wars, including their volunteering in the armed forces to building peace movements. We will also explore the industry of war, namely in its formation of military base culture, and its debated links to changes in local economies and trafficking in sex work. We will examine if the logics of war, over the course of the twentieth century, have created enduring racial and gendered images of Asian Americans.

A full description of the course may be found under the appropriate discipline.

**Soviet Literature and Film of the 1920s and 1930s (p. 721),** Melissa Frazier *Russian, Literature,* Malcolm Turvey *Film History*

## 2003-2004

## Abbreviated Wisdom: How the Short Story Works

### *Angela Moger*

Claiming it has an intensity the novel cannot achieve, John Cheever defined the short story as "the appeasement of pain." He writes, "In a stuck ski lift, a sinking boat, a dentist's office, or a doctor's office . . . at the very point of death, one tells oneself a short story." While this statement is surely true, it gives an insufficient accounting of the disparate roles played by that elliptic, perverse, ambitious genre known as "the short story." That is, if some offer, indeed, a kind of appeasement (Cheever's own duplicitous *Goodbye, My Brother*), just as often they constitute an aggressive indictment (O'Connor's *Good Country People*) or an implicit mise en question of the reader's credentials/ motives in reading (Hawthorne's *The Minister's Black Veil*). The very brevity of the form, moreover, permits the short story to make pithy comment on matters political (Gordimer's *The Train from Rhodesia*) or pointed reflection concerning the essential nature of fiction (James's *The Turn of the Screw*). In this course we will explore the range of potential inherent in this form and probe its peculiar prosperity at certain historical moments (both Decadence and Walter Benjamin figure on the agenda). Furthermore, Jacobson's essay on metaphor and metonymy will illuminate speculation on why consummate practitioners of the novel—Lawrence, Cather, Gordimer, Balzac, and Wharton—have so often resorted to this "condensation."

## American Literature: 1830's-1929

### *Arnold Krupat*

In the 1830's, America "removed" its eastern Indians to the far side of the Mississippi, despite the objections of Ralph Waldo Emerson, author of *Nature*, among others. Henry David Thoreau spent a famous night in jail in protest against America's invasion of Mexico in the 1840's, and it was not until the 1860's that the "peculiar institution" of slavery would be undone by civil war. The year the Seventh Cavalry massacred Big Foot's Minneconjou band at Wounded Knee, 1890, was also the year the "frontier" was officially pronounced "closed." We ended the 90's with war against Spain to acquire the Philippines and then proceeded yet farther "west" to "open" China and Japan. The first semester of this course looks at some of the literature produced in this period, for the most part, the solidly "canonical"

writers (Emerson, Thoreau, Hawthorne, Whitman, Dickinson, and others) but also writers like Frederick Douglass, Margaret Fuller, Charlotte Perkins Gilman, and Stephen Crane—only newly or marginally canonical—and others (the Native Americans William Apess and Zitkala-sa, for example) whose reputation and place remain to be established. The second semester covers a shorter time period, roughly from the outbreak of war in Europe in 1914 to the Great Depression of 1929. This is the era in which the great “modernist” canon—Ezra Pound, T. S. Eliot, Ernest Hemingway, and William Faulkner—is established, but it is also the period in which the first translations of Native American oral poetry appear, and Harlem becomes the center of a “renaissance” not only in literature (Countee Cullen, Langston Hughes, Zora Neale Hurston, and Nella Larsen, among others) but of music as well. The huge wave of immigration to the United States from the 1880’s to 1924 also produces a number of writers eager to represent their “Americanization,” and we will look at a few of their texts as well (e.g., Sui Sin Far, Emma Lazarus, and Anzia Yezierska, among others).

## Austen, Gaskell, Trollope

### Julia Miele Rodas

From seemingly serene environments and out of apparently trivial circumstances, these three nineteenth-century writers—Jane Austen, Elizabeth Gaskell, and Anthony Trollope—construct wildly suspenseful and dramatic narratives. How is it that the minutia of our lives—a misplaced check, a new carpet, a minor family squabble—can be matters of such passionate interest and concern? And how is it that this minutia ultimately offers insight into the grandest possible social and philosophical issues? Through the study of six novels, this class will explore the meaning and importance of the apparently commonplace. Possible texts: Austen’s *Pride & Prejudice* and *Persuasion*, Gaskell’s *Cranford* and *Wives and Daughters*, Trollope’s *Framley Parsonage* and *Last Chronicle of Barset*.

## British Romantic Poetry and Its Legacies, from Blake to Heaney

### Neil Arditi

In this course we will be reading and discussing influential British and Irish poets of the last two centuries. One of the assumptions of the course is that a great deal of modern poetry has its roots in the Romantic era. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of poetry, and we will trace its influence on authors from the second generation of Romantics to the present, including Byron, Percy and Mary Shelley, Keats, Tennyson, Robert Browning, Christina Rossetti, Emily Brontë, Hardy, Yeats, and Seamus Heaney. But we will also strive to appreciate each literary artist on his or her

own terms—indeed, to appreciate each individual poem’s strangeness and originality. Our understanding of literary and historical periods will grow out of our close, imaginative reading of texts.

## Celebrating Syncretism: Italian Literature Between Science and the Circle of Arts

### Filippo Naitana

Since its very origins, Italian literature has found in the dialogue with the other liberal arts, as well as with the world of science, an extraordinary resource. From Dante, Michelangelo, and Cellini to Svevo, Pirandello, and Pasolini, Italian authors have crafted their art by building bridges among poetry, music, visual arts, as well as philosophy and psychoanalysis. The capacity of circumventing boundaries in order to reinvent the world of art is, with no doubt, the most unique ingredient of the Italian literary genius. This course deals with some of the highest achievements within this syncretistic tradition, from the Early Renaissance until the Contemporary Age. Among the works studied will be Dante, *Divine Comedy*; Michelangelo, *Poems*; Lorenzo Da Ponte, *Don Giovanni*; Italo Svevo, *Zeno’s Conscience*; Luigi Pirandello, *The Late Mattia Pascal*; and Johan Padan by the 1997 Nobel Prize-winner Dario Fo.

## Comedy and Romance in the Middle Ages

### Ann Lauinger

Knights and ladies, quests and combats, magic and love: these are the ingredients of the medieval literary romance, and they have been beguiling readers for close to a thousand years. Where do these stories come from? What accounts for their appeal? How can we understand them in relation to the medieval world in which they were first written? We begin in the twelfth century with Chrétien de Troyes and Marie de France, whose counterpointing of masculine and feminine perspectives provides a critique as well as an introduction to our topic. Other readings will include selections from Chaucer’s *Canterbury Tales*, where romance meets the facts of everyday life, to richly comic effect; *Sir Gawain and the Green Knight*, in which King Arthur’s court is put to the test of laughter; and selections from Sir Thomas Malory’s *Morte D’Arthur*, for hundreds of years the definitive Arthurian romance in English. Conference work might focus on these writers or on other (and other types) of medieval writing; it might explore some later reworkings of medieval romance; or it might center on a topic unrelated to the course, depending on the student’s interests and needs.

## Don Quixote

*Isabel de Sena*

Knight, traveler, courtly lover, wise man, and fool, Don Quixote is surely one of the most extraordinary characters ever given literary form. By turns funny, grotesque, ugly, exquisitely delicate, and tragic, Cervantes' eponymous novel casts a long shadow over notions of gender, genre, reception, reading, and writing, raising ethical questions that are as pertinent today as they were at the time it was written. We will read the entire novel, bringing in shorter texts as pertinent, and we will also watch some film versions. Along the way we will explore different approaches to its interpretation. Conference projects can cover as wide a territory as our joint imagination and students' diligence will allow. This course will be taught in English.

## Fin de Siècle Imaginations: Literature at the Turn of the Century

*Stefanie Sobelle*

During the fall semester, we will explore developments in the Anglo-American novel as the nineteenth century ended and the twentieth began, concentrating on the fifty-year span from 1875-1925. In order to gain a better understanding of the shift from the Victorian period to the Modernist one, we will investigate the thematic concerns that define that shift: technology, career/industry, crime/paranoia, urban and interior space, and most important, time. Authors may include Bram Stoker; Rebecca West; Virginia Woolf; Joseph Conrad; James Joyce; Wilkie Collins; Thomas Hardy; Henry James; Oscar Wilde; Arthur Conan Doyle; Robert Louis Stevenson; Ford Madox Ford; John Dos Passos; P. G. Wodehouse; Wyndham Lewis; Ezra Pound; William Carlos Williams; and Arthur Bennett. During the spring we will study literature from the most recent century change, again focusing on a concentrated time span: 1970-2003. Keeping in mind the issues and topics from the previous semester, we will look at the ways in which late century anxieties have changed and morphed and how they are handled in literature. Authors may include Paula Fox; Jonathan Franzen; Don DeLillo; Thomas Pynchon; Kathy Acker; Will Self; Zadie Smith; Salman Rushdie; Ronald Sukenik; Dave Eggers; David Foster Wallace; William Gibson; Jeanette Winterson; David Markson; and John Barth, as well as a variety of hypertext/online literature. The second semester will be a bit more flexible in terms of syllabus, as my hope is that as a class we can research the most contemporary authors worthy of class discussion.

## First-Year Studies: Dark Museum: From British Castles to Latin American Gothic Imagination

*Maria Negroni*

Gothic stories, usually linked in people's imagination to B-movies and best-sellers of all times (*Dracula*; *The Phantom of the Opera*; *The Golem*; *Frankenstein*; Edgar A. Poe's short stories; *Carmilla*; *Blade Runner*; *The Castle of Otranto*; *Jekyll and Hyde*; *Metropolis*; *The Turn of the Screw*; *20,000 Leagues Under the Sea*; *Psycho*; *The Picture of Dorian Gray*; *Rappaccini's Daughter*; *Aliens*; or *The Bloody Countess*) are all, despite their intense individuality, unending variations on a single subject, mainly the relation between sexuality (the body, the material) and death. Accordingly, the scenarios where these Gothic sagas take place are solitary and archaic places: castles, rundown mansions, and the like—as if a sublime geography and scenery, subdued by awe and despair, were crucial for the display of emotions—that is, for the apparition of the unconscious, the hidden otherness of “evil.” Gothic “monsters,” on the other hand, constitute a strange gallery of unwanted and/or orphaned characters, usually artists fixated on desire and sexual fears. In this course we will explore the wonderful contributions of Latin American writers to the Gothic “canon,” while drawing a possible portrait of the artist/poet as a deprived child who obsessively yearns for the impossible and in so doing, becomes an intruder into the sexual politics of the symbolic. In other words, we will use Gothic literature to discuss aesthetics, mainly the relation between beauty and mourning, loss and desire, death and forbidden drives. We will also carefully review supporting arguments, found both in literary and philosophical texts: Giorgio Agamben, Sigmund Freud, Georges Bataille, Charles Baudelaire, André Breton, and Walter Benjamin, among others.

## First-Year Studies: Myth and Drama

*Joseph Lauinger*

This course grounds the student in ancient Greek, Japanese, and Hebraic-Christian mythology and explores the ways in which myth has been used as a source of drama. Students will read, in English translation, Homer and Hesiod, poems from the *Kokinshu*, and selections from the Hebrew and Christian Bibles. Examples of drama will be taken from ancient Greek tragedy and comedy, No and Kabuki, medieval mystery and morality plays, and Shakespeare.

## First-Year Studies: Telling Tales of Slavery and Colonialism

*Chikwenye Okonjo Ogunyemi*

From Harriet Wilson to Toni Morrison, from Olaudah Equiano to Charles Johnson, former slaves and their descendants have written stories about slavery,

highlighting the psychological, economic, social, gender, and cultural ramifications of slavery. From Bessie Head to Yvonne Vera, from Chinua Achebe to Ben Okri, writers realize that African complicity in the slave trade created a space that enabled the scramble for Africa and the colonization that it reproduced. They have written about colonization in ways reminiscent of the fiction on slavery. Those advocating for reparations see the crucial links between slavery and colonization. This course will concentrate on slave narratives and contemporary fiction on slavery and colonialism, establishing the global connections. We will consider the following African American writers: Harriet Wilson, Harriet Jacobs, Octavia Butler, Toni Morrison, Olaudah Equiano, Charles Chesnutt, Ernest Gaines, Charles Johnson. The African writers include Bessie Head, Yvonne Vera, Assia Djebar, Buchi Emecheta, Chinua Achebe, Sembene Ousmane, Ngũgĩ wa Thiong'o, Nuruddin Farah. (Numerous writers not listed here can be used for conference projects.)

## Growing Up American

### Arnold Krupat

Stories about the growth or development of an individual have been important to American literature at least since Benjamin Franklin's autobiography appeared late in the eighteenth century. From the nineteenth century forward, there was a boom, as it were, in self-life-writing, as former slaves who had achieved national prominence (Frederick Douglass, Booker T. Washington), renowned Native American warriors (Geronimo), popular presidents (Theodore Roosevelt), and successful scoundrels (P. T. Barnum) published autobiographies. American novels also did a thriving business in the growing-up field, from Twain's *Adventures of Huckleberry Finn* to Salinger's *Catcher in the Rye* and Sylvia Plath's far darker *The Bell Jar*. "Other" Americans have also written about growing up American, often with emphasis on the meaning of "American," e.g., the Jewish immigrant writers Mary Antin, Anzia Yezierska, and Michael Gold and the African Americans James Weldon Johnson, James Baldwin, and Malcolm X, among many others. Chicano/a writers from Rudolfo Anaya to Gloria Anzaldua and Richard Rodriguez and Asian American writers (Maxine Hong Kingston, Frank Chin) have also provided texts well worth examining. For these writers an individual identity often could not fully be imagined without reference to some community or collectivity. We will also look at some poetry, from Whitman's indispensable "Song of Myself" to work by Allen Ginsberg, Adrienne Rich, Anne Sexton, Plath, and others that directly or indirectly bears on the modalities of "growing up American."

## Imagining Imperialism: Some Interdisciplinary Perspectives

### Fredric Smoler

Traditional imperialism is generally understood to be the policy of extending a state's authority by territorial acquisition; neo-imperialism is generally understood to be the establishment of economic and political hegemony over other states. Because nineteenth-century European imperialism was remarkably dynamic, and expanded over much of the globe—by 1914, the only truly sovereign states not controlled by Europeans or their descendents were Japan, what were then called Abyssinia and Siam, and Afghanistan—we tend to see imperialism through the prism of race, but this can be a distorting prism, because imperialism is almost as old as politics: the first Sumerian cities were part of imperial arrangements, and over the millennia, imperialism has been race-blind as often as it has been racially charged. So while we will look at some of the ways in which imperialism maps onto modern conceptions of race and racism, we will also examine older imperial ventures and arguments. The indictments of and apologies for imperialism are richly contradictory: imperialism has been understood as the cause of war and as the only possible escape from war; as the instrument of civilization and as the devastating exposure of the moral claims of the "civilized"; as the hidden economic base of wealthy societies and as an economically irrational and self-destructive course that brings down wealthy societies. The clash of rival imperialisms is often seen as the great and terrible drama of the last century, and the new century has been touted as inaugurating a burst of self-conscious imperialism by the United States, which had long understood itself as a vigorously anti-imperial power—while being seen by many as the most successful imperial power of modern history. In this course we shall look at some of the literature, history, and theories of imperialism. Readings may include, among others, Thucydides, Xenophon, Virgil, Gibbon, Marx, Conrad, Kipling, Schumpeter, Joseph Roth, Orwell, and Shaw; we shall also look at contemporary theorists and use some secondary sources.

## Imagining War: Studies in European Literature and History

### Fredric Smoler

War is one of the central themes in European literature: the greatest works of Greco-Roman antiquity are meditations on war, and as an organizing metaphor, war pervades our attempts to represent politics, economics, and sexuality. Efforts to comprehend war were the genesis of the disciplines of history and political science, and the disaster of the Peloponnesian War forms the critical, if concealed, background to the first great works of Western philosophy. We will probably begin the first semester with readings from the *Iliad* and Thucydides,

then address the *Aeneid* and selections from Augustine's *City of God*. The semester will conclude with a study of Shakespeare's second tetralogy (*Richard II*, *Henry IV pt. 2*, and *Henry V*) and some selections from Hobbes's *Leviathan*. We will also consider some secondary literature by John Keegan and Robert O'Connell synthesizing modern historical and social anthropological work on war in cross-cultural perspective. In the second semester we shall examine the origins of political economy and sociology as disciplines that had complicated relationships with military metaphor; at classical Marxism, which remilitarized political economy; at three nineteenth-century novelists—Balzac, Stendhal, and Tolstoy—who either addressed war directly or used it as an organizing metaphor for erotic and economic life; and at sections of Byron's *Don Juan*, in part an attempt to create a mock-epic in response to an imagined complicity of the epic form in militarist aesthetics. We shall conclude with a look at some twentieth-century artistic, historical, and critical attempts to represent war with an allegedly unprecedented accuracy; these works will include some of the literature of World War I, Paul Fussell's criticism of that literature, Norman Mailer's *Why Are We in Vietnam?*, and Michael Herr's *Dispatches*. We also will consider the representation of twentieth-century mass warfare in popular and mass cultural genres: some films on World War I and World War II, including Renoir's *Grand Illusion* and John Schlesinger's *Yanks*, and representations of the world wars in popular music, pictorial art, and cartoons.

## Independence: Masterworks in American Literature

### Nicolaus Mills

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American writing. This course will focus on a series of such declarations in American prose from the 1830's through the 1930's. The heart of the course will be a series of nineteenth-century classics: Henry Thoreau's *Walden*, Nathaniel Hawthorne's *The Scarlet Letter*, *Narrative of the Life of Frederick Douglass*, Herman Melville's *Moby Dick*, Mark Twain's *Huckleberry Finn*, and Henry James's *Portrait of a Lady*. Students will be expected to do assigned critical readings on the course texts and to devote part of their conference work to studying the European writing going on at this time.

## Literature and Society from the Romantic Period to the Present

### Daniel Kaiser

This course attempts to explore some of the relations between literature and social and political issues

beginning with the period of Romanticism, when crucial concepts like "literature" and "culture" took on roughly the meanings they still have for us today. We will study works that examine the connection between questions of literary form, style, and genre and the social, political, and cultural life from which these works emerge. It is hoped that the approach taken in this course will make it possible to explore relationships between literary forms of the period that are usually studied separately—for example, between lyric poetry and the novel, between nineteenth-century realistic fiction and modernistic experimental fiction, between imaginative or "creative" writing and theoretical and critical writing. Writers to be read include Blake; Dickens; Emily Brontë; Dostoevsky; Melville; Marx; Nietzsche; Wilde; Conrad; Yeats; Mann; Brecht; Benjamin; Lukacs; Adorno; Barthes; Faulkner; Mailer; Thomas Pynchon; García Márquez; and Toni Morrison.

## Literature of Exile

### Bella Brodzki

Exile refers to the condition of banishment or expulsion from one's native land, roots, home, and language and encompasses physical displacement, territorial dispossession, social marginalization, and estrangement. From expatriates sipping espresso in stylish cafes to starving refugees in squalid camps, the concept of exile conjures up striking images and generates rich metaphorical associations that it is the intent of this course to pursue. Our principal concern, however, will be the particular political, cultural, and historical contexts in which exilic literature has been produced through the ages, beginning with the Bible. In the twentieth century, the modernist canon is strongly marked by the sensibility and experience of refugee artists and intellectuals, and by those whose émigré or exile status was freely chosen, while the contemporary cultural map reflects a range of divergent responses to raging conflicts about race, ethnicity, nationalism(s), as well as struggles for new and different configurations of identity and otherness. Given the global nature of the experience of exile, our readings will draw from around the world and will be informed by various critical frameworks—mythic, theological, psychoanalytic, poststructuralist, and postcolonial.

## Literature of Hawai'i: Native and Asian/Pacific American Culture and Politics

### Kasturi Ray

Hawai'i typically is thought of as a tourist paradise. This representation obscures both its past as an important plantation economy, as well as its current critical role in Pacific Rim geopolitics. The purpose of this course is to examine the different Hawai'ian literatures that emerge from, confront, and/or seek to resolve these diverse

histories. Class readings will focus on Native and Asian/Pacific American literatures. They will include Native hula, chants, and songs; stories from and about early Asian immigrants, particularly "picture brides"; and current literary representations of the military buildup and nuclear testing in the area. Themes include warring cultural understandings of home and land; strategies of labor segregation and their possible influence on depictions of race and sexuality in Hawai'i'an literature; the position of women within and across these larger cultural battles; and definitions of race under conditions of multiraciality.

## Literature of the South Asian Diaspora

### Sastry

How do immigrants define themselves when they are no longer part of a majority culture? How do their children understand their identity with respect to the countries of their birth and the countries their parents left? This course looks at contemporary British and American literature to investigate the ways in which South Asian diasporic identities are constructed and represented to a mainstream audience. Topics will include coming of age, gender and sexuality, and the politics of race. Our reading list will include works by Zadie Smith, Salman Rushdie, Bharati Mukherjee and Jhumpa Lahiri, and we will also view films such as Mississippi Masala and Bend It Like Beckham. Theoretical and historical readings may be assigned/recommended to help contextualize the literature, but no previous theoretical knowledge is necessary.

## Masculinities and Femininities in Context: Asian/Pacific American Literatures

### Kasturi Ray

Representations of Asian/Pacific American masculinity and femininity are influenced by cultural codes from other ethnic groups in both the U.S. and abroad. In this course we will read central Asian/Pacific American novels, short stories, and poems alongside corresponding postcolonial and U.S. ethnic literatures. The goal of this course is to understand how gender conventions and transgressions in the Asian/Pacific American context reflect, disrupt, or invent themselves against this larger multicultural backdrop. Topics include depictions of early bachelor societies; the history and current representations of Asian/Pacific Americans in film and in the media; historic strategies and reasons for gender transformations; sexual practices and their perceived relationship to ethnic loyalty; and the links between gender norms and labor hierarchies.

## Metaphysical Poetry

### William Shullenberger

The best lyric poets of seventeenth-century England have been loosely characterized as "metaphysical poets" because of their "wit": their intellectual range, rigor, and inventiveness; the versatility and trickery of their poetic strategies; their remarkable fusion of thought and passion. Masters of paradox, they stage and analyze their expressive intensities with technical precision; they eroticize religious devotion and sanctify bodily desire with fearless and searching bravado. They stretch their linguistic tightropes across an historical arena of tremendous political and religious turmoil, in response to which they forge what some critics consider to be early evidences of the ironic self-consciousness of modernity, poetic dramatizations of the Cartesian ego. We will test these claims, as well as the sufficiency of the category "metaphysical," against the evidence of the poems themselves. We will read significant poems of Donne, Jonson, Herbert, Phillips, Herrick, Vaughan, Crashaw, Milton, Marvell, and Behn. We will attend primarily to how they work as poems, looking at argument, structure, diction, syntax, tone, image, and fiction; but we will also consider their religious, cultural, and psychological implications. Students will prepare three papers based on class readings. Conference work is recommended in correlative topics: the Bible, Spenser's *Faerie Queene*, Shakespearean and Jacobean drama, or Milton's *Paradise Lost*.

## Modern Irish Poetry: From Yeats to Muldoon

### Malouf

Few poets have defined a national literature or genre as WB Yeats did for Ireland in the first part of the century. This course will read Yeats's poetry and consider how poets after him created their own definitions of Ireland and developed their own formal conceptions of poetry. Among topics to be discussed will be the problems associated with Yeats' influence, the emergence of a distinctly Irish and a post-colonial voice on both sides of the Border between North and South, and, more specifically, the interaction between poetry and politics in the North of Ireland over the past three decades. We will conclude by reading contemporary Irish poets and some Irish poetry in translation; among the poets to be read will be Patrick Kavanaugh, Blanaid Salkeld, Louis MacNeice, John Montague, Seamus Heaney, Paul Muldoon, Nuala Ní Dhomnaill, Medbh McGuckian, and Paul Muldoon.

## Modernism and Fiction

### Daniel Kaiser

This course will pick up the history of prose fiction roughly at the point when the novel starts to become a self-conscious and problematic literary form in Flaubert,



James, and Conrad. From these writers we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course we will consider the question of what is now called “postmodernism,” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon), and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings both of experimental narrative techniques and of theories of fiction.

## Modern Japanese Literature

### *Sayuri I. Oyama*

In this course we will read a wide range of early modern and modern Japanese literature, from the late seventeenth century to the early twentieth century. The forms of literature include poetry, travel diaries, puppet theatre, vernacular fiction, and the modern novel. Several Japanese films will complement our reading of these texts. During the seventeenth century, the emergence of urban commoners as an economically and culturally powerful class led to the widespread production and consumption of popular literature. Such literature represented not only contemporary-life dramas of urban commoners but also the lives and values of the samurai class. How does the literature of this period portray the ethics and aesthetics of social communities within Japan, from urban centers to rural provinces? And, after the Meiji Restoration in 1868, how is the production of serious “literature” linked with the reinvention of Japan as a modern nation-state? Texts to be read include those by Ihara Saikaku, Matsuo Basho, Chikamatsu Monzaemon, Ueda Akinari, Higuchi Ichiyo, Natsume Soseki, Akutagawa Ryunosuke, Jun’ichiro Tanizaki, and Kawabata Yasunari.

## Narrative Dialectics: Segmentation, Disjunction, and Mutism in Fiction

### *Angela Moger*

We may detect but don’t often think about the significance of what is not said in fiction. Yet, as crucial to meaning as the events recounted and the words chosen to convey them are the gestures of arrangement and the silences that “noisily” fall. In this course we will focus on those breaks and blanks, examining the manner in which the units of a given story are soldered together and the meaning-bearing effects of both white space and “drift.” Thus we’ll investigate, in a variety of novels and tales, the function of enjambments, lacunae flagrantly staged on the page, and ellipses. What motivates the place where the story “turns the corner,” for instance; what are the inferences accommodated by the chapterization adopted in a particular work? A related

issue is the exploitation of paratactic formations to communicate something not verbalized or not verbalizable (enactment of the incommensurabilities of experience?). In summary we will inquire into a broad range of nonverbal features to isolate their constitutive value; whether changes in type face (“The Snows of Kilimanjaro”), non sequiturs of plot (*My Antonia*), or sudden blanks that rupture textual flow (“Paul’s Case”), many of these concern what might be termed the “syllabification” of the narrative. It should prove both entertaining and illuminating to discover that what is not said is as deliberate and revealing as what is voiced. (Needless to say, the aforementioned focus will not be exclusive, as these masterpieces inspire many other kinds of attention.)

## Politics and the Postwar American Novel

### *Fredric Smoler*

We shall read a number of pretty good American novels, and when appropriate, examine their attempts to address some of the political questions of their day, conceiving “politics” generously by traditional definitions, but somewhat parsimoniously by the most expansive current sense of the word. Readings may include works by Richard Wright, Mary McCarthy, Thomas Pynchon, Norman Mailer, Philip Roth, Robert Stone, Saul Bellow, and Ralph Ellison (among others). The term “postwar” is technically only slightly inaccurate. Most of the novels on our syllabus were indeed written after the Second World War, but the dates may not be too illuminating in other respects; the degree to which these books are usefully understood by reflecting on their concern with contemporary American history remains to be seen. At the time of their publication, most of these books were considered to be among the best contemporary American writing, i.e., they were contemporary literature, and potentially canonical although it is not clear that they have retained this standing in American universities, and we may decide to investigate, in a small way, the mysteries of canon formation and revision.

## Postwar Japanese Literature

### *Sayuri I. Oyama*

This course focuses on Japanese literature from 1945 to the present. We will move chronologically to consider how writers represented the Pacific War (both within mainland Japan and in Japan’s colonies), the U.S. occupation, and the changes in society from the era of high growth to more contemporary economic recession. In addition to long prose fiction, short stories, essays, and drama, we will view several Japanese films (anime, documentary, drama). Some questions to consider include, How are war narratives linked with individual and collective memory, and the writing of history? In

what ways do literary and cinematic texts offer critiques of postwar politics and society? How do such texts reconfigure how Japanese society and its individuals are defined? Readings include works by Ooka Shohei, Mishima Yukio, Oe Kenzaburo, Enchi Fumiko, Nakagami Kenji, Yoshimoto Banana, and Murakami Haruki.

## Representing Indians

### *Arnold Krupat*

Late in the sixteenth century, after speaking through an interpreter to one of three Brazilian Indians brought to Rouen, Michel de Montaigne, in his essay on "The Cannibals," compared what he knew of the peoples of the New World with those of old Europe and found the latter no more "civilized" than the former. Early in the seventeenth century, in *The Tempest*, William Shakespeare anagrammatized cannibal into the proper name Caliban and portrayed this native as cruel, crude, and lustful. No more than a decade later, Shakespeare's countrymen, the Pilgrims and Puritans, mounted their successful invasion of North America's eastern shore, establishing permanent settlements among the "wild beasts and wild men," as William Bradford called them, that they found here. Ever since, outsiders have been representing the indigenes as "savages" or "noble savages"; monosyllabic utterers of an inscrutable "Ugh!" or natural orators; an inevitably "vanishing race" or holders of the keys to ecological and spiritual survival. But for nearly a century now, native peoples have begun to write back, producing self-representations of a variety of kinds. This course will look at some of the ways Europeans and European Americans have represented Indians and how, more recently, native peoples have represented themselves in a variety of genres (essays, fiction, poetry, film).

## Sex, Lies, and Manuscripts: Medieval Spanish Literature in Translation

### *Isabel de Sena*

Medieval literature is brimming with what for us are enormous contradictions: tremendous license—and licentiousness—co-exist with great spirituality and a yearning for transcendence and the sublime; religion—or Catholicism—is both a hegemonic project, and as such sometimes a vehicle for organized intolerance, but also a contested ground for reformations and heresies (the fifteenth century in Spain comes to a close with the establishment of the Inquisition, but the turn of the century is marked by the enormous influence of Erasmus and Italian humanism); the most exquisite casuistry of love distilled in measured lyric poetry bordering on religious fervor appears side by side in manuscripts with the lowliest and most grotesque, ribald poems; women's roles both expand (there are numerous

queens, and their presence and importance increase in fifteenth-century Spain) and also seem to become more circumscribed, yet the one that both closes the fifteenth century and opens the way for the Renaissance in Spanish literature is a brothel keeper—La Celestina. Little by little a new mentality emerges, neither peasant nor aristocratic, but rather increasingly urban. Clustered around two main texts—the Arcipreste de Hita's *Book of Good Love* and Fernando de Rojas's *La Celestina*—we will read a number of texts (troubadour poetry, short sentimental romances, Andreas Capellanus's treatise on love, and so on) and listen for these emerging voices as they confront the shifting gears of a rapidly changing world. Students will be required to attend a weekly group conference and will write three class papers.

## Shakespeare and Company

### *Ann Lauinger*

The core of this course is a generous selection of Shakespeare's plays, representing the range of genres and styles in which he worked over the course of a lifetime. While Shakespeare was in some ways unique, the world in which he lived, wrote, and acted—the London theatre—was highly collaborative and attracted many other gifted and successful playwrights. So, for their own sakes and for what they can contribute to our understanding of Shakespeare, we will read Marlowe, Ben Jonson, and some less well-known contemporaries of Shakespeare, such as Heywood, Tourneur, and Beaumont and Fletcher. Emphasis will be placed on close examination of language and dramatic construction, with contexts for our work provided by reference to the physical and social organization of playhouses and acting companies and to some cultural and intellectual traditions of the time. Conference work might consist of further exploration of any of these or other writers of the period; it might be more broadly related to the material of the course; or it might center on an unrelated topic, depending on the student's interests and needs.

## Studies in the Nineteenth-Century Novel

### *Ilja Wachs*

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' work between accepting the world as given and seeking to

transcend it. At the same time we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

## Text and Theatre

### Joseph Lauinger

This course explores the relation between the play as written text and the play as staged event. More than any other literary form drama depends on a specific place and time—a theatre and its audience—for its realization. The words of a play are the fossils of a social experience: They provide the decipherable means by which we can reconstruct approximations of the living past. We will study representative theatres by analyzing crucial texts that helped shape and were shaped by them, from the sacred theatre of Dionysos in ancient Athens to the black box of the contemporary stage.

## The Family in a Black Literary Context

### Chikwenye Okonjo Ogunyemi

The black family—nuclear, extended, adopted, and woman-headed—will provide the focus for this yearlong seminar in which we will examine kinship ties in Africa and the diaspora. We will revisit stereotypes about the family (particularly the invention of the black matriarchate and the perceived collapse of the family unit) and consider the impact of migration on the evolution of the family. Some writers of interest are J. California Cooper, Alice Walker, Toni Morrison, Jamaica Kincaid, Paule Marshall, Buchi Emecheta, Tsitsi Dangaremba, Gloria Naylor, Ntozake Shange, Ayi Kwei Armah, Ben Okri, Randall Kenan, James Baldwin, Richard Wright.

## The Nonfiction Essay

### Nicolaus Mills

In his anthology *The New Journalism*, Tom Wolfe writes, “In the early 1960’s a curious new notion, just hot enough to inflame the ego had begun to intrude into the tiny confines of the feature statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel.” Wolfe then goes on to say, “Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him.” Wolfe’s history may be off slightly. One can see signs of the kind of writing he describes as far back as William Hazlitt’s early essays, and in our own century both George Orwell and James Agee were practicing the

new journalism a half-century ago. But Wolfe’s overall claim is on target. Since the 1960’s, the nonfiction essay has flourished, and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. The course will begin by emphasizing writing technique, then place an increasingly heavy focus on research. Students will be expected to do multiple drafts of each essay and meet weekly deadlines. While personal essays will be very much a part of this course, this is not a course in autobiography or covert fiction. Among the writers studied will be George Orwell, Tom Wolfe, Maxine Hong Kingston, James Baldwin, Richard Rodriguez, and Joan Didion.

*Open to sophomores, juniors, and seniors only. Students taking this course should not be taking another writing course at the same time. To be admitted into this course, students must submit a writing sample.*

## The School of Stevens and Related Phenomena in Twentieth-Century American Poetry

### Neil Ardit

Twentieth-century American poetry has multiple origins and a vast array of modes and variations. This course will focus on what I call the School of Stevens, but what might more accurately be called the School of Stevens, Moore, and Bishop. For Elizabeth Bishop was the first major literary offspring of Wallace Stevens and Marianne Moore, and in her wake followed, among others, James Merrill, John Ashbery, and Mark Strand, not to mention Bishop’s literary sibling, May Swenson. By steeping ourselves in Stevens at the outset, we will acquire a rich vocabulary with which to appreciate the continuities and discontinuities of his most imaginative descendents—a vocabulary that will be enlarged and complicated by each new poet we encounter. Some of our readings will extend beyond the School of Stevens to include related neo-Romantic phenomena in the work of Hart Crane, Jay Wright, A. R. Ammons, and Anne Carson.

## The Victorian Marriage Plot: Variations on a Theme

### Julia Miele Rodas

Novels of the Victorian era (1832-1901) are sometimes credited with having established the modern idea of love in marriage. Our sense of the erotic, of “true love,” of courtship leading to a permanent, faithful, loving union . . . the idea that we are not, perhaps, fully mature or fully realized adults until we are joined in such a relationship—these notions are largely the product of Victorian values represented in the literature of the age and passed on (through a variety of media) to our own generation. Victorian narratives also teach us, however,

that the course leading to this ideal union is neither easy nor inevitable. The conventional Victorian "marriage plot" novel is rife with mishaps, obstacles, delays, and dangers, problems which charge us to place an extraordinarily high value on marriage and which lead us to treat the search for love as a sacred quest. Indeed, some of these fictions are constructed as cautionary tales, warning readers that those who drift beyond the established rules of marriage and modes of courtship are destined for misery or even death. Through the careful examination of four mid-Victorian novels—Anthony Trollope's *Doctor Thorne* (1858), George Eliot's *Adam Bede* (1859), Charles Dickens' *David Copperfield* (1849-50), and Charlotte Brontë's *Jane Eyre* (1846)—this class will explore the ideas of love and marriage, the conventions of courtship, the impact of fiction in shaping our lives and values, and the importance of narrative approach in addressing the erotic.

A full description of the course may be found under the appropriate discipline.

**Introduction to Global Studies: Ideas of Freedom** (p. 292), Mary Dillard *History*, Kasturi Ray *Global Studies*

## 2004-2005

### Allegories of Love

**Ann Lauinger**

A reading of five great storytellers and poets—Vergil, Ovid, Dante, Chaucer, and Spencer—whose powerful and complex fictions contributed crucially to the ongoing "invention of love," that profoundly problematic passion that has seemed, for more than two thousand years of Western civilization, to lie at the heart of human existence. Collateral readings, including Plato, Petrarch, the *Roman de la Rose*, Arthurian romance, and Shakespeare, will help us establish cultural contexts and provide some sense of both continuities and revisions in the literary imagining of love from antiquity through the Middle Ages to the Renaissance.

### An Introduction to Shakespeare

**Daniel Kaiser**

Over the centuries, Shakespeare's plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare's four main genres—comedy, history, tragedy, and romance. Occasionally we will also read critical essays that

connect Shakespeare to issues in contemporary literary and cultural theory.

*Open to any interested student, but some previous work in literature or philosophy is desirable.*

### British Romantic Poetry and Its Legacies: Blake to Yeats

**Neil Arditi**

In this course we will be reading and discussing influential British and Irish poets of the last two centuries. One of the assumptions of the course is that a great deal of modern poetry has its roots in the Romantic era. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of poem and we will trace its influence on authors from the second generation of Romantics to the present, including Byron, Percy and Mary Shelley, Keats, Tennyson, Robert Browning, Christina Rossetti, Emily Brontë, Hardy, and Yeats. But we will also strive to appreciate each literary artist on his or her own terms—indeed, to appreciate each individual poem's strangeness and originality. Our understanding of literary and historical periods will emerge from our close, imaginative reading of texts.

### Culture Wars: The Politics of Culture Since Romanticism

**Daniel Kaiser**

The current controversies over multiculturalism and the attacks on the literary canon and on the idea of high culture itself suggest that this may be a good moment to examine how the ideologies of culture currently in question have been shaped over the last two centuries. We will begin with Romanticism, when our current (and currently questioned) ideas of the uniqueness and special role of imaginative writing, and of aesthetic experience generally, may be said to take shape, and continue up to the "culture wars" of the 1980's. Some of the course reading will be in fiction, poetry, and drama, which can be read as offering in itself theories of cultural politics; these writers will include Blake, E. Brontë, Dostoevski, Flaubert, James, Mann, Brecht, Yeats, Eliot, Pynchon, and Morrison. Theorists of the relations among art and society and politics will range from the Enlightenment and early Romanticism (Schiller, Kant), to the Victorians and "Decadents" (Arnold, Wilde), to late Romanticism (Nietzsche, Wagner), to Marxist cultural theory (Benjamin, Adorno, Lukacs, Jameson), to poststructuralism (Barthes, Derrida, Irigaray), to recent American theorists of gender and ethnicity (West, Sedgwick).

*For students who have had at least a year of literature or philosophy.*

## Double-Header: A Dual Perspective on the Literatures of Hispanics and Luso Brazilians

**Eduardo Lago, Ernesto Mestre**

This seminar lies somewhere between a literature course and a creative writing workshop. It will be dual in nature, approaching the mystery of literary creation from a perspective that integrates a critical gaze with a creative response. A fundamental aspect of the course is that we will study two works by each individual author, one in the fall, and one in the spring. In some instances we will examine the author's endeavors in different genres (a novel versus a collection of short stories; fiction versus different forms of nonfiction), and in one case we will divide the study of a specific text into two segments to be studied several months apart, each under a different instructor. These variations are meant to prompt a serious reflection on the nature of literary imagination: besides marking a specific manifestation of the author's work, literary texts are incarnations of the selves of the artist. This wondrous, strange alchemy is ultimately irreducible to any single interpretation. Our field of study is extraordinarily rich and complex—culturally, geographically, and linguistically. The authors belong in a pan-Hispanic canon that encompasses literatures written in at least three languages (Spanish, Portuguese, and English), and it is being produced in an impossibly varied landscape that includes the Iberian Peninsula, Latin America, and the United States. In conference students will be given the option of combining the theoretical study of literature with the creation of fictional pieces of their own.

*By permission of the instructors.*

## Eros, Beauty, and the Pursuit of Happiness

**Filippo Naitana**

Passions have a vexed and compelling status in Western culture. They have been viewed as the very bricks of subjectivity as well as a threat to the individual's well-being and to social order. Authors throughout the ages have spoken of the war between passions and reason. Plato compared passions to wild horses and reason to the charioteer who must subdue them—indeed, politics, religion, medicine, and philosophy all created strategies for "timing" and thus taming human passions. What is it, exactly, that we find so frightening about them? Are they timeless and integral components of our humanity, or simply another product of culture, ultimately meaningless outside a specific net of symbols, values, and rules? To explore such questions, this course will focus on a characteristic element of the Western literary tradition: its inexhaustible fascination with Eros. We will examine some of most successful and long-lasting ideas about love and sexuality and how they intertwine with different conceptions of beauty and theories of

happiness. Equal importance will be given to poetry and works of fiction, encompassing works from classical antiquity to the Renaissance. Readings will include selections from Sappho, Plato, Catullus, Ovid, Andre the Chaplain, Chrétien de Troyes, Guido Cavalcanti, Dante, Boccaccio, Michelangelo, Vittoria Colonna, and Pietro Aretino.

## First-Year Studies: Love Literature: Symptom of History, Allegory of Fiction

**Angela Moger**

What is known in the Western world by the name "Romantic Love" comes from France, where, in the late twelfth century, it developed out of the troubadour poetry that first proposed the worship of woman. C. S. Lewis asserts the magnitude of the new psychic posture revealed by this unprecedented literary stance, describing it as a revolution compared with which "The Renaissance is merely a ripple on the surface of literature." Other theorists confirm a new literary mode but counter that no real change in the status of women occurred: "The troubadours did not present the world with a new emotion; they established a literary genre," says Maurice Valency. Whatever the bias one adopts, it is nonetheless the case that the legacy of the troubadours, and of the stilnovisti who followed them, still has a decisive influence on cultural mores and on the many works of literature that reflect and question those attitudes. In this course we will undertake an investigation of what Lewis calls the "romantic species of passion," not only as it is manifested throughout the subsequent centuries in major works of fiction, but also in terms of its sharp contrast to "heroic" passion and in terms of its potential origins and effects. To that end we will start off in history and the history of ideas with the reading of excerpts from Lucretius, Ovid, Capellanus, and Huizinga and proceed to French novels and stories that enshrine the Courtly Love ethic, such as *The Princess of Cleves* and *Manon Lescaux*, as well as several of Balzac's novellas and Stendhal's provocative treatise entitled *On Love*. In the second term, we will continue, by way of Proust and Duras, to interrogate modern restatements in the French idiom; but we will focus predominately on Anglo-American repercussions of this ethos in works by James, Wharton, Cather, and Fitzgerald. Rougemont's *Love in the Western World* can serve as "background music" for this phase of the inquiry; and finally, Barthes's *The Pleasure of the Text* will move us from historical theory to theory of text. That is, one of the most interesting issues occasioned by our agenda is how the phenomenon known as Romance can be read as poetics of romance, small "r"—a certain kind of narrative work—love story as allegory of fiction.

## First-Year Studies: Medieval Writers

### Ann Lauinger

Figuring from the fall of the Roman Empire (476) to the arrival of the Renaissance (in England, as late as 1485), the European Middle Ages spans a thousand years. That millennium does not comprise a single, unified culture, however, but many cultures. This course explores the literature of some of those many medieval worlds: the pagan warrior culture, celebrated first in song and only later in written epic and saga; the magical romances of Arthur and his knights; the elaborate codes of courtly lover and lady; bawdy tales; the voices of spirituality, whether organized and communal or insistently individual. Readings include *Beowulf*, *Song of Roland*, Norse legend, troubadour poets, Chrétien de Troyes, Marie de France, Christine de Pisan, Dante, and Chaucer, among others.

## First-Year Studies: Mythology in Literature

### William Shullenberger

Let us define myths broadly as recurring narrative energy fields of great intensity and durability that supply cultures and persons with patterns by which to reflect on their origins and destinies. This course will consider ways in which writers have used certain mythic patterns—odysseys and metamorphoses—to explore concerns about the operations of the cosmos and the psyche, history, and morality. These patterns provide both archetypal structures for the articulation of plot and tropes for the implication of meaning in literary texts. We will proceed chronologically through texts from ancient to more or less contemporary periods. First semester: *Odyssey*. Texts will be selected from this list: *The Odyssey*, *Inferno*, *Pilgrim's Progress*, *Gulliver's Travels*, *The Life of Olaudah Equiano*, *Huckleberry Finn*, *Ulysses*, *Light in August*, *Invisible Man*, and *On the Road*. Second semester: *Metamorphoses*. Texts will be selected from this list: *Metamorphoses*, *The Faerie Queene*, *A Midsummer Night's Dream*, *Comus*, *Ligeia*, *Conjure Woman*, *The Interpretation of Dreams*, *The Metamorphosis*, *Rhinoceros*, *Naked Lunch*, and *The Palmwine Drinkard*. Any of these texts not covered in class will be available for conference study.

## First-Year Studies: The Nonfiction Essay

### Nicolaus Mills

The novel remains the glamour book of literature, but these days it is nonfiction that most often gets our attention and dominates the pages of our leading book reviews. In this introductory course the aim will be to turn out nonfiction as compelling to read as fiction, but it will not be a course in the kind of "creative

nonfiction" in which the writer's personal life and feelings are the main focus. This course will center on the profile, the generational memoir, the op-ed, the review. Getting the facts right will matter from first to last. Classes will be spent in working on techniques of writing in the belief that the key to successful writing is rewriting. The workload of this course is such that it should not be taken by students who have trouble with deadlines or have the sort of writing problems best dealt with by a writing tutor. Among the writers we will read are George Orwell, Tom Wolfe, James Baldwin, Maxine Hong Kingston, and Joan Didion.

## First-Year Studies: The Russian Novel and Theory of the Russian Novel

### Melissa Frazier

This course is predicated on the idea that the Russian novel and its theory are in many respects one, that is, that one of the most striking features of the Russian tradition is a preoccupation with questions of form. In the fall we will begin with Bakhtin's ideas about the novel and also with Tolstoy's essay "A Few Words About War and Peace," which claims that *War and Peace* is not a novel but the latest in a line of nineteenth-century Russian nonnovels including Pushkin's *Eugene Onegin*, Gogol's *Dead Souls*, and Dostoevski's *House of the Dead*. We will read all these works and more in order to try to answer the double question that Tolstoy raises, not just what is the "novel" but also what we mean by "Russia." In the spring we will shift our focus to the literature written in response to the 1917 revolution, and here we will find that with the passage of time the question of form has only gained more urgency, as postrevolutionary Russian literature aspires not just to reflect a new reality but actually to create it. Our readings in the second semester will include the modernistic attempts of writers like Shklovskii, Babel, and Olesha to create structure in and of chaos; Platonov's belief in a language entirely divorced from reality; Solzhenitsyn's and Ginzburg's quasi-documentary accounts of the camps; and Bulgakov's and Pasternak's visions of an order mythically restored.

## Forms of Comedy

### Fredric Smoler

Comedy is a startlingly various form, and it operates with a variety of logics. It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course we will explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. The tentative reading list includes a Platonic dialogue (the Protagoras); Aristophanes' Old Comedy (*The Clouds*); Plautus' New Comedy; possibly some Roman satire; Shakespeare's *Midsummer Night's Dream*, *Twelfth*

Night, and Henry IV Part One; Molire; Fielding; Jane Austen; Oscar Wilde; P. G. Wodehouse; Kingsley Amis; Joseph Heller; David Lodge; Philip Roth; and Tom Stoppard. This reading list is subject to revision.

## Growing Up American

### Arnold Krupat

Stories about the growth or development of an individual as an American have been important to our literature at least since Benjamin Franklin's autobiography appeared late in the eighteenth century. From the nineteenth century forward, there was a boom, as it were, in self-life-writing as former slaves who had achieved national prominence (Frederick Douglass, Booker T. Washington) published accounts of their particular American experience, while a fair number of American novels also did a thriving business in the growing-up field, from Twain's *Adventures of Huckleberry Finn* to Salinger's *Catcher in the Rye* and Sylvia Plath's far darker *The Bell Jar*. "Other" Americans have also written about growing up American often with emphasis on the meaning of American, e.g., Jewish immigrant writers like Anzia Yezierska and African Americans like W. E. B. Dubois. Chicano/a writers such as Gloria Anzaldua and Richard Rodriguez and Asian American writers (Maxine Hong Kingston) have also produced interesting texts. We will also look at some poetry, from Whitman's indispensable "Song of Myself" to work by Allen Ginsberg and Adrienne Rich, among others, that bears on the modalities of "growing up American." *For sophomores, juniors, seniors, and graduate students.*

## Introduction to Literary Study

### Arnold Krupat

*The European Tradition:* The first semester offers brief encounters with, among other authors, Sophocles and Aristotle, Shakespeare and Ben Jonson, E. Bronte and G. Flaubert, Franz Kafka, James Joyce, and Samuel Beckett, not necessarily in that order. We will talk about such things as form and style, issues of periodization, and aesthetics (again, not necessarily in that order). Short papers on a fairly regularly basis is the writing aim of the first semester: how to compose a good sentence, good paragraph, good argument. *Some American Literatures:* The second semester shifts to the literatures of the United States. Our questions now address such concerns as the meaning of voices, selves, and, "nature," and the content of terms like ideology, race, ethnicity, and gender, among others. Some of our authors: Walt Whitman, Emily Dickinson, Frederick Douglass, Richard Wright, and Leslie Marmon Silko, among others. Although we will do two short class papers, the writing aim will be to put together something approximating a more developed "conference" paper.

## Major Figures in Twentieth-Century American Poetry

### Neil Arditi

Twentieth-century American poetry has multiple origins and a vast array of modes and variations. This one-semester course will focus on a quartet of major figures—Robert Frost, Wallace Stevens, Hart Crane, Elizabeth Bishop—whose work continues to influence a great deal of the most vital and imaginative poetry being written today. Our primary concerns will be aesthetic, not biographical or historical, but we will learn something about the life and times that inform the work. Most of our time will be spent reading and interpreting poems. Our goal will be to appreciate each poet's inventive transformations of the language as transformations, evasions, revisions, swerves, parodies, lamentations, celebrations, and commentaries. To do so is also to appreciate the peculiar strengths of each of the poets—indeed, each of the poems—we encounter. Generalizations about modern American poetics will grow out of our close, imaginative reading of texts. Poets not read in class will be available for study in conference.

*Open to sophomores, juniors, and seniors*

## Milton, Blake, and the Bible

### William Shullenberger

John Milton in the seventeenth century and William Blake in the late eighteenth and early nineteenth centuries forged fierce poetics of visionary resistance to the trends toward intellectual materialism, religious conformity, economic mercantilism, and political authoritarianism that dominated the England and Europe of their periods. Both saw themselves as teaching and apocalyptic prophets, in a line of prophetic succession that began with Moses, and included Isaiah, Ezekiel, Jesus, and John the writer of the Apocalypse. They founded their prophetic imaginations on what Blake called "the sublime of the Bible," the great epic of human liberation and imaginative inspiration. This course will provide readings of central biblical narratives and poetry and examine how Milton and Blake read, understood, and rewrote scripture in their major poetic texts, in the expectation of changing the world and how we see it.

## Morrison, Naylor, and Walker: Charting the Nation

### Chikwenye Okonjo Ogunyemi

In charting the African American nation through spatial and temporal discourses, Toni Morrison, Gloria Naylor, and Alice Walker generate meanings from the plurality of the subject's shifting position in their novels. Building on the foundation constructed by their predecessors, these three writers contribute to the shaping and reshaping not only of African America but

also of the entire nation, whilst making other global connections in the process. This yearlong seminar will approach most of their novels from these perspectives. Gender, race, identity politics, sexuality, socioeconomic, and religious issues, which impact women and people of color here and elsewhere, will be central to our discussions and the conference projects.

*Sophomores and above.*

## Performance Practices of Global Youth Cultures

**Shanti Pillai**

This course will engage in two complementary tasks. First, we will examine how scholars and the popular media have defined "youth" in different historical time periods. We will pay particular attention to how young people have been thought about in relation to broader conceptualizations of citizenship, criminality, education, and labor. Second, we will investigate how young people have thought about and represented themselves. Taking seriously music, dance, and fashion, we will explore how youth have used performance practices to engage in political activism, subvert hegemonic norms, reconfigure urban geographies, and to critically examine issues of race, gender, and class. Our inquiry will include attention to how youth practices travel globally and adopt new localized political meanings, as well as the ways in which the subversive potential of performances can be subsumed by the normalizing mandates of global capital. Our work in class will be based on readings, discussions, and audiovisual material from Africa, Asia, Europe, Latin America, and the United States. For conference projects students will conduct ethnographic research on the Sarah Lawrence campus and in New York City.

## Politics and the Postwar American Novel

**Fredric Smoler**

We shall read a number of pretty good American novels, and, when appropriate, examine their attempts to address some of the political questions of their day, conceiving "politics" generously by traditional definitions, but somewhat parsimoniously by the most expansive current sense of the word. Readings may include works by Richard Wright, Mary McCarthy, Thomas Pynchon, Norman Mailer, Philip Roth, Robert Stone, Saul Bellow, and Ralph Ellison (among others). The term "postwar" is technically only slightly inaccurate. Most of the novels on our syllabus were indeed written after the Second World War, but the dates may not be too illuminating in other respects; the degree to which these books are usefully understood by reflecting on their concern with contemporary American history remains to be seen. At the time of their publication, most of these books were considered

to be among the best contemporary American writing, i.e., they were contemporary literature and potentially canonical although it is not clear that they have retained this standing in American universities, and we may decide to investigate, in a small way, the mysteries of canon formation and revision.

## Premodern Japanese Literature

**Herschel Miller**

The literature of premodern Japan is richly varied, and is fascinating not only as a window into a sophisticated society quite different from our own, but also for the distinctive insights it offers into what it is to be human in any society. In this course, we will read, in English translation, from a broad range of literary genres spanning some eleven centuries (7th-18th), and including such classic works as the magnificent "Tale of Genji" (which some have called the world's first novel), the martial epic "Tale of the Heike", the brilliant *noh* plays of Zeami, and the innovative haiku poetry of Basho, as well as many texts less well known in the West, such as women's and men's diaries, classical *waka* poetry, short tales of the supernatural, puppet plays of warrior vendettas and tragic love suicides, sassy satires set in the licensed prostitution quarters, and more. From high-culture aristocratic depictions of life and love at the imperial court to popular tales of illicit romance and samurai honor, we will look at these texts through a variety of lenses, including religious underpinnings, gender relations, societal change driving the evolution of literary genres, and the uses of irony, humor, and the supernatural as ways of saying what must not be said. Here and there we will inform our readings of these texts with performance videos and Japanese films. This course requires no previous knowledge of Japanese language, literature, or history.

## Really Fantastic: Twentieth-Century Latin American "Fantastic" Short Fiction

**Maria Negroni**

"In a world which is indeed our world," wrote the critic Tzvetan Todorov, "the one we know, a world without devils, sylphids, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of two possible solutions: either s/he is the victim of an illusion of the senses—and laws of the world then remain what they are; or else the event has indeed taken place, but then this reality is controlled by laws unknown to us. The fantastic occupies the duration of this uncertainty." In this course we will focus precisely on Latin American Fantastic short stories. We will read and discuss the work of many authors, such as Carlos Fuentes, Silvina Ocampo, Jorge Luis Borges, Juan Carlos Onetti, Julio Cortázar, Joao Guimaraes Rosa, Augusto



Roa Bastos, Virgilio Piñera, Rosario Ferré, Adolfo Bioy Casares, Felisberto Hernández, and Clarice Lispector, among others, in order to identify the main traits of the "genre," and to differentiate it from what Alejo Carpentier first labeled "lo real maravilloso," and then became known as magical realism. Links with the novel of the "Latin American Boom" will also be examined. The ultimate objective will be to consolidate, increase, and refine oral and written expression in Spanish, with a special focus on the main aspects of scholarly researching. We will work on the Web board and search the Internet. Weekly film screenings related to the topic will also be an integral and mandatory part of the course. Conferences will be tailored to the needs and interests of each student, with special emphasis on the development of writing skills.

## Recent Novels by Award-Winning Black Writers

### *Chikwenye Okonjo Ogunyemi*

Directed at avid readers who will develop critical responses to the texts in their writing, this yearlong seminar will focus on novels by award-winning black novelists writing from home or in exile. Geographical location, cultural and political agenda, the formation of a supranational black identity will be areas of interest. We will read novels by Ama Ata Aidoo, Calixthe Beyala, Assia Djebar, Nuruddin Farah, Charles Johnson, Randall Kenan, Jamaica Kincaid, Sindiwe Magona, Suzan-Lori Parks, Toni Morrison, Gloria Naylor, Isidore Okpewho, Ben Okri, Caryl Phillips, April Reynolds, Sapphire, Yvonne Vera, Alice Walker, and John Edgar Wideman.

## Representing Indians

### *Arnold Krupat*

Late in the sixteenth century, after speaking through an interpreter to one of three Brazilian Indians brought to Rouen, Michel de Montaigne, in his essay on "The Cannibals," compared what he knew of the peoples of the New World with those of old Europe and found the latter no more "civilized" than the former. Early in the seventeenth century, in *The Tempest*, William Shakespeare anagrammatized cannibal into the proper name Caliban and portrayed this native as cruel, crude, and lustful. No more than a decade later, Shakespeare's countrymen, the Pilgrims and Puritans, mounted their successful invasion of North America's eastern shore, and ever since, outsiders have been representing the indigenes as "savages" or "noble savages"; monosyllabic utterers of an inscrutable "Ugh!" or natural orators; an inevitably "vanishing race" or holders of the keys to ecological and spiritual survival. But for over a century Native peoples have begun to write back, producing self-representations of a variety of kinds. This course will look at some of the ways Europeans and European

Americans have represented Indians and how, more recently, Native peoples have represented themselves in a variety of genres (essays, fiction, poetry, film).

*For juniors and seniors with prior college background in anthropology, history, or literature.*

## Self/Life/Writing: First-Year Studies in Autobiography

### *Bella Brodzki*

How does a self—most intimate and elusive of concepts—become a text? What is the relationship between living a life and writing about it? What assumptions might authors and readers not share about the ways experience is endowed with symbolic value? For modernists, particularly obsessed by the problems of identity and self-expression, the study of autobiography is a fascinating enterprise. This course is intended to introduce students to the autobiographical mode in literature. We will examine a rich variety of "life stories," including memoirs, letters, and diaries, that span from medieval times through the twentieth century. Special attention will be paid to the following patterns and themes: the complex interplay between "truth" and "fiction," sincerity and artifice, memory and representation; the nature of confessional writing; the use of autobiography as cultural document; and the role of gender in both the writing and reading of autobiographies. Among the authors to be included are St. Augustine, Kempe, Rousseau, Franklin, Douglass, Brent, Stein, Kafka, Nabokov, Wright, de Beauvoir, Sartre, Hurston, and Kingston. Students will submit one piece of autobiographical writing at the beginning of the course and will write short, frequent papers on the readings throughout the year.

## Shakespeare and Film

### *Joseph Lauinger*

"O for a muse of fire that would ascend/ The brightest heaven of invention." With these words, the Chorus of Shakespeare's *Henry V* prays for the language to transform the "wooden O" of the Globe Theatre into a more powerful vehicle of the imagination. What Shakespeare set out to do in 1600 solely by means of words, costumes, and a few musicians now can be magnified by the immense technological resources of cinema. But is it really "Shakespeare"? What is the relation between a performance text that is essentially based on language to one that is based on image? In this course we examine and try to reconstruct several works of Shakespeare as they were performed in their own time; we will then screen and discuss films by different directors that are derived from these texts. Directors include Olivier, Welles, Zeffirelli, Branagh, Kurosawa, among others. For conference work, students can

concentrate on either theatre or film, or they may go further in the study of cinematic adaptation.

*Open to sophomores and above.*

## Studies in the Nineteenth-Century Novel

### *Ilja Wachs*

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' work between accepting the world as given and seeking to transcend it. At the same time we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevski, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Not open to first-year students.*

## The Making of Modern Theatre: Ibsen and Chekhov

### *Joseph Lauinger*

A study of the originality and influences of Ibsen and Chekhov. The first semester begins with an analysis of melodrama as the dominant form of popular drama in the Industrial Age. This analysis provides the basis for an appreciation of Ibsen, who took the complacent excitements of melodrama and transformed them into theatrical explosions that undermined every unquestioned piety of middle-class life. The effect on Strindberg leads to a new way of constructing theatrical experience. The second semester focuses on Chekhov, who, in retuning theatrical language to the pitches and figures of music, challenges conventional ideas of plot. Finally, Brecht, Lorca, and Beckett introduce questions about the very sensations delivered by drama, plumbing its validity and intent.

## The Nonfiction Essay

### *Nicolaus Mills*

In his anthology *The New Journalism*, Tom Wolfe writes, "In the early 1960's a curious new notion, just hot enough to inflame the ego had begun to intrude into the tiny confines of the feature statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism

that would read like a novel." Wolfe then goes on to say, "Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him." Wolfe's history may be off slightly. One can see signs of the kind of writing he describes as far back as William Hazlitt's early essays, and in our own century both George Orwell and James Agee were practicing the new journalism a half-century ago. But Wolfe's overall claim is on target. Since the 1960's, the nonfiction essay has flourished, and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. The course will begin by emphasizing writing technique, then place an increasingly heavy focus on research. Students will be expected to do multiple drafts of each essay and meet weekly deadlines. While personal essays will be very much a part of this course, this is not a course in autobiography or covert fiction. Among the writers studied will be George Orwell, Tom Wolfe, Maxine Hong Kingston, James Baldwin, Richard Rodriguez, and Joan Didion.

*Open to sophomores, juniors, and seniors. Students interested in this course must bring a sample of their writing to the interview. If admitted to the course, they should not be taking another writing course.*

## The Politics and Poetics of Stuart Drama

### *William Shullenberger*

To act: a political commitment or a theatrical gesture? In seventeenth-century England, as now, distinctions between political and theatrical spheres were hard to draw. Early in the century, Shakespeare and his contemporary playwrights created a self-reflexive, experimental, ironic, taboo-breaking style of dramaturgy and poetic language to trace the psychology and resilience of characters and communities who could no longer act on the basis of old verities to hold their inner and outer worlds together. When parliamentary forces gained control of London in the early stages of the mid-century civil war (1642-1649), they closed the theatres as centers of both decadence and dissidence. But they also subsequently staged the most spectacular and consequential theatrical event of the century in the trial and public execution of Charles I (1649), a king who had believed that he ruled by divine right, and had himself used theatre, in the genre of the court masque, to press his claim. In 1660 James I restored the Stuart line to the throne of England and brought a different kind of theatre with him. Witty, urbane, continentally inflected, it participated in the new settlement of political and religious power by representing and stabilizing the values shared by the ruling class. Then there is Milton, who wrote dramas in both the early and

the late periods of Stuart drama, and provided radical critiques of their subjects, their structures, and their politics. This course will offer a close reading of diverse dramatic texts of the Stuart periods and discover thereby a great deal about the culture and politics of the early modern period in England.

*Sophomores and above.*

## The Traditions of Opera: Mozart, Verdi, Wagner, Berg

**Daniel Kaiser, Martin Goldray**  
*Fall*

Opera seems to be undergoing something of a renaissance: the audience for opera grows, works that have fallen into obscurity are revived, and directors attempt new and radical stagings of the familiar works of the operatic repertory. This course will pay some attention to the history of opera from its invention at the beginning of the seventeenth century as a combination of music and drama that attempted to revive the lost glories of Greek theatre, but most of our time will be given to analysis of works of major importance by Mozart, Verdi, Wagner, and Berg. We will be especially concerned with opera's relationship to earlier dramatic forms (Greek and Shakespearean drama) as well as its relationship to both the nondramatic musical forms and the literary forms contemporary with its development. We will frequently be concerned with what might be called questions about the cultural work of opera. For example, what can opera represent with it often extravagant materials and means that other narrative and dramatic forms of its period can't, and how can an opera be related to the important social and political issues of its time? Although a technical knowledge of music is not required, students will be instructed in those basic elements of musical form and technique that are necessary to a serious study of opera. Readings will be drawn from opera librettos, theoretical writing about opera and music generally (including the composers), earlier writings on opera (e.g., Kierkegaard, Nietzsche, Adorno), and the impressive amount of contemporary writing on opera. Conference work, at least at first, will be conducted in small groups that can consider such topics as late Renaissance opera, Baroque opera, Wagner's *Ring* tetralogy, French opera, contemporary opera, opera and the nineteenth-century novel, among others.

## Vision and Forms of Fiction

**Ilja Wachs**

In this course we will intensively read and discuss a selected group of nineteenth- and twentieth-century novelists. Beginning in the nineteenth century, we will read works from Tolstoy, Dostoevski, Dickens, Eliot, Austen, Stendhal, and Balzac. We then will read some of the early modernists, including Kafka, Faulkner, and

Woolf. The emphasis of the course will be on exploring the moral and social vision of the modern world created by these novelists and the basis for their choice of literary forms to realize their vision. An intensive reading and discussion course whose spirit and tone will be based on an appreciation of the depth, wisdom, and beauty of these novelists' work.

*Not open to first-year students.*

## Ways of Reading

**Bella Brodzki**

Reading is a complex practice with its own cultural history, its own spiritual and material relationship to particular acts, spaces, and habits. Great differences exist between the norms and conventions of reading that govern, for each community of readers, legitimate uses of the book, ways of reading, instruments and methods of interpretation—the kinds of expectations, interests, and investments that characterize the entire enterprise we will call "the culture of the book." How the conceptions and conditions of reading have changed over time will be explored primarily in fiction in which protagonists are readers. By examining the implications of literary characters' imaginative responses for their textual lives, we will see that far from being a passive or derivative activity reading is a dominant mode of experience in itself. The tension between literature and life is always both problematic and generative. As readers read about readers within texts, they develop a self-reflexive stance regarding their own positions as readers outside the text as well. Thus, as we consider the experience of reading metacritically, we will aim to identify the place of the reader in her or his various contexts, especially those of gender and sexual orientation, and, correlatively, how the figure of the author is constructed and encoded in a written text. At various points we will be compelled to question the status of literacy in a postcolonial, multicultural, and, increasingly, electronic world. Among the authors to be included are Austen, Borges, Calvino, Cervantes, Dante, Douglass, Flaubert, Goethe, Roth, Warner-Vieyra. Theoretical readings will draw from a wide range of sources.

## Women Writers of the Renaissance and Enlightenment

**Paula Loscocco**

When Virginia Woolf went in search of a tradition of women's writing in her 1929 *A Room of One's Own*, she found only a few names before 1800 and none at all in 1600. Thanks to recent recoveries of early women's texts, however, we now know that not only did Shakespeare have a sister (or rather a sorority), but so did Petrarch, Rabelais, Cervantes, Donne, Milton, Swift, Voltaire, Johnson, Rousseau, Goethe, and Paine. From Christine de Pisan, writing her *City of Ladies* in

fifteenth-century Paris, to Mary Wollstonecraft, vindicating the rights of men and women in Revolution-era London, women were vital players in the European Renaissance and Enlightenment. This course focuses on women writers from 1500-1800, focusing primarily on British authors but including the European (and colonial) women who preceded, paralleled, and responded to them. Writers are considered on the merits of their writing, in a variety of literary and cultural contexts, in interrelationship with their male peers, and as part of an emerging tradition of women's writing. In early Renaissance Italy, for example, we might consider Gaspara Stampa either as heir to Petrarch, Ovid, Virgil, and Homer or as contemporary of the courtesan-poet Veronica Franco, the convent-writer Antonia Pulci, and the virtuous noblewoman Vittoria Colonna. At the far end of the British Enlightenment, we might explore Wollstonecraft as passionate respondent to Rousseau, as revolutionary complement to Austen, as successor to the seventeenth-century English feminist tradition of Rachel Speght and Mary Astell, or as controversial public figure in her own right. Our choices are as endless as they are compelling, providing ideal latitude for classroom and conference work. In restoring women's voices to premodern cultural conversation, we participate in scholarly revisionings of the 1500-1800 period, revisionings whose explorations of men and women, Europeans and colonials and slaves and foreigners, royalty and middle class and peasantry compel us to think hard about what constitutes the "Renaissance," the "Enlightenment," "literature," or "women's writing." In the interplay of canonical and rediscovered texts, moreover, we discover a sophisticated self-consciousness on the part of early writers about key critical concepts—subjectivity, sexuality, culture, power—that we mistakenly assume are only our own. Early texts often anticipate our postmodern musings about how these European centuries were enlightened and obscuring, liberating and oppressive, communicative and imperialistic, feminist and feminizing—or simply female. We end our course where most women's studies courses begin—with Wollstonecraft. She was a towering intellectual figure whom we find ourselves uniquely able to evaluate, not only as the mother of modern feminism but as the daughter of multiple and sometimes contradictory legacies. Some of these legacies enabled her to make the great leap forward to a feminism so current it hardly seem new (as Woolf famously put it); others kept her and her descendants (including Woolf and until recently ourselves) from valuing or even perceiving the rich traditions that preceded her. Possible writers include Christine de Pisan, Gaspara Stampa, Veronica Franco, Louise Labé, Marguerite de Navarre, Teresa d'Avila, Elizabeth I, Elizabeth Cary, Aemilia Lanyer, Mary Wroth, Rachel Speght, Anna Maria von Schurman, Katherine Philips, Margaret Newcastle, Anne Bradstreet, Gluckel of Hamelin, Sor Juana Ines de la

Cruz, Aphra Behn, Eliza Haywood, Madame de Lafayette, Mary Astell, Francoise de Graffigny, Elisabetta Turra, Mary Montagu, Frances Burney, Charlotte Lennox, Sarah Scott, Sophie von La Roche, Germaine de Stael, Ann Radcliffe, Mary Wollstonecraft, Jane Austen, Phillis Wheatley, Mercy Otis Warren, Eleonore Thun, Isabelle de Charriere, Charlotte Smith.

## 2005-2006

### American Stages: The Evolution of Theatre in the United States

*Joseph Lauinger*

In a nation invented on suppositions of individuality and equality, theatre has always held a peculiar place. On the one hand, Western theatre and the genres of tragedy and comedy were born from democracy in its ancient Athenian form; on the other hand, the communal nature of theatre goes against the expressions of self-reliance that characterize American vision and enterprise. This course explores the ways in which people who have called themselves Americans, sometimes with significant cultural modifiers, have thought about and made theatre from the eighteenth century to the present. We shall begin by looking at early attempts to create an American theatre based upon European forms; soon, the unique pressures of native peoples' displacement, African slavery, expansion into the West, and mass immigration led to new social and political uses of melodrama; finally, in the twentieth century, a "classic" American drama develops, represented in the works of Eugene O'Neill, Lillian Hellman, Tennessee Williams, and Arthur Miller. We shall then retrace our steps in order to gain alternative perspectives. These come from the influence of African American music, particularly jazz, as it informs popular entertainments: minstrel shows, church meetings, Broadway musicals. Gradually, the element of improvisation as derived from jazz contributes to the idea of the unscripted as quintessentially American, challenging the entire role of the playwright and the boundaries of theatrical space. Our final focus therefore will be on African American drama, as seen in the works of Langston Hughes, Ntozake Shange, and August Wilson, playwrights who combine the scripted with the improvised in ways that redefine both American experience and dramatic forms.

*Intermediate. Sophomores and above.*

### Ancient Greek Theatre: Rituals and Revisions

*Joseph Lauinger*

The origins of drama lie in religious ritual, and this course examines the liminal nature of the god Dionysos and the Dionysiac rituals that evolved into Greek

tragedy, comedy, and the satyr play. Each genre is seen to have complex social purposes that are grounded in a cosmic view of life, even as they challenge the sufficiency of social determinants of experience—religious, political, and familial. Later expressions of tragedy, comedy, and sexual farce—in times and places no longer unified by the celebration of common religious rituals—are in effect revisions of Dionysiac liminality and its questioning of the polarities typically assumed in Western culture: flesh versus spirit, insider versus outsider, good versus evil. Class readings will include Aeschylus, Sophocles, Euripides, and Aristophanes; we will then look at “revisions” of their works by such writers as Seneca, Racine, O’Neill, Sartre, Anouilh, Artaud, and Soyinka. Conference possibilities include non-Western theatres and their ritual origins.

## An Introduction to Literary Theory

### Bella Brodzki

The fundamental premises of literary criticism and theory have been interrogated again and again since the Greeks first formulated the notion of poetics. This course will serve as an introduction to modern and contemporary debates about the nature and function of literature—as well as the nature, function, and status of theory itself—from perspectives as diverse as hermeneutics, New Criticism, Russian Formalism, semiotics, structuralism, deconstruction, psychoanalysis, Marxism, African American criticism, feminism, queer studies, postcolonial studies, and cultural studies. Our aim is to gain an understanding of how language and other systems of signs provide frameworks that inform (determine?) the ways we read and, more generally, how we interpret experience, construct identity, and produce meanings in the world. Literary texts will include poetry, drama, and fiction by a range of authors against whom we will test the various critical approaches.

## Autobiografiction in Black

### Chikwenye Okonjo Ogunyemi

We will interrogate the assumptions that are made about literary genres by examining autobiographies that are fictionalized, novels that pretend to be “real” life stories, and childhood autobiographies in which memory (a fiction of sorts) plays a crucial role. Our focus will be on the following writers: Maya Angelou, Ralph Ellison, Ernest Gaines, Zora Neale Hurston, Jamaica Kincaid, Audre Lorde, Sapphire, Wole Soyinka, and Richard

Wright.

Open to sophomores, juniors, and seniors.

## Declarations of Independence: American Masterworks

### Nicolaus Mills

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again America’s best writers have reenacted the American Revolution, changing the object of their rebellion but not the spirit. In rebelling against religious orthodoxy, slavery, a market economy, the relegation of women to second-class citizens, America’s writers have produced a tradition at odds with the country but remarkably consistent internally. Declarations of Independence will focus on that tradition in terms of six nineteenth-century masterworks: Henry Thoreau’s *Walden*, Nathaniel Hawthorne’s *The Scarlet Letter*, Frederick Douglass’s *The Narrative of the Life of Frederick Douglass*, Herman Melville’s *Moby Dick*, Mark Twain’s *Huckleberry Finn*, and Henry James’s *Portrait of a Lady*. Students will be expected to do assigned critical readings on the course texts and to begin their conference work by examining the nineteenth-century British novels written during this period.

## Dos Gardenias: Latin American, Latino, and Iberian Literature in Pairs

### Ernesto Mestre

In this course we will explore the expansive traditions of Latin American, Latino, and Iberian literature of the twentieth century, engaging the works dos por dos, two by two, in hope that the pairing up, sometimes of novels and/or story collections in similar traditions, written contemporaneously, other times across borders, written decades apart, will raise new questions and enrich our understanding of the complex network of influences that bind these three traditions together, and often coexist within each other. The pairings will vary in manner, both traditional and idiosyncratic, at once intended to address some of the more direct comparative issues, but also moving beyond that and exploring the literature from creative and cultural perspectives. We will also, of course, deal with the readings in a broader fashion as we move from pair to pair and gain a wider comprehension of the traditions. Some of the writers we will read include Francisco Goldman, Cristina García, Guillermo Cabrera Infante, Lydia Cabrera, Gabriel García Márquez, Clarice Lispector, Antonio Lobo Antunes, Sandra Cisneros, Laura Restrepo, Roberto Bolaño, Mario Vargas Llosa, and others. No previous experience in the traditions is necessary, but reading will be extensive.

## Dostoevsky and the 1860's

### Melissa Frazier

While Dostoevsky is most often praised for the universality of his themes, in his own day he was a working journalist deeply engaged with the issues facing his own contemporary Russia. This course will seek to contextualize a few of Dostoevsky's major works by reading them as they were originally written, as part of an ongoing and often heated debate with his contemporaries. We will begin with the distinction between the 1840's and the 1860's Dostoevsky made famous first in *Notes from Underground*, and then move to read *Notes from Underground* and also *Crime and Punishment* in the context of the intense debates that drove the latter decade; our particular focus will be Russian nihilism, above all as it was defined by Turgenev and by Chernyshevsky, and also the "woman question," especially as developed in the works of two women writers. We will then finish the semester with *Anna Karenina*, a novel that can profitably be read as Tolstoy's answer to the "woman question," and finally with Nabokov's extravagant send-up of Chernyshevsky and Russian nihilism, *The Gift*.

## English: History of a Language

### Ann Lauinger

What happened to English between *Beowulf* and Virginia Woolf? This course introduces students to some basic concepts in linguistics and traces the evolution of pronunciation, vocabulary, and grammar from Old English (Anglo-Saxon) through the Middle English of Chaucer and the Early Modern English of Shakespeare and the eighteenth century to an English we recognize—variety notwithstanding—as our own. The course is intended for anyone who loves language and literature; students may do conference work with either a linguistic or a literary focus, or both.

## Experimental Literature Post-1945

### Stefanie Sobelle

This course will continue some of the topics introduced in the fall Historical Avant-Garde seminar as they evolve after World War II, although that course is not a prerequisite for this one. We will look at fiction and poetry that play with form and genre, and we will address questions such as, How do different types of formal play help construct/deconstruct identity? In what ways does formal experimentation address or interact with issues of race, gender, and nationality? Why do so many of these works invent fantastical, exoticized spaces in which to act out their less-than-conventional narratives? How do some use photography and autobiography to address problems with the authenticity of memory? What is the relationship between literary experimentation and modernism/postmodernism? Throughout the semester, we will look at developments

in formal play—that is, how technology, media, and politics affect the types of experimentation taking place, and in what ways these works do or do not succeed in their formal "potentiality." Though the course will be divided between fiction and poetry, several of the books cross such boundaries, and in part we will look at what postwar fiction does with conventions of genre. Authors read might include Samuel Beckett, Raymond Queneau, Harry Mathews, Georges Perec, Gilbert Sorrentino, Italo Calvino, Thomas Pynchon, Julio Cortázar, Vladimir Nabokov, William Demby, Ishmael Reed, Clarence Major, Theresa Hak Kyung Cha, David Antin, Robert Creeley, Amiri Baraka, Susan Howe, Lyn Hejinian, Harryette Mullen, Charles Olson, and Charles Bernstein.

## First-Year Studies: Golden Age: From Empire to Don Quijote

### Isabel de Sena

Something momentous happened in the world in 1492, and what we today call Spain was the center of this upheaval: Granada, the last Hispanoarab kingdom in the Iberian Peninsula, is conquered by the Christians, thus laying to rest Arab claims to the northwestern part of the big lake we call the Mediterranean; the Sephardic Jews are expelled, an act that marks the end of an age of relative religious and ethnic tolerance; and Columbus arrives in Hispaniola (today Haiti and the Dominican Republic), giving rise to a global movement of populations on an unprecedented scale, accelerating the revision of philosophical, scientific, and artistic modes of thought that humanism had spurred, with enormous consequences that deeply affect us to this day. In Spain, these events serve as signposts for a new age—a period of enormous political power and consequent social changes accompanied by the flourishing of tremendous creativity, aptly named the Golden Age. We will ponder the Golden Age from different perspectives: beginning with the complex cultural tapestry that becomes Spain within the political, philosophical, and artistic frame of contemporaneous Europe, we will explore the context through its texts, ranging from anonymous ballads that reflect the "Reconquest" to the broader humanistic heritage and artistic environment (Ficcino, Pico della Mirandola, Erasmus, Thomas More, Machiavelli, Petrarch, Rojas, Montaigne, Velázquez, for instance) without losing sight of the impact of the conquest and exploration of America, read foundational texts of the new, or renewed, literary genres that emerge at this time in the Peninsula (picaresque, pastoral and chivalric romance, *nueva comedia* [theatre], etc.), and eventually focus on Cervantes's novel—*Don Quijote de la Mancha* (1605, 1615), in Foucault's words "the first modern work of literature," the wondrous magic box in which all things resonate. While the emphasis will be on the written word, we will strive to incorporate music, the visual and the performing arts, and in general do our

best to celebrate the four hundred anniversary of the publication of (the First Part of) this terrific book and the lighter and darker sides of life that made it possible.

## First-Year Studies: Romantic Poetry and Its Legacies: Blake to Yeats

**Neil Arditi**

In this course we will be reading, discussing, and writing about some of the most influential poems written in English over the last two centuries. One of the assumptions of the course is that a great deal of modern poetry has its roots in the Romantic era. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of poem and we will trace its influence on authors from the second generation of Romantics to the present, including Byron, Shelley, Keats, Whitman, Dickinson, Tennyson, Robert Browning, Christina Rossetti, Thomas Hardy, and W. B. Yeats, among others. But we will also strive to appreciate each literary artist on his or her own terms—indeed, to appreciate each individual poem's strangeness and originality. This is primarily a course in the close reading of poems. Our understanding of literary and historical periods will emerge from our careful, imaginative reading of texts.

## First-Year Studies: Studying Literature: Ancient and Modern Ways of Reading Narrative and Drama

**Mark Cohen**

How do we read and understand literature? This course will focus on the different ways Western readers and critics have developed to perform these activities from the time of the ancient Greeks to the present. Each approach has advantages and omissions, cultural meanings and tendencies. In the first semester, we begin with a general introduction to literary critical vocabulary and concepts, moving on to study a selection of classical treatments for describing story construction, rhetoric, genre, and taste, to conclude with excerpts from some classic essays (Aristotle, Horace, Quintilian, Longinus). At this point we read Sophocles' *Oedipus Tyrannus*, applying the categories examined so far to assess their significance and usefulness. In the final third of the semester, we take up the main nineteenth- and early twentieth-century schools of criticism: biographical, psychological, anthropological, and contextual in tandem with *Oedipus* and Shakespeare's *Hamlet*. In the second semester, we look at two narratives: the *Odyssey* and *Heart of Darkness*. We build on the previous semester's knowledge of approaches with contemporary theories of literary methods and interpretation beginning with Plato's account of mimesis: Formalism (New Criticism, Semiotics, Reader Response) and Political (Marxist, Feminist, and Post-

Colonial). Research techniques (sources, comparisons, and bibliography) are also introduced using the wealth of documents provided in the appendixes of our four set texts (Norton Critical Editions). There will be regular quizzes, short papers, and, at the end of the first semester, a longer essay. For the second semester final essay, students write on a narrative or dramatic work of their choice, read and discussed in conference, using one of the critical approaches examined in the course.

## First-Year Studies in Comedy

**Fredric Smoler**

Comedy is a startlingly various form, and it operates with a variety of logics: it can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course we shall explore some comic modes and genres—from philosophical comedy to modern film—and examine a few of the canonical theories of comedy, testing them against our experience of comic texts. A tentative reading list includes (in addition to works on the theory of comedy) a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Roman satire, Shakespeare, Molière, Dryden, Restoration and later English comic drama, Fielding, Byron, Dickens, Mark Twain, Oscar Wilde, Philip Roth, David Lodge, and Tom Stoppard. We shall also look at film, including Preston Sturges's and Frank Capra's screwball comedies. This reading list is subject to revision.

## First-Year Studies in Literature

**Daniel Kaiser**

The intention of this course is to introduce the student to some of the critical approaches that can be made to a literary text—the questions that can be asked about language, style, structure, genre, historical background, archetypal pattern, and the connections that can be made among these approaches. However, the main emphasis of the course will be on the relationship between literature and society, and we will consider some of the ways in which imaginative works (and the ways they are interpreted) reflect problematic social realities and also present visions of alternative social possibility. The course will open with a study of a few Greek and Shakespearean plays, and much of the rest of the year will be given to readings in a group of nineteenth- and twentieth-century novelists, poets, and dramatists in an attempt to see how different imaginative strategies deal with certain recurring themes and problems. Authors read will include Blake, Austen, Dickens, Dostoevski, Hawthorne, Emily Brontë, Whitman, Twain, James, Kafka, Lawrence, Mann, Brecht, Pynchon, and Morrison.

## Images of Heaven and Hell: Dante's <i>Divine Comedy</i>

**Judith P. Serafini-Sauli**

Concepts of life after death are among the oldest and most constant elements of cultures, and among the compelling stories humans tell is that of a journey to an underworld or an afterlife. But the representation of a passage through the afterlife is of course a kind of journey through *this* life. It is usually a voyage of suffering and redemption, and it posits a life after death, where "divine" justice corrects all the injustices we experience in our time on earth. The telling of this story does many things: it illustrates and exalts the capacity of an individual for transformation, at the same time it distills and reflects a set of values and helps to regulate life on earth by defining good and evil. And, perhaps most vividly, concepts of heaven and hell serve traditionally as repositories for dreams of ecstasy and fantasies of horror. In the Christian West these images have taken many forms. In literature they are usually visions or journeys to some kind of other world; in visual art they are often in the form of Last Judgments or illustrations of visions; in film they have taken on aspects of science fiction; and in psychology they are the record of out-of-body experiences. This course will focus on Dante's *Divine Comedy*, which is the most complete codification of the afterlife. In conference projects students can study antecedents and analogues, which include books of the *Aeneid* and of the *Odyssey*, Platonic myths, books from the Old and New Testament, medieval mystical literature, as well as pictorial representations of the Last Judgment and contemporary films. The course will be taught in English and is open to students with some background in literature. It is also open to students at the advanced level in Italian. These students can do class reading and conference work in Italian and will also have weekly meetings with the language assistant.

*Open to sophomores and above.*

## Imagining War

**Fredric Smoler**

War is one of the great themes in European literature: the greatest works of Greco-Roman antiquity are meditations on war, and as an organizing metaphor, war pervades our attempts to represent politics, economics, and sexuality. Efforts to comprehend war were the genesis of the disciplines of history and political science, and the disaster of the Peloponnesian War forms the critical if concealed background to the first great works of Western philosophy. We shall begin the first semester with readings from the *Iliad*, Thucydides, Plato, and Augustine; we shall go on to study the *Aeneid*, Machiavelli, Shakespeare's *Henriad* (*Richard II*, *Henry IV* parts 1 and 2, *Henry V*), and Hobbes. In the second semester we shall look at the origins of political

economy, among other things a discipline that sought to transcend the military metaphor; at Marxism, which remilitarized political economy; at Byron's mock epic *Don Juan*; and at two nineteenth-century novelists, Stendhal and Tolstoy, one of whom concerned himself with war directly, the other of whom used it as an organizing metaphor for erotic and economic life. We'll conclude with a look at some twentieth-century literary, artistic, historical, and critical attempts to represent war with an allegedly unprecedented accuracy. This is an interdisciplinary course, and group conferences will usually be committed to works of modern scholarship, often by historians and social scientists. Both semester reading lists are subject to revision.

## Infidelities and Indiscretions: Complications of Marriage in Nineteenth-Century Fictions

**Julia Miele Rodas**

The nineteenth century is often regarded as having "invented" the modern concept of love. The idea of a husband and wife in a permanent, committed, loving relationship is certainly one that is endorsed, even celebrated in Victorian literature and culture. At the same time, some of the best-known and most compelling fictions of the nineteenth century feature jilts and adulteresses, murderers and bigamists. This course looks at the various ways the paradigm of Victorian marriage is contested, exploring what happens when the "typical" trajectory of Victorian marriage is transgressed, and questioning whether these transgressive models ultimately challenge or reinforce conventional ideas of marriage. Assigned readings will include Perrault's "Bluebeard" (traditional, 1697); Austen's *Sense and Sensibility* (1811); Dickens's *Dombey and Son* (1848); Charlotte Brontë's *Jane Eyre* (1847) and Anne Brontë's *Tenants of Wildfell Hall* (1848); Thackeray's *Vanity Fair* (1847); Braddon's *Lady Audley's Secret* (1862); Trollope's *Small House at Allington* (1864).

## Inventing American Literature

**Arnold Krupat**

In 1815, the Treaty of Ghent concluded the War of 1812 with England and effectively ended any European threat to a United States not yet forty years old. In 1830, Congress granted President Andrew Jackson the authority to make treaties for the "removal" of the eastern Indian tribes west of the Mississippi River, thus attending to a perceived internal threat and expanding the American nation. Around this time, a number of American authors began inventing American literature as a specifically national literature rather than just an English literature written elsewhere. For example, Thoreau tells us that his experiment living at Walden Pond began just exactly on July 4, a curious date to choose. Walt Whitman, in his *Song of Myself*



denominates himself “Walt Whitman, American,” an *American* bard, much in the vein of Emerson’s earlier account of the “*American Scholar*.” Meanwhile, the country founded on the premise that “all men are created equal” had to deal with the Constitution’s provision that some men were to count as only 3/5’s of a man; the land of liberty was also a land of slavery, and the bloody Civil War of 1861-1865 again altered the possibilities and potentialities of an American literature. This course examines the invention of American literature from roughly the 1830’s to 1890, the year when Sioux Indians were massacred at Wounded Knee, and the year as well that the Bureau of the Census announced the “closing” of the American frontier.

*For sophomores, juniors, and seniors.*

## Literary Nation-Building: An Introduction to African Literatures

### William Shullenberger

One way to think of literature is as the conscience of a people, reflecting on its origins, its values, its losses, and its possibilities. In this course we will study representative texts in which African writers have taken up the challenge of cultural criticism and formation. Part of what gives the best writing of modern Africa its aesthetic power is the political urgency of its task: the past still bears on the present, the future is yet to be written, and what writers have to say matters enough for their work to be considered dangerous. Political issues and aesthetic issues thus are inseparable in their work. Creative tensions in the writing between indigenous languages and European languages, between traditional forms of orature and storytelling and self-consciously “literary” forms, register all the pressures and conflicts of late colonial and postcolonial history. To discern the traditionalist sources of modern African writing, we will read examples from epic, folktales, and other forms of orature. Fiction then will be selected from the work of Tutuola, Achebe, Beti, Sembene, Bâ, Nkosi, Head, Ngu’gi, Wangusa, and Okri; drama from the work of Soyinka, Aidoo, Rugunda, Mukulu; poetry from the work of Senghor, Rabearivelo, Okigbo, Okot p’Bitek, Mapanje, Rubadiri, and Kunene. Conference work can complement class reading with further study of particular authors or sites of cultural production or with attention to critical and theoretical texts on questions of language and literary form and the bearing of these topics on the construction and expression of African identities.

## Love and War: English Poetry 1600-1800

**Paula Loscocco**

When John Donne worked love, sex, god, death, and the spoken word into his poetic lines, English verse was

never the same: “License my roving hands, and let them go / Before, behind, between, above, below”; “Batter my heart, three-person’d God”; “Death be not proud.” But Donne was not the sole poetic pyrotechnic of his day, and the genius of inspired innovation only gained force as the Renaissance gave way to later eras—from Stuart courtiership to republican experiment, from Restoration romance to the caffeinated pulse of imperial London, from the Johnsonian age of moral sentiment to the radical passions of Revolution and Romanticism. This is an exhilarating sweep of English literary history that we explore through poetry—a medium at once witty, blunt, erotic, sacred, irreverent, savage, and sublime. Moving through two centuries of English verse, from *Shakespeare’s Sonnets* in 1609 to *Blake’s Songs of Innocence and Experience* in 1795, we consider writers from each era—men and women, European and American, aristocratic and working class, free and enslaved, religious and revolutionary. We may read Donne as love poet with Ben Jonson and Mary Wroth, or as divine poet with Aemilia Lanyer or George Herbert. Later we may examine Alexander Pope and Jonathan Swift with Anne Finch and Mary Montagu, or focus on Samuel Johnson’s circle or working-class poets or the Bluestockings, or explore writers inspired by revolutions in America and France. Or we might travel backward from the Romantic recovery of John Milton, through the women who championed *Paradise Lost* and the men who mocked its heroic, to the original lyrics of Milton and his contemporaries.

## Modernism and Fiction

**Daniel Kaiser**

This course will pick up the history of prose fiction roughly at the point when the novel starts to become a self-conscious and problematic literary form in Flaubert, James, and Conrad. From these writers we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course, we will consider the question of what is now called “postmodernism” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon) and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings both of experimental narrative techniques and of theories of fiction.

*Intermediate. Open to students with at least a year of literature or philosophy.*

## Modern Japanese Literature

**Sayuri I. Oyama**

In this course we will read Japanese literature spanning the twentieth century in English translation. We will

move chronologically to consider how writers depicted Japanese modernity in its varied forms. From the rural backwardness represented by Shimazaki Toson, to Tokyo's urban decadence depicted by Kawabata Yasunari, to the warfront of the Philippines in Ooka Shohei's writing, we will explore the borders of "Japan" before, during, and after the Pacific War. Not only do Japan's external borders shift during this period, from imperial expansion to postwar occupation, but its internal identity—and the identities of its residents—also became radically destabilized at the same time. What does it mean to be an individual in modern Japan? How do different writers depict the search for meaning? For example, we will examine how the narratives of Mishima Yukio, O e Kenzaburo, and Murakami Haruki represent such existential crises, yet ultimately resolve them (or fail to) in very different ways. Several Japanese films will complement our reading of these texts.

## Of Memory, Memorialization, and Writing

### *Bella Brodzki*

Memory—and the associative terms recall, recollection, remembrance, and memorialization—are an intrinsic part of the human intelligence and experience, and, as such, inseparable from the act of writing. Indeed, the prevailing model of memory in Western thought from the pre-Socratics through modernity is the impressing of an imprint or the incising of a mark or figure on the waxy surface of the mind or psyche. This model of how and why we remember will serve as our point of departure, aiding us in identifying the multiple ways in which the past, as both shared and contested space, comes to bear its imprint on present consciousness. Through literary and philosophical texts, this course will explore the modern/postmodern preoccupation with memory and memorializing and the centrality that memory has assumed in contemporary culture, with special emphasis on the interplay between personal and collective memory and the relation between history and memory. We shall consider memory as an index of identity, a signifying practice, and an interpretive reconstruction whose wide-ranging implications extend beyond the private into the public realm, addressing how narrative conventions, cultural assumptions, and social contexts of commemoration affect both remembering and forgetting. Among the authors to be included are Freud, Benjamin, Derrida, Proust, Nabokov, Borges, Christa Wolf, and Richard Powers.

## Performing Asian America

### *Shanti Pillai*

This course will explore representations of Asian Americans in contemporary performance, including in music, plays, dance, television, and film. Looking at the

politics of current cultural production in light of the legacy of Orientalist tropes about Asia, we will begin with a brief, broad survey of images from popular media. From here we will move toward examining the ways in which Asian American performers both affirm and subvert mainstream stereotypes in representing themselves. In particular we will look at how artists define what it means to be an Asian American in relation to ideas about immigration, labor, gender and sexuality, generational differences, cultural "nostalgia," identity politics, and multiculturalism. In so doing we will seek to understand what exactly constitutes "Asian American" identity, both on and off stage. We may find ourselves returning again and again to two questions: What is the relationship of Asian America to the vast continent and myriad, disparate cultures of Asia? And what is the relationship of Asian America to contentious debates about what it means to be an American? Although the course obviously has a specific cultural focus, its methodology will be of interest to anyone interested in asking the broader questions: How do we "perform" race? How do histories of cultural and racial representation determine our sense of who we are, as well as how others see us? On the other hand, how can we facilitate self-determination?

## Performing Identities: Class, Ethnicity, Gender, and Race in Contemporary Performance

### *Shanti Pillai*

This course will offer students methodologies for thinking critically about class, ethnicity, gender, and race and the role of performance in reproducing and subverting social constructions of self and other. We will look at how scholars and political activists have conceptualized class, ethnicity, gender, and race as both historically specific, structured relations of oppression, as well as fields of visual representation. Our discussion will challenge ontological claims about the nature of these social identities, in addition to exploring the ways in which these rubrics of difference intersect and must be thought about in relation to one another. We will apply our theoretical understanding toward examining the underlying assumptions and overt intentions of artists working in a range of performative media, both within popular culture and the avant-garde. We will explore how performances reproduce or subvert ideas about identity through the use of stereotypes, drag, humor, irony, and other stylistic choices. Ultimately, our goal in this class will be twofold: to gain an understanding of the limitations and possibilities that contemporary artistic practices have for commenting upon social issues, and to gain a greater awareness of our own individual responses to performative representations of identity. The class is, thus, an opportunity for reflecting deeply about ourselves, seeing our experiences and attitudes in relation to broad social constructions and

historical trajectories, and, most important, learning how to discuss our feelings and ideas about controversial subjects in ways that are productive and do not seek to hide behind a stifling political correctness. The work for the class will entail discussion based on readings and audiovisual materials, as well as journal exercises. Students will create their own performances as part of their final projects. (No previous experience required.)

## Representing Indians

### Arnold Krupat

Late in the sixteenth century, after speaking through an interpreter to one of three Brazilian Indians brought to Rouen, Michel de Montaigne, in his essay on "The Cannibals," compared what he knew of the peoples of the New World with those of old Europe and found the latter no more "civilized" than the former. Early in the seventeenth century, in *The Tempest*, William Shakespeare anagrammatized cannibal into the proper name Caliban and portrayed this native as cruel, crude, and lustful. No more than a decade later, Shakespeare's countrymen, the Pilgrims and Puritans, mounted their successful invasion of North America's eastern shore, establishing permanent settlements among the "wild beasts and wild men," as William Bradford called them, they found here. Ever since, outsiders have been representing the indigenes as "savages" or "noble savages"; monosyllabic utterers of an inscrutable "Ugh!" or natural orators; an inevitably "vanishing race" or holders of the keys to ecological and spiritual survival. But for nearly a century now Native peoples have begun to write back, producing self-representations of a variety of kinds. This course will look at some of the ways Europeans and European Americans have represented Indians and how, more recently, Native peoples have represented themselves in a variety of genres (essays, fiction, poetry, film).

*Advanced. For juniors and seniors with prior college background in anthropology, history, or literature.*

## Romanticism

### Melissa Frazier

Postmodernism perhaps by definition has invented nothing, and it most certainly did not invent ideas of diversity, marginalization, and fragmentation; as this course will show, the question of the relationship of parts to wholes is fundamental to the Romantic movement in European art and philosophy in the early nineteenth century. This course will attempt to come to an understanding of this loose and yet very influential movement through readings organized around various overlapping themes and topics, including the idea of the fragment, Romantic irony, history and the historical novel, orientalism, the grotesque, and, above all, the metaphysical implications of genre. Writers studied in class will include F. Schlegel, Novalis, Goethe,

Hoffmann, Constant, Hugo, Potocki, Pushkin, Gogol, and Lermontov; while class readings will focus on Romanticism on the Continent, we will also read at least those two English writers who most influenced their European counterparts, Scott and Byron. Students should be warned that class discussions will be highly theoretical because the movement is.

*Intermediate. First-year students by permission only.*

## Senior Seminar: Alterity: The African Griotte

### Chikwenye Okonjo Ogunyemi

African griottes, whose works are now celebrated since they were chosen as part of the 100 best books from Africa in the twentieth century, thrive in the interstices where alterity intersects subjectivity. They subvert ascribed gender roles in consciously constructing stories of women's lives. As elite African novelists, they present marginalized women who take center stage in texts, thereby problematizing issues of representation. The writers' fusion of the oral and the written dramatizes the collaboration necessary for the production of literary texts. Starting off with Amina Mama's *Beyond the Masks: Race, Gender, and Subjectivity* and *Windows to the Soul: Photographs Celebrating African Women*, Olusegun Fayemi's collection that will be on exhibit in the library, we will study Ama Ata Aidoo, Mariama Bâ, Assia Djebar, Buchi Emech-eta, Bessie Head, Sindiwe Magona, Nawal El Saadawi, and Yvonne Vera.

*Advanced. Open to seniors and graduate students.*

See Senior Seminar: Asian Studies: Alterity: Women and Orientalism.

## Senior Seminar in Cultural Studies: Mourning, Text, Memory

### Bella Brodzki, Robert R. Desjarlais

Every society has developed responses to death and the grief that ensues. Many of these responses involve acts of mourning, remembrance, and memorialization of some kind. In this advanced seminar we will examine such acts through the double lens of literature and anthropology. What role, for instance, does a dead body play in moments of mourning and remembrance? How do acts of textual representation and other forms of inscription play into processes of grief and the remembrance of the dead? How do cultural forms and psychological dynamics intersect in the wake of a loss? Other matters to be discussed include psychoanalytic considerations of mourning and memory; cross-cultural comparisons of funeral rites; the symbolic and forensic value of corpses; and ghosts and other hauntings. In conference students will be asked to work with either Ms. Brodzki or Mr. Desjarlais.

*Advanced. Open to seniors and graduate students only. Previous course work in either anthropology or literature is required.*

## Shakespeare

### Ann Lauinger

A reading of selected works spanning Shakespeare's career and forming a representative sample of the genres in which he wrote. Emphasis will be placed on the close examination of Shakespeare's language and dramatic construction. Contexts for our work will be provided by reference to the physical and social organization of playhouses and acting companies in Shakespeare's London and by some consideration of Renaissance cultural and intellectual traditions. Conference projects may be related—narrowly or broadly—to the material of the course, or they may center on an unrelated field of literary study, depending on the student's interests and needs.

*Intermediate. Sophomores and above.*

## Slavery: A Literary History

### William Shullenberger

This course aims to provide a view of literary representations and responses to slavery and the slave trade in the Americas from William Shakespeare to Toni Morrison. Expressing the conflicted public conscience and perhaps the collective unconscious of a nation, literature registers vividly the human costs (and profits) and dehumanizing consequences of a practice whose legacy still haunts us. We will study some of the major texts that stage the central crises in human relations, social institutions, and human identity provoked by slavery, considering in particular how these texts represent the perverse dynamics and identifications of the master-slave relationship; the systematic assaults on identity and community in slave-owning cultures; modes of resistance, survival, and subversion cultivated by slave communities and individuals to preserve their humanity and reclaim their liberty; and retrospective constructions of and meditations on slavery and its consequences. Readings also will include Aphra Behn, Phyllis Wheatley, Olaudah Equiano, Gustavus Vassa, Frederick Douglass, Melville, Harriet Beecher Stowe, Twain, Charles Chesnutt, Faulkner, Arna Bontemps, Margaret Walker, Ishmael Reed, and Charles Johnson. Whatever we do not read in class will be available for study in conference.

## Still Calling, Still Responding: Discourses of Violence in Black Literature

### Chikwenye Okonjo Ogunyemi

Oppression/brutality and agency, issues of slavery/(post)colonialism and resistance are all signs of a

third-world mind-set on both sides of the black Atlantic. The literary response to the black condition has reproduced discourses of violence in an attempt to politicize matters. We will examine these issues, their extension into the prison system, war, poverty, disease, and the post-traumatic stress disorder they generate in characters including children who are wounded but whose recuperation generates hope. The following writers will be of interest: Chinua Achebe, James Baldwin, Tsitsi Dangarembga, Nuruddin Farah, Bessie Head, Charles Johnson, Edward Jones, Paule Marshall, Toni Morrison, Wole Soyinka, Beverly Daniel Tatum, Harriet Wilson, Alice Walker, etc.

## Studies in the Nineteenth-Century Novel

### Ilja Wachs

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' work between accepting the world as given and seeking to transcend it. At the same time we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevski, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Not open to first-year students.*

## The Early Novel: Origins and Experiments

### Paula Loscocco

Jane Austen may be the mother of the nineteenth-century English novel, but before she was a (literary) mother she was a daughter, heir to over a century of experimentation in the new, controversial, and ultimately dominant genre of narrative fiction. One hundred and fifty years before Austen, poetry was the top literary form, the novel did not exist, and Restoration England was teetering between the "early" world of the Renaissance (which had included religious revolution, cultural brilliance, and political upheaval) and the "modern" world of the Enlightenment (which would include party politics, urbanization, capitalism and empire, science and sentiment, and revolution). Out of this volatile mix arose popular literary culture,

fueled by cheap print publication and spawning works that were literally novel—late breaking, innovative, newsy, and scandalous. This early novel was not a genre but a phenomenon without name or status that was (mainly) female in authorship, amorous in content, and immensely popular. Popular, that is, until it was taken over by a generation of (mainly) male writers who mined its resources for what it claimed was a new and culturally serious kind of storytelling. Happily, the great “novelists” of the 1740’s were as inventive as they were arrogant, and they were followed by fifty years of innovation that showed the new form to be remarkably responsive to the demands of social satire, feminist vision, meta-novelistic play, pornography, gothic sentiment, and radical polemics. Our survey will choose from among Aphra Behn, Delarivier Manley, Jane Barker, Daniel Defoe, Eliza Haywood, Jonathan Swift, Samuel Richardson, Henry Fielding, Samuel Johnson, Charlotte Lennox, Sarah Scott, John Cleland, Tobias Smollett, Frances Burney, Laurence Sterne, Horace Walpole, Ann Radcliffe, Mary Wollstonecraft, Jane Austen, and Maria Edgeworth.

## The Historical Avant-Garde

### Stefanie Sobelle

This course provides an in-depth study of the modernist avant-garde. We will focus particularly on its primary movements and their often polemical manifestos, in part to look at the ways in which manifestos do or do not generate corresponding artworks. Though assignments are made up mostly of literary texts, we will be considering the issue of which genres are privileged by different movements and why. Thus, the course will also include film, photography, painting, architecture, and theatre, in an attempt to cover a wide range of genres to best understand the pan-art quality of the avant-garde. After a brief look at some precursors, we will devote time to such integral twentieth-century movements as Italian Futurism, international Dadaism, French Surrealism, the German Bauhaus, and English Vorticism, as well as to some borderline cases and inheritors, such as Gertrude Stein, John Cage, Tadeusz Kantor, Raymond Roussel, and the French experimental *Ouvroir de Litterature Potentielle* (Oulipo). Throughout the semester, we will continually consider how these artworks have been incorporated into mainstream or “high art” categories, in what ways they still defy classification, and how they inform and also prevent similar attempts today.

## The Inexpressible, the Unspeakable, the Illegible

### Angela Moger

When Jerome Bruner asserts that “stories pivot on breached norms,” he underscores that narrative art is simultaneously chronicle and resistance, the way we

describe our experience and the way we put into question that mode of experience. Narrative qua narrative is always a civil war and, like Penelope, undoes its own stitches, subverting the didacticism of its discursive posture. Stories, after all, have the perverse duty to tell what can’t be told, to portray events beyond depiction. Furthermore, stories are often palimpsests, acknowledgment of both conformity to (hegemonically) sanctioned norms and of suppression of alternate realities—Foucault’s notion of the intelligible as a power relation comes to mind. Accordingly, transgressive forms erupt, undermining closure and coherency and the consensus and decorum they posit (e.g., Bakhtin’s concept of parody). Thus, if the hegemony always finds inscription in narrative, it is nonetheless true that stories also function as critique of patriarchally institutionalized meaning. How, then, have writers represented the unrepresentable? The first phase of this course is calisthenics, warming up with evocations of the “unintelligible”: death, madness, pain, grace (Lawrence, Katherine Anne Porter, Carver). Phase two concentrates on parataxis, stories foregrounding the atomization that dominates postindustrial experience, the anguish and disorder Bellow termed “The Waste-Land Mentality” (*Herzog*). Finally, “dialogism” and collage, a unit concerning the politics of language and genre, works that problematize and evade the dominant discourse’s “strategies of containment” (*Beloved*, *Pale Fire*).

## The Nonfiction Essay

### Nicolaus Mills

In his anthology *The New Journalism*, Tom Wolfe writes, “In the early 1960’s a curious new notion, just hot enough to inflame the ego had begun to intrude into the tiny confines of the feature statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel.” Wolfe then goes on to say, “Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him.” Wolfe’s history may be off slightly. One can see signs of the kind of writing he describes as far back as William Hazlitt’s early essays, and in our own century both George Orwell and James Agee were practicing the new journalism a half-century ago. But Wolfe’s overall claim is on target. Since the 1960’s, the nonfiction essay has flourished, and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. The course will begin by emphasizing writing technique, then place an increasingly heavy focus on research. Students will be expected to do multiple drafts of each essay and meet weekly deadlines. While personal essays

will be very much a part of this course, this is not a course in autobiography or covert fiction. Among the writers studied will be George Orwell, Tom Wolfe, Maxine Hong Kingston, James Baldwin, Richard Rodriguez, and Joan Didion.

*Sophomores, juniors, and seniors. Students interested in this course must bring a sample of their writing to the interview. If admitted to the course, they should not be taking another writing course*

## The School of Stevens and Related Phenomena in Modern American Poetry

**Neil Arditi**

Twentieth-century American poetry has multiple origins and a vast array of modes and variations. This course will focus on Wallace Stevens and poets—Marianne Moore, Hart Crane, and Elizabeth Bishop, among others—whose work bears strong family resemblances to his. We will also spend some time with two of Stevens's most famous contemporaries, Robert Frost and T. S. Eliot. But Stevens, Crane, and Bishop will receive the lion's share of our attention. By steeping ourselves in Stevens's work at the outset, we will acquire a rich vocabulary with which to appreciate the continuities and discontinuities of his most imaginative descendents—a vocabulary that will be enlarged and complicated by each new poet we encounter.

*Intermediate. Open to sophomores, juniors, seniors, and graduate students.*

## Traveling Cultures: Postcolonial Diasporas and the Politics of Cultural Translation

**Shanti Pillai**

This course explores the theoretical concerns at the center of the growing fields of transnational cultural studies and diaspora studies. It starts at the premise that we live in an entangled modernity that emerges from the histories of colonialism, slavery, capitalist expansion, immigration, labor mobility, and tourism. As a result, thinking about culture means addressing the contradictions of travel, border crossing, nation, and the multisitedness of "home." In a world where culture is both connected to and disconnected from discrete populations of people and specific geographic locations, issues of cultural translation, appropriation, and ownership come to the fore in the negotiation of identities and the creation of hybrid cultural practices. We will attempt to map this unruly terrain across different spheres of culture, including festivals, fiction, film, museums, music, restaurants, and theatre. We will pay special attention to how the issues under consideration play out in performances in the global city

of New York. We will look at the multicultural lives of migrants and immigrants. We will also examine the processes through which growing numbers of people selectively and creatively serve themselves at the global smorgasbord of cultural elements available in the city. Thus we can devote ourselves to questioning the issues of "cultural nostalgia" at play in dance shows in South Asian American youth clubs, just as we can dedicate ourselves to understanding reformulations of Hindu rituals that take place in yoga studios mushrooming throughout the city. While the course will provide students with theoretical frameworks for addressing their own areas of interest for their final projects, in class much of the emphasis will be on the cultures of India as they emerge in performance abroad.

## Typology of the Narrator

**Angela Moger**

Aristotle's idea of narrative as the report of news brought from elsewhere is susceptible of the inference that the reporter is a relatively inconspicuous conduit of the material transmitted, the benign midwife of information. If this stance is posited as a kind of degree zero for the definition of the narrator in fiction, the evolution of the narrator's role in the modern novel signifies a consequential shift in the idea of fiction itself reflective, in turn, of profound changes in worldview. In this course, we will attempt to deepen our understanding of fiction through examination of the disparate functions assigned to the narrator by a range of "modern" writer. Indeed, in discussing Henry James, Percy Lubbock asserts: "The whole intricate question of method in the craft of fiction [depends on] the relation in which the narrator stands to the story." James, in accordance with Flaubert's principles, sought to purify the novel of authorial commentary, to make the author visible, his innovations in perspective and voice recasting the role of the narrator. Flaubert's "irony of undecidability," furthermore, is complicated by features (tone, multiplication of perspective) that betray bias and vision. Scrutiny of these traces in Flaubert and in the implementation of the narrator(s) in Sterne, Ford Madox Ford, and Nabokov, among others, will necessarily involve consideration of issues fundamental to such an investigation, e.g., polyphony, "unreliability," mimesis and diagesis, and indirect discourse.

## Utopian Fiction and Social (Dis)Order

**Julia Miele Rodas**

Since the publication of Sir Thomas More's original *Utopia* in 1516, writers have produced thousands of fictional societies with social orders based on everything from communism to Christianity, and from matriarchy to military dictatorship. Whether these societies are essentially good ("utopian") or essentially bad

("dystopian"), the work of utopian fiction is always, on some level, to question the assumptions of the society in which the reader lives. This course will attempt to delve into both these assumptions and these questions.

Assigned readings will include selections from Genesis, from Thomas More's *Utopia*, and from Jonathan Swift's *Gulliver's Travels* (1726), Daniel Defoe's *Robinson Crusoe* (1719), Samuel Butler's *Erewhon* (1872), Edward Bellamy's *Looking Backward* (1887), Charlotte Perkins Gilman's *Herland* (1915), Aldous Huxley's *Brave New World* (1931), George Orwell's *1984* (1949), Robert Heinlein's *Farnham's Freehold* (1964), and John Varley's "The Persistence of Vision" (1978).

## Visions and Forms of Fiction

### *Ilja Wachs*

In this course we will intensively read and discuss a selected group of nineteenth- and twentieth-century novelists. Beginning in the nineteenth century, we will read works from Tolstoy, Dostoevski, Dickens, Eliot, Austen, Stendhal, and Balzac. We then will read some of the early modernists, including Kafka, Faulkner, and Woolf. The emphasis of the course will be on exploring the moral and social vision of the modern world created by these novelists and the basis for their choice of literary forms to realize their vision. An intensive reading and discussion course whose spirit and tone will be based upon an appreciation of the depth, wisdom, and beauty of these novelists' work.

*Not open to first-year students.*

## 2006-2007

## An Introduction to Shakespeare

### *Daniel Kaiser*

Over the centuries, Shakespeare's plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare's four main genres—comedy, history, tragedy, and romance. Occasionally we will also read critical essays that connect Shakespeare to issues in contemporary literary and cultural theory.

*Open to any interested student, but some previous work in literature or philosophy is desirable.*

## Charting the Nation: Morrison, Naylor, and Walker

### *Chikwenye Okonjo Ogunyemi*

In charting the African American nation through spatial and temporal discourses, Toni Morrison, Gloria Naylor, and Alice Walker generate meanings from the plurality of the subjects' shifting position in their novels. Building on the foundation constructed by their predecessors, these three writers contribute to the shaping and reshaping not only of African America but also of the entire nation, while making other global connections in the process. This yearlong seminar will approach most of their novels from these perspectives. Gender, race, identity politics, sexuality, socioeconomic, and religious issues, which impact women and people of color here and elsewhere, will be central to our discussions and conference projects.

*Sophomores and above.*

## Comedy and Romance in the Middle Ages

### *Ann Lauinger*

Knights and ladies, quests and combats, magic and love: these are the ingredients of medieval literary romance, and they have been beguiling readers for close to a thousand years. Where do these stories come from? How are we to understand them in relation to the medieval world in which they were first written down? What accounts for their enduring appeal? We begin at the twelfth century with an introduction to romance in both male and female perspective from Marie de France, Chrétien de Troyes, and the troubadour poets. We end at the fifteenth century with selections from Sir Thomas Malory's *Morte D'Arthur*, the definitive version of Arthurian romance in English. The rest of our readings will explore how, in the intervening centuries, the materials of romance continued to be developed, scrutinized, and revised by other writers, including Petrarch, Chaucer, and the Gawain poet.

*Open to any interested student.*

## Convergences, Divergences in Word and Image: Hispanic Literature in Translation

### *Isabel de Sena*

Once upon a time (1494), a pope (Alexander VI) divided the "known" (and, as it turns out, an even larger portion of the then unknown) world between two countries—Spain and Portugal. This sweepingly unprecedented colonial gesture (the Treaty of Tordesillas) in effect established those two neighboring (but often less than brotherly) European countries as the two reigning superpowers of their time. Their global/ized legacy—over half a billion people today speak either of

the two languages, in four continents—is one of historical, political, and cultural convergences. Yet it is also marked by profound divergences. This course is designed for ambitious students with broad interests who are willing to explore in class and conference a very exciting range of the myriad cultural manifestations generated by that peculiar dividing line. Throughout the year, we will look at some aspects of the immense diversity represented by the cultures that express themselves in Spanish and Portuguese throughout the world today, focusing primarily on literature and film. We will explore how particular aesthetic “movements” emerge, define identities or nationalities, frame, critique, celebrate, negotiate. Readings will range from Spanish, Portuguese, as well as Brazilian and Spanish American literature, in addition to others from Lusophone Africa (for instance, modernismo’s different meanings; Latin American boom and post-boom generations; Portuguese, Angolan, and Mozambican authors confront the colonial wars and post-independence realities). In film we will focus on four major areas: Spain’s “la movida” and beyond, Brazil’s “cinema novo” and its legacy, ICAIC and Cuban film since the revolution, and some of the new African voices.

*Open to any interested student.*

## Culture Wars: The Politics of Culture Since Romanticism

**Daniel Kaiser**

The current controversies over multiculturalism and the attacks on the literary canon and on the idea of high culture itself suggest that this may be a good moment to examine how the ideologies of culture currently in question have been shaped over the last two centuries. We will begin with Romanticism, when our current (and currently questioned) ideas of the uniqueness and special role of imaginative writing, and of aesthetic experience generally, may be said to take shape, and continue up to the “culture wars” of the 1980’s. Some of the course reading will be in fiction, poetry, and drama which can be read as offering in itself theories of cultural politics; these writers will include Blake, Emily Brontë, Dostoevsky, Flaubert, James, Mann, Brecht, Yeats, Eliot, Pynchon, and Morrison. Theorists of the relations among art and society and politics will range from the Enlightenment and early Romanticism (Schiller, Kant), to the Victorians and “Decadents” (Arnold, Wilde), to late Romanticism (Nietzsche, Wagner), to Marxist cultural theory (Benjamin, Adorno, Lukacs, Jameson), to poststructuralism (Barthes, Derrida, Irigaray), to recent American theorists of gender and ethnicity (West, Sedgwick).

*Intermediate. For students who have had at least a year of literature or philosophy.*

## Declarations of Independence: American Masterworks

**Nicolaus Mills**

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again America’s best writers have reenacted the American Revolution, changing the object of their rebellion but not the spirit. In rebelling against religious orthodoxy, slavery, a market economy, the relegation of women to second-class citizens, to name just a few of their targets, America’s prose writers have produced a tradition at odds with the country but remarkably consistent internally. Declarations of Independence will focus on this tradition in terms of a series of masterworks written by, among others, Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Henry James, Edith Wharton, Ernest Hemingway, and F. Scott Fitzgerald. The course will cover the period from the mid-nineteenth to the mid-twentieth century. Students will begin their conference work by putting the classic American novel in perspective by looking at the classic nineteenth-century British novel.

*Open to any interested student.*

## Dostoyevsky and the 1860’s

**Melissa Frazier**

While Dostoyevsky is most often praised for the universality of his themes, in his own day he was a working journalist deeply engaged with the issues facing his own contemporary Russia. This course will seek to contextualize a few of Dostoyevsky’s major works by reading them as they were originally written, as part of an ongoing and often heated debate with his contemporaries. We will begin with the distinction between the 1840’s and the 1860’s Dostoyevsky made famous first in *Notes from Underground* and then move to read *Notes from Underground* and also *Crime and Punishment* in the context of the intense debates that drove the latter decade; our particular focus will be Russian nihilism, above all as it was defined by Turgenev and Chernyshevsky, and also the “woman question,” especially as developed in the works of two women writers. We will then finish the semester with *Anna Karenina*, a novel that can profitably be read as Tolstoy’s answer to the “woman question,” and finally with Nabokov’s extravagant send-up of Chernyshevsky and Russian nihilism in *The Gift*.

*Open to any interested student.*



## Early Modern Women Writers

### Paula Loscocco

When Virginia Woolf went in search of a tradition of women's writing in her 1929 *A Room of One's Own*, she found only a few names before 1800 and none at all in 1600. Thanks to recent recoveries of early women's texts, however, we now know that not only did Shakespeare have a sister (or sorority), but so did Petrarch, Rabelais, Cervantes, Donne, Milton, Swift, Voltaire, Johnson, Rousseau, Goethe, and Paine. From Christine de Pisan, writing her *City of Ladies* in fifteenth-century Paris, to Mary Wollstonecraft, vindicating the rights of men and women in Revolution-era London, to Judith Sargent Murray positing an enlightened model of American femininity (and masculinity), women were vital players in early modern literary and cultural life. This course explores women writers from 1500 to 1800, focusing primarily on British authors, but including the European and colonial/American women who preceded, paralleled, and succeeded them.

Writers are considered on their own, in literary and cultural context, in interrelationship with male peers, and as part of an emerging tradition of women's writing. In Renaissance Italy, for example, we might consider Gaspara Stampa as the heir to Petrarch, Ovid, Virgil, and Homer or as the contemporary of the courtesan-poet Veronica Franco, the convent-writer Antonia Pulci, and the virtuous noblewoman Vittoria Colonna. At the far end of the British Enlightenment, we could explore Wollstonecraft as a successor to the religious feminism of Rachel Speght and Mary Astell, as a passionate respondent to Rousseau's writings on politics and gender, as a revolutionary complement to the satiric Austen, or as a controversial public figure in her own right. Across the Atlantic, finally, we may want to investigate Susannah Rowson as the first best-selling American novelist or as a contemporary of Murray, Phillis Wheatley, Mercy Otis Warren, and Abigail Adams—a generation of women whose calls for liberty were as various as those of Paine, Thomas Jefferson, James Madison, and the anonymous but eloquent African American *Patriot of Seventy-Six*. Our choices are as open as they are compelling, providing ideal latitude for classroom and conference work. Possible writers include Christine de Pisan; Gaspara Stampa; Veronica Franco; Louise Labé; Marguerite de Navarre; Elizabeth I; Elizabeth Cary; Aemilia Lanyer; Mary Wroth; Maria de Zayas; Anne Bradstreet; Katherine Philips; Margaret Newcastle; Gluckel of Hamelin; Sor Juana Ines de la Cruz; Madame de Lafayette; Aphra Behn; Mary Astell; Mary Wortley Montagu; Eliza Haywood; Francoise de Graffigny; Charlotte Lennox; Sarah Scott; Frances Burney; Sophie von La Roche; Isabelle de Charriere; Eleonore Thon; Ann Radcliffe; Mary Wollstonecraft; Charlotte Smith; Germaine de Staël; Olympe de

Gouges; Elisabetta Turra; Phillis Wheatley; Susannah Rowson; Judith Sargent Murray; Mercy Otis Warren; and Jane Austen.

*Open to any interested student.*

## Epic Vision and Tradition

### William Shullenberger

The epic is a monumental literary form, which is an index to the depth and richness of a culture and the ultimate test of a writer's creative power. Encyclopedic in its inclusiveness, epic reflects a culture's origins and projects its destiny, giving definitive form to its vital mythology, problematically asserting and questioning its formative values. This course on the emergence and development of the epic genre developed in the Western tradition will be organized around four central purposes. First, we will study the major structural, stylistic, and thematic features of each epic. Second, we will consider the cultural significance of the epic as the collective or heroic memory of a people. Third, we will examine how each bard weaves an inspired yet troubled image of visionary selfhood into the cultural and historical themes of the poem. Fourth, we will notice how the epic form changes shape under changing cultural and historical circumstances, and measure the degree to which the influence of epic tradition becomes a resource for literary and cultural power. First term: Homer, *Odyssey*; Virgil, *Aeneid*; Dante, *Inferno*; Milton, *Paradise Lost*. Second term: Pope, *The Rape of the Lock*; Wordsworth, *The Prelude*; Eliot, *The Waste Land*; Joyce, *Ulysses*; Walcott, *Omeros*.

*Open to any interested student.*

## First-Year Studies: Athens at the Dawn of Democracy

### Emily Katz Anhalt

Two thousand five hundred years ago, the Greeks began a two-hundred-year experiment in democratic government. Considerably less democratic than modern American democracy, the Athenian democracy was also considerably more democratic. Like other political systems throughout the world and throughout history (up until only very recently), the Athenian democracy excluded women, slaves, and foreigners from political participation. And yet, at the same time, it exemplified the ideals and effects of direct democracy. What were the origins and the consequences of this political system? Who were the politicians, poets, philosophers, artists, and architects of the intellectual revolution that accompanied it? Many of the issues that Athenian society confronted during the fifth century B.C.E. remain powerful questions in our own time: How do you create and maintain an egalitarian society while preventing extremists, demagogues, and panderers from destroying the system? How do you encourage individual

achievement and combine this with fairness? How do you foster individual ambition and accomplishment in the service of (rather than at the expense of) the community? How do you reconcile the ethical demands of democracy with the political necessities of foreign policy? What is the function of "entertainment" in a democratic society? The course will include readings from Homer, Solon, Herodotus, Thucydides, Aeschylus, Sophocles, Euripides, Aristophanes, Aristotle, Xenophon, and Plutarch. Seminar participation will include formal (and not-so-formal) debates and various role-playing exercises, including a special prewar congress to avert the Peloponnesian War.

## First-Year Studies: Different Voices: Constructions of the Self in Italian Literature

*Tristana Rorandelli*

This course seeks to explore representations of the self as elaborated throughout the Italian literary tradition from the Middle Ages to the twentieth century. As Charles Taylor has argued, the idea of the self as interiority characterizes the Western tradition and is at the center of the modern individual's self-exploration. But can we assert that his definition of the self as interiority (as opposed to the body, for instance) is universally valid? In this course, we will problematize Taylor's definition of the self by focusing on selections from works of Italian literature and ask whether they offer different representations of the self/identity. Thus, building on Taylor's emphasis on soul/interiority, we will also look at concepts like the mind and the body, as well as constructions of gender differences and the influence of the specific sociohistorical contexts on the authors and their works. The course will open with an overview of ancient writers and philosophers; we will then move on to the Provençal lyrical tradition and look at its influence on medieval Italian poetry (the Scuola Siciliana and the Dolce Stil Novo). We will then study fourteenth-century authors (Saint Catherine of Siena, Dante, and Petrarch) as well as the Renaissance epic and lyrical traditions (Michelangelo Buonarroti, Ludovico Ariosto, Veronica Franco, Moderata Fonte). Authors from the seventeenth through the twentieth century will include Vittorio Alfieri, Gabriele d'Annunzio, F. T. Marinetti, Italo Calvino, Sibilla Aleramo, and Natalia Ginzburg.

## First-Year Studies: Introduction to Literary Study

*Arnold Krupat*

The first semester offers brief encounters with Sophocles and Aristotle, Shakespeare, Emily Brontë, Gustave Flaubert, James Joyce, and Samuel Beckett, among other writers. We will talk about such things as form and function, style and structure, genre categories (tragedy,

comedy, autobiography), periodization (what does it mean to talk of the classic or Romantic period?), and other matters as well. Short papers on a fairly regular basis are the writing aim of the first semester: how to compose a good sentence, a good paragraph, a well-organized argument. The second semester will mostly, although not exclusively, concentrate on the literatures of the United States; the plural is to be noted. Our questions now address such things as voice, self, nature, as well as such terms as ideology, race, ethnicity, and gender. Some of our authors: Walt Whitman, Herman Melville, Emily Dickinson, Frederick Douglass, Richard Wright, Leslie Marmon Silko, and Sherman Alexie, among others. Although we will do two short class papers, the writing aim this semester will be to put together a more developed "conference" paper.

## First-Year Studies: Myth and Drama

*Joseph Lauinger*

This course grounds the student in ancient Greek, Japanese, and Hebraic-Christian mythology and explores the ways in which myth has been used as a source of drama. Students will read, in English translation, Homer and Hesiod, poems from the *Kokinshu*, and selections from the Hebrew and Christian Bibles. Examples of drama will be taken from ancient Greek tragedy and comedy, No and Kabuki, medieval mystery and morality plays, and Shakespeare.

## First-Year Studies: Re-Reading the World: Contemporary Novels from Africa and the Diaspora

*Chikwenye Okonjo Ogunyemi*

This yearlong seminar will focus on living novelists from Africa, African America, and the Caribbean. Global location, history, religion, migration, culture, politics, and the formation of a supranational identity as mapped out in the texts will be areas of interest. We will read novels by Chimamanda Adichie, Ama Ata Aidoo, Tsitsi Dangaremba, Edwidge Danticat, Assia Djebar, Nuruddin Farah, Uzo Iweala, Charles Johnson, Randall Kenan, Jamaica Kincaid, Sindiwe Magona, Toni Morrison, Gloria Naylor, Isidore Okpewho, Caryl Phillips, Sapphire, and Alice Walker. Conferences will be based on writers left out of this list.

## First-Year Studies: The Latin American Library

*Maria Negroni*

The main objective of this course is to acquire a significant knowledge of twentieth-century Latin American literature. We will concentrate mainly on short stories but will also consider novels and poems as possible subjects for conference work. Our reading list will include Jorge Luis Borges, Octavio Paz, Clarice

Lispector, Julio Cortázar, Silvina Ocampo, Rosario Ferré, Carlos Fuentes, João Guimarães Rosa, Juan Rulfo, Marosa di Giorgio, and others. We will look into several aesthetic movements and discuss how the “fantastic” and the “real” inform the writings of these authors. Students will be asked to write a considerable amount of short essays during the year as well as two conference final papers. The ability to do proper research, incorporate bibliographical citations, structure a paper, and develop a working hypothesis will be emphasized throughout the year. Students will be asked to watch a film every week as a mandatory part of the course. This course will be taught in English.

## Flaubert's Protégé

### Angela Moger

In spite of his marked distaste for Maupassant's worldview, Henry James terms his stories “a collection of masterpieces.” Tolstoy's praise is more elaborate: “Maupassant is a man whose vision has penetrated the silent depths of human life, and from that vantage ground interprets the struggle of humanity.” Claiming that “Maupassant is not always properly understood,” Conrad observes that he is “merciless and yet gentle with his mankind” and “looks with. . . profound pity on their troubles, deception, and misery.” What is universally conceded is Maupassant's importance in the development of the short story. Thus, the editor of a recent collection asserts: “Along with the Russian writer Anton Chekhov, Maupassant is credited with technical advances that moved the short story toward an austerity that has marked it ever since. These two writers influenced nearly everyone who has written short fiction after them.” This course will attempt to survey the range of Maupassant's contribution to the short form and will explore the theory of narrative art implicit to his practice of fiction. A painter of life in all its aspects, by turn satiric, playful, grotesque, or elegiac, he apprenticed himself to Flaubert for seven years and produced, in a single decade, more than 300 stories notable for their extraordinary concentration and distillation. Working under what Baudelaire calls “les bénéfices éternels de la contrainte,” Maupassant's strokes are swift, spare, and deliberate as he telegraphs the blight and fragmentation occasioned by the Franco-Prussian War and the moral vacuity and consumerism of the Third Republic; or lights up from within a fragile moment of universal truth, his stories flaring “like matches struck unexpectedly in the dark,” as Woolf describes the modern novel's epiphanic unfolding.

*Intermediate. Open to sophomores and above.*

## Forms of Comedy

### Fredric Smoler

Comedy is a startlingly various form, and it operates with a variety of logics. It can be politically conservative

or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes, from philosophical comedy to modern film, and examine a few theories of comedy. The tentative reading list includes a Platonic dialogue (the *Protagoras*), Aristophanes' Old Comedy, Plautus' New Comedy, Roman satire, Shakespeare, Molière, Fielding, Sterne, Jane Austen, Stendhal, Dickens, Mark Twain, Ambrose Bierce, Oscar Wilde, P. G. Wodehouse, Kingsley Amis, Joseph Heller, David Lodge, Philip Roth, and Tom Stoppard, along with some literary theory and philosophy, cartoons, and film. We may also read Rabelais and/or Cervantes. This reading list is subject to revision.

*Open to any interested student.*

## Gloriana: Elizabeth I in Literature and the Arts

### Ann Lauinger

After four hundred and fifty years, it is not surprising that Queen Elizabeth I has achieved mythical status. In truth, however, she was already being mythologized during her life—in popular culture, by her courtiers and, not least of all, by herself. The “Virgin Queen” was both celebrated and denigrated. She was the uncanny queen of fairies and the wise biblical judge Deborah; she was the chaste Cynthia, moon goddess and ruler of oceans; she was male and female, a figurative mother to her nation and (some said) a literal mother of bastards. Her forty-five-year reign was a national work-in-progress; the many representations of Elizabeth that circulated during her lifetime, and after, offer a window on the continual negotiation of political power, religious authority, and gender roles necessitated by the anomaly of her rule. This course presumes no prior study of the period and can serve as an introduction to the culture of Renaissance England. Our materials, mostly sixteenth century, include biography, history, poems and plays, songs, country house entertainments, portraits, and Elizabeth's letters and speeches. We will draw on a variety of scholarly disciplines in interpreting those materials and working to understand the achievements of, and the challenges to, Elizabeth's reign.

*Open to any interested student.*

## Harlequin to Faust: Drama in the Age of Revolution

### Joseph Lauinger

Harlequin is an illiterate clown, but he's the cleverest fellow around; Faust is the greatest scholar of his time, but he must encounter hell itself to discover who he is. In between we meet misers, prostitutes, fops, rakes, murderers, conniving barbers, incestuous siblings, and perhaps that most challenging figure of them all, the

professional actress. This course explores what happens to Western culture when God slips from his throne in the heavens and is replaced by various pretenders, from Reason to Imagination to Nothingness. During this period, theatre literally becomes the stage for testing new ideas of personal authenticity, gender definition, social class, economic theory, and political identity. Our authors are, among others, Molière, Racine, Congreve, Aphra Behn, Gay, Beaumarchais, Goethe, Schiller, Byron, Shelley, and Büchner. Our goal will be to reconstruct the theatrical event as it took place within its own time and place and to measure its reverberations throughout the world. To do this, we will also read nondramatic writers of the time (Pope, Montesquieu, Franklin), consider musical style (Lully, Mozart, Beethoven, popular song), and trace the special collaboration of the arts required by theatre (literature, music, visual design).

*Sophomores and above.*

## How to Arrive: Groundbreaking Latin American, Latino, and Iberian Literature

### Ernesto Mestre

In 1967, the Argentine novelist Julio Cortázar published a now-famous essay titled “Para llegar a Lezama Lima,” on a recently published, largely ignored, Cuban novel by José Lezama Lima (*Paradiso*). Cortázar single-handedly discovered the baroque masterpiece for the world. Literally translated as “To Arrive at Lezama Lima,” the essay is a tiny masterpiece itself, offering suggestions and invaluable insights into the complex mytho-poetic world *Paradiso*, which many critics now refer to as the “Latin American Ulysses.” It was unique moment in Latin American letters; Cortázar’s own groundbreaking magnum opus, *Hopscotch*, had been published four years before to great acclaim, and it must have seemed that he alone could bring back *Paradiso* from the brink of oblivion. Of his own novel, Cortázar had remarked: “The general idea behind *Hopscotch*, you see, is the proof of a failure and the hope of a victory. But the book doesn’t propose any solution; it simply limits itself to showing the possible paths one can take to knock down the wall, to see what’s on the other side.” In this course, a seminar on innovative Latino, Latin American, and Iberian fiction—works like *Paradiso* and *Hopscotch* (which will be the centerpieces of our reading list) that cleared the way for and asserted their influence on a whole generation of future writers—we will try to heed his advice, not so much proposing answers but scrutinizing each text as much on its own (exhausting all the paths of how “to arrive” at them) as for the avenues it paved for the coming generations. We will reach back to the beginning of the twentieth century and read the works of such revolutionary stylists as Joaquim Maria Machado de Assis and Horacio Quiroga,

along the way exploring novels and short stories of, among others, Elena Garro, José Donoso, Clarice Lispector, Camilo José Cela, Juan Rulfo, María Luisa Bombal, Adolfo Bioy Casares, Gabriel García Márquez, Reinaldo Arenas, António Lobo Antunes, Sandra Cisneros, and end in our young century, already offering its own narrative pioneers such as Roberto Bolaño, Francisco Goldman, and Carmen Boullosa. Conference work will either be an extended study of one of the writers on our reading list or a creative project closely linked to a specific work or writer.

*Open to any interested student.*

## Literature of Testimony

### Bella Brodzki

It has been said that our era is “the age of testimony,” that the act of bearing witness to an event, of providing or establishing evidence before an actual or projected audience, is the literary or discursive mode of our time. What does this mean, and to what particular forms of personal and collective expression does it refer? How are trauma and testimony related? How is the power of narrative a means of historicizing and mediating traumatic experience, and what is the connection between individual psychic trauma and cultural representations of the traumatic event? In what ways are testimonies collaborative enterprises? How are they received, reflected, assimilated, and appropriated by different audiences and interpretive communities? What role do testimonial narratives play, as language events with special claims to truth, in the recuperation of historical and cultural memory? This course will examine the act of testimony as a mode of transmission and communication long situated at the intersection of a number of discourses: legal, religious, psychotherapeutic, and ethnographic, as well as poetic or literary. As readers and listeners of testimony, we will worry the boundaries between orality and literacy, history and theory, literature and experience, the documentary and the aesthetic, the personal and the political. Because testimony—like its intimate corollary, confession—is a mode and not a genre, our study will include a variety of texts, each of which thematizes the problem of voice in the process of bearing witness.

*Advanced.*

## Locus in the Novel

### Angela Moger

Writers of fiction have developed many ways of conveying their messages to readers and, indeed, of influencing how the reader will apprehend a given event or situation. The treatment of sequence and the use of symbol and point of view are among the devices that can be meaning-bearing. In this course, the ways—and the range of ways—writers use locus as a means of

signification will be scrutinized. Thus, in the broadest understanding of the term, what is the import of place change in a given novel? What is established by the protagonist's relocation to a new city or foreign country; and for that matter, what fictional effects may be detected in an insistence on travel? Austen, Conrad, and Cather, to name several authors to be examined, are among the writers who have exploited "thematic geography," suggesting evolution in the protagonist and/or existential or personal crisis through the displacement to a different locale. Implicit to this conception of locus and its uses, moreover, are certain binary motifs such as city/country, mountain/valley, and land/water. (Both Hemingway's *A Farewell to Arms* and Duras' *The Lover* attest to the potential encoded in this last opposition). When there is removal from court to country or from farm to town, certain understandings are prompted in the reader; whereas the passage from inside to outside (and vice-versa) comes to have powerful symbolic import in Brontë's *Wuthering Heights* and Wharton's *Summer*.

Considering locus more narrowly, then, it becomes apparent that discreet spaces also serve to intimate essential preoccupations. Dwellings, particular rooms, alcoves, balconies, thresholds—all have on occasion played a crucial role in the making of meaning. In the probing of these issues, we will necessarily engage related concepts such as the pathetic fallacy and the foregrounding of liminus.

*Intermediate. Open to sophomores and above.*

## Major Figures in Modern American Poetry

### Neil Ardit

Modern American poetry has multiple origins and a vast array of modes and variations. This course will focus on a double handful of influential figures, most notably, Robert Frost, Wallace Stevens, Marianne Moore, T. S. Eliot, Hart Crane, Elizabeth Bishop, James Merrill, and John Ashbery. Many of these poets bear family resemblances, or were influenced by one another, and we will have several opportunities to trace the complex phenomena of literary influence. But our primary goal will be to appreciate the peculiar strengths of each of the poets—indeed, each of the poems—we encounter. Poets not read in class will be available for study in conference.

*Advanced. Open to juniors, seniors, and graduate students.*

## Native American Women's Literature from 1800 to the Present

### Virginia Kennedy

"They account for it by the fact that I am a Redskin, but I am something else, too—I am a woman." These words

begin Mohawk writer E. Pauline Johnson's *As It Was in the Beginning*, a fictional tale of Esther, a Cree woman, who recounts the story of her love for a white man. Esther's story published in 1913, highlighting the ongoing clash between Native American and European American cultures as "America" the nation evolved. In *Writing the Red Woman's America*, Karen Kilcup writes that Esther's assertion "resonates throughout the body of [Native women's] literature, where gender and ethnicity sometimes mesh and at other times clash." Any course on Native literature necessitates the examination of the cultural, political, and aesthetic issues underpinning the production of Native texts. This course will conduct that examination through the study of Native women's essays, short fiction, novels, and poetry from 1800 to the present, focusing specifically on Native women's perspectives as they are shaped by culturally created gender roles within various tribal structures and influenced by the dynamics of Western colonization.

*Intermediate.*

## On Metaphor: Literary and Psychological Perspectives

### Bella Brodzki, Barbara Schecter

Metaphors signify the creative use of language. The distinction between literal and metaphoric language is an assumed one, but how accurate is this distinction? Metaphors are surely poetic devices, but they also organize the way we perceive the world and constitute knowledge. Traditionally, philosophers have considered metaphor to be a corrupt or deviant form of expression, but more recently we have come to value it for its symbolic restructuring of thought. Metaphorical thinking reflects common aspects of human functioning, even as individual speakers construct metaphors according to their respective languages. A point of departure for this course is that metaphors, in fact, are fundamental to language—and that literal language may not actually exist. We will pose such questions as, Are metaphors intrinsic to all language use or specific to particular rhetorical contexts? Are certain types of metaphorizing universal—such as body metaphors or spatial metaphors? How are these forms of expression acquired by children? We will find that studying metaphorizing in children sheds light on the nature of these processes in adult speakers. Other topics include the political uses of metaphor, relations between gender and metaphor, and the asymmetry between production and comprehension of metaphors in children. Readings will be drawn from philosophy of language, psychological research, and works of literature.

*Open to sophomores, juniors, and seniors.*

## Romantic Poetry: The Visionary Company

### Neil Arditi

In the wake of the French Revolution, Britain produced six major literary artists who permanently changed the nature of poetry written in English. In their work, William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats took themselves as their subjects, describing their imaginative lives as prophetic and sometimes tragic quests for spiritual and political redemption. We will be exploring their life and times, but primarily in order to provide a context in which to appreciate their artistic achievements. In addition to their most influential poems, our readings will include one novel, Mary Shelley's *Frankenstein*, a brilliant critique of Romantic ambitions.

*Open to any interested student.*

## Shakespeare Off-Stage: Narrative and Lyric Poems

### Ann Lauinger

Studying Shakespeare's nondramatic poems (*Venus and Adonis*, *The Rape of Lucrece*, *The Phoenix and the Turtle*, the *Sonnets*, *A Lover's Complaint*) entails both responding as twenty-first-century readers to the thought, feeling, and construction of the poems and discovering how sixteenth- and seventeenth-century readers might have understood them. Accordingly, our reading of Shakespeare will be supplemented in several ways. We will give some consideration to the original circumstances, historical and textual, in which the poems appeared and circulated. We will look at some of the different approaches to the poems made by present-day literary criticism. And we will read Shakespeare's contemporaries, poets such as Marlowe, Chapman, Lodge, Sidney, Spenser, Daniel and Drayton. Their work established the sixteenth-century fashion for the sonnet sequence and the Ovidian narrative, genres to which Shakespeare's poems properly belong, but which they also transform and transcend.

*Sophomores and above.*

## Studies in the Nineteenth-Century Novel

### Ilja Wachs

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept

the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' work between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoyevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Not open to first-year students.*

## The Nonfiction Essay

### Nicolaus Mills

In the 1973 introduction to his anthology *The New Journalism*, Tom Wolfe wrote, "In the early 1960's a curious new notion, just hot enough to inflame the ego, had begun to intrude into the tiny confines of the features statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel." Wolfe then went on to say, "Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him." Wolfe's history may be off slightly. One can see the kind of nonfiction writing he describes as far back as William Hazlitt's early essays, and in the 1930's and 1940's, George Orwell and James Agee were practicing the new journalism. But Wolfe's overall claim is on target. Since the early 1960's, the nonfiction essay has flourished, and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. This emphasis on writing technique should not, however, be taken to mean that this is a course in what is so often called "creative nonfiction." While personal essays will be part of the work students do, this is not a course in self-exploration or covert autobiography. Students will take on specific assignments and be expected to report accurately on what they discover. The subtitle for this course might well be "the literature of fact." The course will begin by emphasizing writing technique and the importance of rewriting and then place an increasingly heavy focus on research. Among the writers studied will be Tom Wolfe, John McPhee, Henry Louis Gates, Joan Didion, and Maxine Hong Kingston.

*Open to sophomores, juniors, and seniors. Students interested in the course must bring a sample of their writing to the interview. If admitted to the course, they should not be taking another writing course.*

## The Poetics and Politics of Translation

**Bella Brodzki**

Translation is the process by which meanings are conveyed *within* the same language, as well as across different languages, cultures, forms, genres, modes. The point of departure of this course is that all interpretive acts are acts of translation, that the very medium that makes translation possible—language itself—is already a translation. Because difference, “otherness,” or foreignness is a property of language, of every language, perhaps some of the most interesting problems we will address revolve around the notion of the “the untranslatable.” What is it that escapes, resists, or gets inevitably lost in translation? Put otherwise, how do we understand the distinction between literal and figurative language, and what underlies our assumption about the nature of the relationship between the authenticity of the original text or utterance and the derivative character of its translation(s)? Although translation is certainly a poetics, it is also the imperfect and yet necessary basis for all cultural exchange. As subjects in a multicultural, multilingual, and intertextual universe, all of us “live in translation,” but we occupy that space differently, depending on the status of our language(s) in changing historical, political, and geographic contexts. How has the history of translation theory and practice been inflected by colonialism and postcolonialism? Our readings will alternate between the work of theorists and critics who have shaped translation studies in the nineteenth and twentieth centuries—Goethe, Nietzsche, Benjamin, Nabokov, Paz, Steiner, Derrida, among others—and literary texts that thematize or enact the process of translation, beginning with *Genesis* and the Tower of Babel. In addition, a workshop component to this course involving visiting members of the foreign language faculty and other practitioners of translation will engage students directly in the challenges of translating.

*Advanced. Prior experience in literature or philosophy is required, and competence in a foreign language is recommended.*

## The Two World Wars of the 20th Century: History and Literature

**Fredric Smoler**

This course will examine the First and Second World Wars, two vast and savage armed conflicts that shaped the twentieth century. We shall spend a year studying these two wars and some of the literature they produced, for two reasons: because these wars were among the decisive shaping forces of our civilization, and because war is intrinsically, if horrifically, fascinating, calling forth some of the best as well as much of the worst in human beings. The First World War, generally

understood as the ghastly collision of the Industrial Revolution with a nationalist state system, ended with the destruction of three empires. It produced new and starkly violent regimes, preeminently Communist Russia, Nazi Germany, and Fascist Italy, and it produced an immensely influential antiwar literary response, which has shaped politics down to our own day. The Second World War destroyed two of these polities and gave a long lease on life to the third of them. It inaugurated the cold war that dominated world politics for most of the latter half of the century. It doomed the European imperialism that had formally subjected almost the whole of the non-European world over the preceding centuries, and it produced the modern United States as the world's first hyperpower. These wars, which made our political and cultural world, and shattered its predecessor, are thus profoundly worth our understanding. The course will begin by describing the world destroyed by WWI and then assess the causes, courses, literature, and consequences of both world wars. We shall examine the experience of war for individuals, states, economies, and societies. These wars transformed everything they touched, and they touched everything; we shall look at them through the various optics of political history, literature, film, economic history, military history, cultural history, and social history.

*Open to any interested student.*

## Visions and Forms of Fiction

**Ilja Wachs**

In this course, we will intensively read and discuss a selected group of nineteenth- and twentieth-century novelists. Beginning in the nineteenth century, we will read works from Tolstoy, Dostoyevsky, Dickens, Eliot, Austen, Stendhal, and Balzac. We then will read some of the early Modernists, including Kafka, Faulkner, and Woolf. The emphasis of the course will be on exploring the moral and social vision of the modern world created by these novelists and the basis for their choice of literary forms to realize their vision. An intensive reading and discussion course whose spirit and tone will be based on an appreciation of the depth, wisdom, and beauty of these novelists' work.

*Not open to first-year students.*

## Yeats, Eliot, and Stevens

**Neil Arditi, Daniel Kaiser**

This course examines closely the work of three poets who are usually considered the three major high modernist poets in English. We will read quite extensively in the verse of all three poets, as well as some of their important prose. Some attention will be given to the radical differences in technique and style of the poets and to their different approaches to the problems of how to write poetry at all in the beginning

of the twentieth century. We will also examine their roots in Romantic and Victorian poetry, as well as some of their influence on the poets who follow them.

*Intermediate. Students who wish to take this course should have done some previous work in literature.*

## “The Making of Americans”: Mobility in the American Novel

**Stefanie Sobelle**

At the beginning of *The Making of Americans: Being a History of a Family's Progress* (1925), Gertrude Stein writes, “It has always seemed to me a rare privilege, this, of being an American, a real American.” But what is a “real American”? Stein attempts to identify it in her novelistic examination of her own family's immigrant history, implying that what makes us American resides as much in where we have come from as in where we are now: we are defined by our movement. Named after Stein's lengthy novel, this course is designed to look at how various forms of mobility (economic, social, geographic) and our culture's fundamental belief in the opportunities it affords have affected our understandings of personal identities (especially race, class, and gender) as particularly “American.” We will begin by looking at constructions of class in late nineteenth-century novels by authors such as Theodore Dreiser (*Sister Carrie*), William Dean Howells (*Hazard of New Fortunes*), and Henry James (*The Bostonians*), who explore the myth of “the American Dream,” continuing into Modernist novels that look back toward the Civil War and westward expansion for the founding of these American principles, such as in William Faulkner's *Absalom, Absalom!* and Willa Cather's *O Pioneers!* Throughout the semester, we will consider how key events in twentieth-century America—including the Great Depression, the Harlem Renaissance, the cold war, Vietnam, the civil rights movement, and the Reagan era—are treated by American writers formally and thematically, as we focus on issues such as passing, gender construction, migration, immigration, expatriation, gentrification, suburbanization, and homelessness. Additional authors to those mentioned above may include Nella Larsen, Ralph Ellison, Vladimir Nabokov, William Demby, Ishmael Reed, Joan Didion, Paula Fox, Don DeLillo, Theresa Haak Kyung Cha, and Marilyn Robinson, among others.

*Open to any interested student.*

## 2007-2008

### Abandonment of Origins: Asian American Literature, Film, and Criticism, 1882-2005

**Una Chung**

This course will move across the social and political histories of Asian Americans, but the greater project will involve a sustained reflection on “Asian American” as a theoretical problem. The category of “Asian American” (or “Oriental” and “Asiatic” in early twentieth century) is one that emerges with exclusionary immigration laws in 1882. Up to 2005, immigrant legislation continues to modulate the category of the “American citizen,” according to the perceived political needs of the U.S. If the long twentieth century of Asian American cultural production begins with “exclusion” as its keyword, then we might argue that it ends with “transnationalism” and “flexible citizenship” as new terms for discrimination. These different ways of becoming Asian American not only point to the century-long tenuousness of this very category but also suggest the creative force of its unruly naming. We will explore the contradictions of U.S. policies and practices regarding migrant labor, citizenship, war, diplomacy, racial taxonomy, transnational immigration, and global capitalism, while remaining attentive to the aesthetics of their cultural representations. Our analysis of U.S.-based contexts will always be in dialogue with postcolonial and other political movements concurrently occurring at various sites in “Asia.” Our guiding questions: How does one become Asian American, and what are the contours of this political becoming that paradoxically tends to depoliticize the Asian American subject? What are the politics of identity and, subsequently, what are the politics of identity politics? How have diverse articulations of modernization and of globalization emerged at various sites within Asian American history? How are the multiple temporalities of the Asian American ethnoscape captured in aesthetic projects by diverse artists? Authors, filmmakers, and scholars will include Younghill Kang, Carlos Bulosan, John Okada, Maxine Hong Kingston, Lois-Ann Yamanaka, Jessica Hagedorn, R. Zamora Linmark, Jhumpa Lahiri, Lawrence Chua, Rattawut Lapcharoensap, Vyvyane Loh, Catalina Cariaga, Ang Lee, Mira Nair, Lisa Lowe, David Palumbo-Liu, Leslie Bow, and David Eng, among others.

### African American Literature

**Yvette Louis**

This course will explore the aesthetic forms and rhetorical strategies that characterize African American letters, including works by writers such as Walker, Stewart, DuBois, Hurston, Baldwin, Wright, and



Morrison, among others. Discussions will engage close readings of texts from slave narratives through Reconstruction, the Harlem Renaissance, and into the 21st century. Careful attention will be paid to the shared thematic concerns while considering the historical, political, and cultural context of intellectual production. A range of critical approaches will be engaged throughout the course, including theories of identity formation, race/hybridity, class/power, gender/sexuality, nationalism, cultural theory, and semiotics.

## Allegories of Love

**Ann Lauinger**

A reading of five great storytellers and poets: Vergil, Ovid, Dante, Chaucer, and Spenser. The powerful and complex fictions of these five contributed crucially to the ongoing “invention of love,” that profound, and profoundly problematic, passion that has seemed for more than two thousand years of Western civilization to lie at the heart of human existence. Collateral readings drawn from Homer, Plato, Catullus, Petrarch, Shakespeare, the Bible, the *Roman de la Rose*, and Arthurian romance will help us establish cultural contexts and provide some sense of both continuities and revisions in the literary imagining of love from antiquity through the Middle Ages to the Renaissance.

## American Literature: The Closed Frontier to the Great Depression, 1890-1929

**Arnold Krupat**

In 1890, the Bureau of the Census declared the “close” of the “frontier”; America had manifested its destiny from sea to shining sea. But as the century turned, “America” was a very different place from what it had been before. The years 1880-1924 were the great age of immigration; more than three million people from China, southern and eastern Europe, Scandinavia, and elsewhere arrived. These were also the years of continued adjustment to the implications of Darwinian theory and the new intellectual challenges of relativity and psychoanalytic theory. If Thoreau, Emerson, and Whitman had struggled to invent a distinctive literature for America, many of the writers of this period had first to decide the question of what America actually was before they could produce its literature. This question became even more complicated after 1917, when young Americans who perhaps had gone no further than twenty miles from home suddenly found themselves in Paris (and elsewhere) during World War I. We will read short pieces by Stephen Crane, Sui Sin Far, Charles Chesnutt, and Abraham Cahan, moving next to Hemingway, Fitzgerald, and the early T. S. Eliot. We will consider what William Carlos Williams might have meant when he began a poem with the line, “The pure products of America go crazy,” and look at the “revolt

against Americanism,” in part a reassessment of whether the country’s small towns and farming communities represented the heartland or merely the provinces. We will also look at the work of W. E. B. DuBois and his pronouncement that “The problem of the twentieth century is the problem of the color line,” as well some of the writers of the Harlem Renaissance. Faulkner will be of interest in these and other regards. Although the stock market didn’t “crash” until 1929, *The Sound and the Fury* (1928) already marks a certain “great depression.”

*For sophomores, juniors, and seniors with some college literature background.*

## An Introduction to Shakespeare

**Daniel Kaiser**

Over the centuries, Shakespeare’s plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare’s four main genres—comedy, history, tragedy, and romance. Occasionally we will also read critical essays that connect Shakespeare to issues in contemporary literary and cultural theory.

*some previous work in literature or philosophy is desirable*

## Bodies and Words: Literature of the African Diaspora

**Yvette Louis**

By investigating the relationship between language and representations of the body over time, this course will explore literary representations of the experiences of bodies within the cultural complexities and contested spaces of slavery, colonialism, and post-colonialism in the African diaspora of the Americas. Close readings of how bodies experience phenomena and move within and through their particular material realities will serve as points of departure for discussing issues of identity development, race, gender, sexuality, consciousness, signification, and literary aesthetics. Readings from the African diaspora will be contextualized by comparing them to European and African works, including writers such as Reid, Morejón, Rhys, Equiano, and Head, among others.

## Borrachita me voy: Mexico at the Crossroads

*Isabel de Sena*

With the advent of the Mexican Revolution in the early twentieth century, Mexico becomes the source of endless fascination and the locus for an enormous political, social, and cultural ferment of truly international dimensions. Over four decades (roughly 1909 to 1959), political upheavals are threaded with the surprising figures who coincide there, cross paths, leave their mark—John Reed, Trotsky, Neruda, Tina Modotti, Edward Weston, Sergei Eisenstein, Luis Buñuel and the many exiles from the Spanish Civil War, Angelina Beloff, Carrington, Che Guevara and Fidel Castro, et al. At the same time, many Mexicans who themselves have traveled abroad, to the U.S., to Europe, to Asia—Frida Kahlo, Diego Rivera, Carlos Fuentes, Octavio Paz—become themselves towering figures in twentieth-century Latin America. Others still are most universal when they are most “Mexican,” like Juan Rulfo, while José Vasconcelos, who revolutionized education in his country, proposes a “cosmic race,” and Mexico is at its center. This course will look at the literature, visual arts, and film of this period in the context of this international flux. Students who would like to explore Mexico or Latin America beyond the proposed timeline in their conference projects (in English or Spanish) are more than welcome. Taught in English.

## Contemporary Global Fiction

*Bella Brodzki*

The aim of this course is to introduce students to a wide array of recent and contemporary writing from sites as various as Turkey, the former Yugoslavia, New Zealand, India, China, Algeria, South Africa, Cuba, and the United States. Readings consist of literary works written originally in English and works in translation. Although primary attention will be directed toward the particular stylistic, formal, and thematic features of the individual texts, we will keep in mind the dynamic relation between local contexts and transnational space—the complex processes by which languages and cultures circulate globally. Thus we will also examine such terms as “cosmopolitan,” “world,” and “global” and consider what “comparative literature” means today.

## Defiant Acts: Trends and Singularity in Latin American Theatre

*Isabel de Sena, Amlin Gray*

Beginning with a brief overview of early dramatic traditions in Spain and in pre-colonial and colonial Spanish America, this course will focus on Latin American movements ranging from modernism/vanguardia to theatre of cruelty and of the absurd,

feminism, political theatre, and Teatro Campesino. Authors will include Cervantes, Lope de Vega, Sor Juana Ines, Maria de Zayas, Virgilio Pinera, Ariel Dorfman, and Sabina Berman. We will attend performances at Repertorio Español and see some of the plays on film as well. This course is open to students in theatre (as a component) (THEA-5747-U) and to those who wish to take it as a regular seminar, with a conference project.

## Diagramming Ethnicity: Theories, Methods, and Texts of Ethnic Studies

*Una Chung*

In what contexts does ethnicity emerge as a new way of thinking through and responding to political challenges? How was ethnicity imagined as a form of power during decolonization movements in the third world and anti-racism movements in the U.S.? How was ethnicity re-envisioned as ethnic nationalisms in anti-colonial liberation movements and the U.S. civil rights movement? How has ethnicity been linked to linguistic minority in relation to different types of nationalisms and to immigration? How has ethnicity become fragmented into multiple, individual “identities” during the growth of niche markets globally? We will try to figure out what ethnicity is by focusing on how it has been used and what it has produced. We will also investigate some of the theoretical underpinnings of the concept of ethnicity that get at issues of power, identification, subjectivity, freedom, agency, and language. These theoretical discussions will enable us to rethink a number of disciplinary holds on the ethnic, specifically certain state-invested forms of anthropology, area studies, and sociology; as well as to explore uses of the ethnic that have helped to produce interdisciplinary and critical methodologies, i.e., cultural studies, ethnic studies, postcolonial studies, globalization studies, and critical ethnographies. These analyses of discourse will be threaded through a diverse selection of literary texts, which open up flashpoints on the twentieth century. Literary authors will include Richard Wright, Jose Rizal, Pramodya Ananta Toer, Li-Young Lee, Wendy Law-Yone, Trinh Minh-ha, Le Ly Hayslip, Assia Djebar, and Arundhati Roy. Critical perspectives will be culled from Frantz Fanon, Edward Said, James Clifford, Gayatri Spivak, Homi Bhabha, Dipesh Chakrabarty, Michael Omi and Howard Winant, Rey Chow, Naoki Sakai, Ngũgĩ wa Thiong’o, Ella Shohat, Lila Abu-Lughod, and Kwame Anthony Appiah, among others.

## Dickinson and Her Era

*Elizabeth Schmidt*

Emily Dickinson will be the focus of this study of mid-nineteenth-century American writers—including Emerson, Douglass, Fuller, Melville and Whitman. In a

variety of genres—lyric poems, personal narratives, fiction and the new epic poem—these writers explored the growing powers of the secular self at the dawn of the Civil War. This course will read Dickinson's poems against a variety of contexts (intellectual, religious, poetic historic, ethnic, and feminist) while exploring the latest critical approaches to reading her work.

## First-Year Studies: Dostoevsky and the West

**Melissa Frazier**

While Dostoevsky is often considered the most Russian of writers, he was in fact deeply influenced by his reading of contemporary Western European literature; among Russian writers he is also remarkable for the extent of his influence outside of Russia. This course will read Dostoevsky's major novels in the context of the non-Russian works that preceded and followed them. Our reading of *Crime and Punishment*, for example, will begin with Poe, Wilkie Collins, and Balzac and finish with Nabokov and Robert Bresson. While we will focus on Western Europe and the United States, we will also consider the work of at least two readers of Dostoevsky who claimed him from other parts of the globe: J. M. Coetzee and Akira Kurosawa. Other texts will include works by Rousseau, Benjamin Constant, Stendhal, Dickens, Ralph Ellison, and Walker Percy.

## First-Year Studies: Life, Instructions for Use

**Angela Moger**

Adulthood, according to Freud, is realized through the development, in a given life, of love and work. How does that come about for most of us? In this course, we will examine the testimony of prominent writers on the matter of growing up, its phases and its hurdles: accommodating parental limitations and exhortations; surviving the pathos and cruelties of adolescence; establishing autonomy, sexuality, and vocation. In short tales treating of moments of initiation and in the more substantive bildungsroman or the autobiographical memoir, literature offers thought-provoking reflection on the search for meaningful work and the commitment to enduring love. Joyce, Hemingway, Proust, Wharton, Austen, Gordiner, Cather, Flaubert, and Lawrence are among the writers we will consult, bearing in mind that the writer's own search for being, in writing, finds allegory in the rites of passage these narratives describe. That is, we will be as concerned with understanding how writers grow into their literary destinies as we will be with how fictional accounts of the process inform our own coming of age. Incidentally, the title of the course is taken from Perec's novel of the same name.

## First-Year Studies: Mobility in American Literature

**Stefanie Sobelle**

This course looks at how, from the inception of our nation, various forms of mobility (economic, social, geographic) and our culture's fundamental belief in the opportunities it affords have affected our understandings of personal identities (especially race, class, and gender) as particularly "American." At the beginning of *The Making of Americans: Being a History of a Family's Progress* (1925), Gertrude Stein writes, "It has always seemed to me a rare privilege, this, of being an American, a real American." But what is a "real American"? Stein attempts to identify it in her novelistic examination of her own family's immigrant history, implying that what makes us American resides as much in where we have come from as in where we are now. This course introduces first-year students to the study of literature by interrogating how, in the United States, we are defined by our movement. We will begin with early seventeenth-century crossing accounts that document the journey from England to America. We will examine slave narratives, American Romanticism, and the Declaration of Independence. We will consider constructions of class in nineteenth-century novels that explore the myth of "the American Dream," continuing into Modernist novels and poetry that look back toward the Civil War and westward expansion for the founding of these American principles. The last segment of the course will examine America from the outside in, including texts written about America by those who do not live here. Throughout the year, we will consider how key events—including the Gold Rush, the Great Depression, the Harlem Renaissance, the cold war, Vietnam, the civil rights movement, the Reagan Era, and 9/11—are treated by American writers, thinkers, and politicians as we focus on issues such as passing, migration, immigration, expatriation, gentrification, suburbanization, and homelessness. While the first semester will concentrate on American literature through the Civil War, the second semester comprises of works written during the twentieth century. Developing students' writing skills for the college level will be an additional aim of the course.

## First-Year Studies: Modern Japanese Literature

**Sayuri I. Oyama**

Japanese popular culture, including forms such as anime and manga, has fascinated those outside of Japan as vivid representations of imagined worlds. In what ways have Japanese writers created alternative worlds through their literature or worlds that attempt to mirror their lived realities? In this course, we will read broadly in Japanese literature from the late nineteenth century to the present, and consider critical issues related to

interpreting these texts. In the first semester, we will read short stories, essays, and novels by Higuchi Ichiyo, Shimazaki Toson, Natsume Soseki, Tanizaki Junichiro, Kawabata Yasunari, Enchi Fumiko, Mishima Yukio, Oe Kenzaburo, and Murakami Haruki, among others. In the second semester, we will revisit these literary texts (and supplement them) by considering different topics, such as: How do we read literature in translation? How are literary canons shaped, both in Japanese and in English translation? How are literary traditions (e.g., *The Tale of Genji*) recast in modern literature? Conference work will be to read literature (or drama or poetry) outside of course readings and to hone one's interpretive methods specific to the selected text(s).

## First-Year Studies: The Changing English Language

### Ann Lauinger

What happened to English between *Beowulf* and Virginia Woolf? What is happening to it now? The first semester of this course introduces students to some basic concepts in linguistics. Then looking at pronunciation, vocabulary, grammar, and social context, and using both linguistic and literary texts, we trace the evolution of our language from Old English (Anglo-Saxon) and Chaucer's Middle English, through the Early Modern English of Shakespeare and the eighteenth century, to an English we recognize—for all its variety—as our own. In the second semester, we take a sociolinguistic approach to the ways language alters from one community of speakers to another, and we explore some varieties of contemporary English. Among the topics for second semester are pidgins and creoles, American Sign Language, language and gender, and African American Vernacular English (Ebonics). This course is intended for anyone who loves language and literature, and students may choose conference work from a range of topics in either linguistics or literature or both.

## First-Year Studies: “The Three Crowns of Florence”

### Judith P. Serafini-Sauli

In the arc of two generations, between the thirteenth and fourteenth centuries, three writers emerged in Tuscany who shaped both the Italian language and Western literature. Their major works—Dante's *Divine Comedy*, Petrarch's *Canzoniere*, and Boccaccio's *Decameron*—offered monumental examples of epic poetry, lyric poetry, and narrative prose, respectively, all in Tuscan Italian. This course will offer a careful reading of these important texts. Dante's *Divine Comedy* is in many ways a consummation of medieval culture, a prism through which he filters classical and medieval civilization and melds them in one magnificent and totalizing Christian vision embracing art, literature, philosophy, science, history, and theology. Like all

concepts of heaven and hell, it is a repository for dreams of ecstasy, fantasies of horror and, ultimately, moral guidance. A generation later Petrarch puts together his *Canzoniere*, a collection of lyric poems that establish the form and tenor of the sonnet for succeeding centuries but also project moral concerns in the more “modern” context of individual sensibilities and internal psychology. In the *Decameron*, his contemporary Boccaccio offers one hundred delightful short stories—many amusing, some exemplary—all rooted in the real and practical world of the emerging modern mercantile society that characterized the fourteenth century. It is a worldview that is as totalizing, as it is different, from that of Dante. Through close reading of these rewarding texts, we will trace some of the salient ideas of the late Middle Ages and consider some of the transformations that occur in attitudes and aesthetics as a more “modern” sensibility emerges. The possibilities for conference projects are vast. In the first semester, they might include antecedents and analogues of the *Divine Comedy*, such as the *Aeneid*, the *Odyssey*, Platonic myths, medieval mystical literature, as well as other works by Dante, pictorial representations of heaven and hell, and contemporary films. In the second semester, projects might continue the work of the first semester or address courtly love poetry, Chaucer, the sonnet, and narrative traditions.

## History Plays

### Fredric Smoler

Some of the greatest dramatic literature is set in an era preceding its composition. This is always true of a form of dramatic literature we usually call by a different name (Plato's dialogues), but it is also true of some of the most celebrated drama, plays we identify with the core of the Western theatrical tradition—for example, much of Greek tragedy—and it is very famously true of some of the greatest work by Shakespeare, Schiller, and Corneille. Some of the best contemporary playwrights also set some of their work in the past: Tom Stoppard's *Travesties*, *Arcadia*, *The Invention of Love*, and *The Coast of Utopia* are all, in one or another sense, history plays. Setting a play in the past can create and exploit dramatic irony (the audience knows the history to come, the protagonists usually cannot), but there is no single reason for setting a play in the past. For some playwrights, history provided the grandest kind of spectacle, a site of splendid and terrible (hence dramatic) events. Their treatment of the past may not depict it as radically discontinuous with the present or necessarily different in kind. Other playwrights may make the past setting little more than an allegory of the present; Shaw's *Caesar and Cleopatra* (1898) seems to be a celebration of Victorian liberal imperialism. The playwright may set work in the past as part of an urgent analysis of the origins of his own situation: Michael Frayn's best play, *Benefactors*, was written in 1984 but set

in the late 1960's, and attempts to locate the causes of the then-recent collapse of political liberalism, seeking in history an answer that could be found only there. But another of Frayn's plays with a historical setting, *Copenhagen*, does not necessarily focus on something irretrievably past; its interests may rather be concentrated on a living problem of undiminished urgency. Peter Weiss's *Marat/ Sade*, arguably the most successful work of 1960's political theatre, was a history play focused on what then seemed the explicit and unbreakable link between late eighteenth-century politics and the politics of the present. A recent play by Alan Bennett, *The History Boys*, seeks to illuminate something about the political present by examining a changing fashion in the teaching of history. In this course, we will read a number of works of dramatic literature, all of them, in one sense or another, history plays, written for various purposes and of generally very high quality. We may or may not discover anything common to all history plays, but we will read some good books.

## Image-Affect-Ethnic: How to Make Bodies Move

### Una Chung

If I am a person in Korea, a Korean in Asia, an Asian in the world, and an Asian American in the U.S., then what is it that I am? Must this description of movement also serve as an explanation of an identity crisis? A key challenge in ethnic and cultural studies today comes from a political impasse and critical exhaustion in confronting the ethnic subject's identity crises, psychic ills, and traumas. This course will take an uncharted (though well-traveled) route through the notion of "affectivity"—understood as the capacity for bodily movement in the fullest sense of the phrase—in order to arrive at a new way of viewing and engaging crisis. We will attempt to rethink the "ethnic" through four rhetorical tropes: turn, fold, cut, switch. These tropes offer us figural descriptions of how ethnic bodies move and act. Thinking through these moving figures gets us away from the spectacle of the ethnicized body (marked by race, class, gender, and sexuality) and encourages us to explore the creative energy of crisis itself. How does one turn into oneself and then again into some other self? How do exterior pressures cause one to fold in on oneself, producing double selves? How does one make cuts in one's world, dividing oneself up into fragments of a self? How does one switch between different loyalties and affiliations? Given the mobility of these tropes' ability to represent the ethnic, we will consider a selection of literary and visual texts that directly engage the movements of travel—from the return journey home to the wanderings of the not-so-casual tourist. Rather than focus our discussion on examples from a single, clearly demarcated time and space, we will instead take up the ambiguous ethnic designation of "transnational

Asian" as a more appropriate case study in our musings on ethnicity, bodily movement, and travel. Authors will include Pamela Lu, David Mura, Andrew Pham, Lawrence Chua, Dai Sijie, Zhang Yimou, and Wong Kar-Wai. Critical discussions of affect will consider Baruch Spinoza, Friedrich Nietzsche, Louis Althusser, Michel Foucault, Gilles Deleuze, and Judith Butler, among others.

## Imagining War

### Fredric Smoler

War is one of the great themes in European literature: the greatest works of Greco-Roman antiquity are meditations on war, and as an organizing metaphor, war pervades our attempts to represent politics, economics, and sexuality. Efforts to comprehend war were the genesis of the disciplines of history and political science, and the disaster of the Peloponnesian War forms the critical if concealed background to the first great works of Western philosophy. We shall begin the first semester with readings from the *Iliad*, Thucydides, Plato, and Augustine; we shall go on to study the *Aeneid*, Machiavelli, Shakespeare's *Henriad* (*Richard II*, *Henry IV Part 1* and *Part 2*, *Henry V*), and Hobbes. In the second semester, we shall look at the origins of political economy, among other things a discipline that sought to transcend the military meta-phor; at Marxism, which remilitarized political economy; at Byron's mock epic *Don Juan*; and at two nineteenth-century novelists, Stendhal and Tolstoy, one of whom concerned himself with war directly, the other of whom used it as an organizing metaphor for erotic and economic life. We will conclude with a look at some twentieth-century literary, artistic, historical, and critical attempts to represent war with an allegedly unprecedented accuracy. This is an interdisciplinary course, and group conferences will usually be committed to works of modern scholarship, often by historians and social scientists. Both semesters' reading lists are subject to revision.

## Inventing American Literature

### Arnold Krupat

In 1815 the Treaty of Ghent concluded the War of 1812 with England ending any external threat to a United States not yet forty years old. In 1830, Congress granted President Andrew Jackson the authority to make treaties for the "removal" of the eastern Indian tribes west of the Mississippi River, thus attending to a perceived internal threat and expanding the American nation. War with Mexico in 1848 expanded it even further adding lands in New Mexico, Arizona, and California. In these years, a number of American authors set out to "invent" American literature as a specifically national literature rather than just an English literature written elsewhere. Thoreau began his experiment living at Walden Pond

just exactly on July 4. Walt Whitman, in his *Song of Myself*, denominates himself “Walt Whitman, American,” an *American* bard, something like what Emerson had earlier called the “*American Scholar*.” All this, while the country founded on the premise that “all men are created equal” had to deal with the Constitution’s provision that some men were to count as only three-fifth of a man; the land of liberty was also a land of slavery, and the bloody Civil War of 1861-1865 again altered the possibilities and potentialities of an American literature. This course examines the invention of American literature from roughly the 1830’s to 1890, the year when Sioux Indians were massacred at Wounded Knee, and the year as well that the Bureau of the Census announced the “closing” of the American frontier. Our authors include Frederick Douglass, Hawthorne, Dickinson, William Apess, Margaret Fuller, and Twain.

*For sophomores, juniors, and seniors with some college background in literature.*

## Metamorphoses from Ovid to Rushdie

**Paula Loscocco**

“May/the song I sing be seamless as its way/weaves from the world’s beginning to our day,” begins Ovid’s first-century *Metamorphoses*, and it is hard to imagine a more prophetic vision in Western culture in general and English literature in particular. For two millennia, readers and writers have served as latter-day Pygmalsions, transforming the yielding marble of Ovid’s poem into the vital shape of their own personal, cultural, and historical desires. From Chaucer’s *Legend of Good Women*, to Shakespeare’s plays and Milton’s pastoral poems, to the great translation edited by Samuel Garth in 1717, each generation has discovered aspects of itself in Ovid’s polished stories of sex, violence, power, desire, gender, song, and fame: Daphne and Apollo, Phaeton, Narcissus and Echo, Proserpina, Philomela and Procne, Pyramus and Thisbe, Acteon, Orpheus and Eurydice, Tiresius. Moralized in medieval times, eroticized (through Ovid’s own *Amores*, *Ars Amatoria*, and *Remedia Amoris*) in the early modern era, and powerfully identified with the discourses of desire (through his *Heroides*) in the eighteenth-century novel, the *Metamorphoses* developed its own subgenres in the nineteenth and twentieth centuries, most powerfully in the Orphic tradition that found its way into the poetry, art, music, and eventually film of Monteverdi, Rilke, Tennyson, the Pre-Raphaelite painters, Picasso, and Jean Cocteau, among many others. In recent decades, Ted Hughes, Rita Dove, Joseph Brodsky, Salman Rushdie, and Mary Zimmerman have helped to spark yet another Ovidian era in English letters, one uniquely responsive to the shadows cast by the poet’s late exilic *Tristia* and *Epistulae ex Ponto*. We will pick our very

selective way through what a translator once called “Ovid’s *Metamorphoses* English’d,” beginning with a sustained focus on how the work’s genres, sources, themes, politics, and self-conscious poetics help us to make sense of what it means by “*metamorphoses*.” We will then consider a few representative texts from some major periods of literary history, reading Shakespeare’s *A Midsummer Night’s Dream*, *The Winter’s Tale*, or *The Tempest* during our time in the Renaissance, for example, or Franz Kafka’s *Metamorphosis* or Virginia Woolf’s *Orlando* when we take on twentieth-century modernism. The final third of the seminar will be devoted to more recent Ovidian transformations, such as the limpid lines of Louise Glück or the rock star world-city universe of Rushdie’s monumental *The Ground Beneath Her Feet*.

## Modernism and Fiction

**Daniel Kaiser**

This course will pick up the history of prose fiction roughly at the point when the novel starts to become a self-conscious and problematic literary form in Flaubert, James, and Conrad. From these writers, we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course, we will consider the question of what is now called “postmodernism” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon) and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings both of experimental narrative techniques and of theories of fiction.

*Open to sophomores and above with at least a year of literature or philosophy.*

## Performance Practices of Global Youth Cultures

**Shanti Pillai**

This course will engage in two complimentary tasks. First, we will examine how scholars and the popular media have defined “youth.” We will pay particular attention to how young people have been thought about in relation to broader conceptualizations of citizenship, criminality, education, and labor. Second, we will investigate how young people have thought about and represented themselves. Taking seriously music, dance, and fashion, we will explore how youth have used performance practices to engage in political activism, subvert hegemonic norms, reconfigure urban geographies, and critically examine issues of race, gender, and class. Our inquiry will include attention to how youth practices travel globally and adopt new

localized political meanings, as well as the ways in which the subversive potential of performances can be subsumed by the normalizing mandates of global capital. Our work in class will be based on readings, discussions, and audiovisual material from Africa, Asia, Europe, Latin America, and the United States. For conference projects, students will conduct ethnographic research on the Sarah Lawrence campus and in New York City.

## Reading Kafka

### *Bella Brodzki*

This course will be an intensive study of the parables, stories, novels, diaries, and letters of Franz Kafka (1883-1924), the Jewish writer from Prague whose enigmatic meditations on identity, language, law, truth, faith, guilt, writing, and death have indelibly marked our sense of the twentieth century and of modern literature. Because Kafka's narrative strategies and rhetorical techniques compel interpretation just as they resist all attempts to affix meaning(s), our engagement with Kafka's work will include the extraordinary range of commentary and criticism it has elicited—formalist, theological, ideological, phenomenological, psychoanalytical, aesthetic.

## Reading The Tale of Genji

### *Herschel Miller*

The *Tale of Genji*, written by an eleventh-century imperial lady-in-waiting known as Murasaki Shikibu, is probably the most canonized, lionized, pored over, quoted, and alluded to work of fiction in all of Japanese literature. Sometimes characterized as the world's first novel, the *Genji* remains one of the most opulent and subtle works of fiction ever produced. This fascinating window into the lives and minds of the Japanese aristocracy of the Heian period (794-1185) is a deeply sophisticated exploration of that period's gender relations and gender politics—one that, in many ways, can resonate with surprising potency even for the modern reader. Much of the novel chronicles the many and varied love affairs of "the Shining Genji," an almost preternaturally beautiful, cultured, and alluring imperial prince. From one point of view, then, the *Genji* may be said to consist largely of teenagers jumping in and out of bed with each other. But viewed through the lens of Heian aristocratic political praxis, the *Genji* is extremely revealing about the ways in which sexual behavior and political power were subtly and inextricably meshed in Heian marriage politics. This entwinement is expressed in such recurring themes as surrogacy, child stealing, female jealousy, cuckolding, spirit possession, and the Heian version of "date rape." Moreover, these same themes, viewed through a slightly different lens, reveal an enormous amount about the ceaseless power struggles that went on between women and men, as well as between same-gender rivals. Indeed, it is possible to

view the *Genji* as a sort of comprehensive manual for Heian aristocratic women on how best to handle both male lovers and the female competition. These are only two of the myriad approaches one can take to a text as rich and subtle as this one. The *Genji* repays close reading with a trove of deep and fascinating insights into premodern Japanese aristocratic society, into the complexities of human relations, and into human nature itself. Because of its considerable length, the *Genji* is rarely read in its entirety in the classroom. In this course, however, that is exactly what we are going to do: luxuriate in this sumptuous text as the primary focus of our course. By way of preparation, we will read a number of contemporary works, including several women's diaries, as cultural background, to provide us a better handle on the cultural assumptions, mores, and motivations of Heian aristocratic society. We will supplement these readings with a number of scholarly writings on the Heian marriage system; Heian history, culture, politics, and religion; and various aspects of the *Genji* itself.

## Romantic Poetry and Its Legacies: Blake to Yeats

### *Neil Arditi*

This course explores the origin and evolution of modern poetry. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of poem and we will trace its influence on subsequent authors from the second generation Romantics to the early modernists, including Byron, Shelley, Keats, Tennyson, Robert Browning, Whitman, Dickinson, Christina Rossetti, Swinburne, Hardy, Owen, Rosenberg, Yeats, and T. S. Eliot. Our understanding of literary and historical periods will emerge from our close, imaginative reading of texts.

## Seventeenth-Century English Literature: Tradition and Transformation

### *William Shullenberger*

In the seventeenth century in England, the great ordering coherences of medieval and earlier Renaissance thinking seemed to disintegrate under the warring impulses of individualism and authority, empiricism and faith, revolutionary transformation and reinforcement of tradition. Yet even as monarchy and established church were challenged and torn apart, the seventeenth century produced an extraordinary flowering of drama, poetry, and prose that expressed the contradictory energies of the period. We will study English writing of the seventeenth century in a roughly chronological sequence. The first semester will explore the aesthetics and ideology of the Stuart courts and the robust and bawdy urban century of London through a reading of masques and plays by Jonson and Shakespeare and their

contemporaries; dramatic experiments in “metaphysical” and moral verse by Donne, Jonson, Herbert, and other poets; various developments in scientific, philosophical, and meditative prose by Bacon, Burton, and Browne; and the early poetry of Milton. The second semester will be devoted to major writers during the periods of the English Revolution and the Restoration of the Stuart monarchy. Our primary attention will be to the radical politics and the visionary poetics of Milton, particularly *Paradise Lost* and *Samson Agonistes*; but we will also study the work of the cavalier and libertine court poets, as well as Andrew Marvell, Katherine Phillips, Aphra Behn, and John Dryden. John Bunyan’s spiritual allegory *Pilgrim’s Progress* and Behn’s colonial romance novel *Oroonoko* will provide a retrospect of the imagined and the social worlds we have traversed and a prospect of the worlds to come.

*At least one year of college-level study in the humanities or a strong AP course in literature is a prerequisite.*

## Shakespeare and the Semiotics of Performance

### Joseph Lauinger

The performance of a play is a complex cultural event that involves far more than the literary text upon which it is grounded. First, there is the theatre itself, a building of a certain shape and utility within a certain neighborhood of a certain city. On stage we have actors and their training, gesture, staging, music, dance, costumes, possibly scenery and lighting. Offstage we have the audience, its makeup, and its reactions; the people who run the theatre and the reasons why they do it; and finally the social milieu in which the theatre exists. In this course, we study all these elements as a system of signs that convey meaning (semiotics)—a world of meaning whose life span is a few hours but whose significances are ageless. The plays of Shakespeare are our texts. Reconstructing the performances of those plays in the England of Elizabeth I and James I is our starting place. Seeing how these plays have been approached and re-envisioned over the centuries is our journey. Tracing their elusive meanings—from within Shakespeare’s wooden O to their adaptation in contemporary film—is our work.

*Sophomores and above.*

## Studies in the Nineteenth-Century Novel

### Ilja Wachs

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are

all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists’ work between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Not open to first-year students.*

## The Early Novel: Origins and Experiments

### Paula Loscocco

Jane Austen may be the mother of the nineteenth-century English novel, but before she was a (literary) mother she was a daughter, heir to over a century of experimentation in the new, controversial, and ultimately dominant genre of narrative fiction. One hundred fifty years before Austen, poetry was the top literary form, the novel did not exist, and Restoration England was teetering between the “early” world of the Renaissance (which had included religious revolution, cultural brilliance, and political upheaval) and the “modern” world of the Enlightenment (which would include party politics, urbanization, capitalism and empire, science and sentiment, and revolution). Out of this volatile mix arose popular literary culture, fueled by cheap print publication and spawning works that were literally novel—late-breaking, innovative, newsy, and scandalous. This early novel was not a genre but a phenomenon without name or status that was (mainly) female in authorship, amorous in content, and immensely popular. Popular, that is, until it was taken over by a generation of (mainly) male writers who mined its resources for what it claimed was a new and culturally serious kind of storytelling. Happily, the great “novelists” of the 1740’s were as inventive as they were arrogant, and they were followed by fifty years of innovation that showed the new form to be remarkably responsive to the demands of social satire, feminist vision, meta-novelistic play, pornography, gothic sentiment, and radical polemics. Our survey will choose from among Aphra Behn, Delarivier Manley, Jane Barker, Daniel Defoe, Eliza Haywood, Jonathan Swift, Samuel Richardson, Henry Fielding, Samuel Johnson, Charlotte Lennox, Sarah Scott, John Cleland, Tobias Smollett, Frances Burney, Laurence Sterne, Horace Walpole, Ann Radcliffe, Mary Wollstonecraft, Jane Austen, and Maria Edgeworth.



## The European Fairy Tale: A Modern History

**Susan Bernofsky**

Chances are you know something about the Brothers Grimm, but not so much, perhaps, about the complex storytelling traditions to which the stories they collected belonged. This yearlong seminar will explore the fairy tale (with some attention to myths, fables, legends, and parables) in its historical development as an oral and written form between the seventeenth and twenty-first centuries, including works written or collected by Charles Perrault, Jean de La Fontaine, Marie de Beaumont, Marie-Catherine d'Aulnoy (who first coined the term "conte de fée," or "fairy tale"), Jacob and Wilhelm Grimm, Hans Christian Andersen, Andrew Lang, and others, along with what precursor texts still survive in written form. We will also explore the history of the "Kunstmärchen," or "art fairy tale," which emerged in the German Romantic period, including Ludwig Tieck, Clemens Brentano, and E. T. A. Hoffmann, whose work inspired Jacques Offenbach's opera *The Tales of Hoffmann*, as well as the role played by these stories in the development of the influential turn-of-the-twentieth-century psychological theories of Sigmund Freud (*The Interpretation of Dreams*), Carl Gustav Jung (archetypes and the collective unconscious), and others. Our twentieth- and twenty-first century readings will include writers who used some form of the fairy tale tradition as a starting point for literary experimentation, among them Franz Kafka, Robert Walser, Italo Calvino, Angela Carter, Anne Sexton, Toni Morrison, Donald Barthelme, Robert Coover, John Edgar Wideman, Sandra Cisneros, and others. We will pay some attention to the Disney phenomenon as well, along with considering why the fairy tale has been re-embraced in recent decades as a specifically female genre and made the basis of highly political feminist rewritings and analyses. All readings will be in English, though students able to read any of these tales in their original languages will be encouraged to do so. And while we will be concentrating on the Western European tradition, students are encouraged to select tales and traditions from other parts of the world to study as their conference projects (e.g., an Icelandic saga or storytelling traditions from an African or Asian country) and present their findings to the seminar to enhance the scope of our comparative focus. Writing assignments will include historical, analytical, and fantastical projects.

## The Historical Avant-Garde

**Stefanie Sobelle**

This course provides a survey of the Modernist avant-garde and its legacies. We will focus particularly on its primary movements and their often polemical manifestos, in part to look at the ways in which manifestos do or do not generate corresponding

artworks. Though assignments are made up mostly of literary texts, we will also consider the issue of which genres are privileged by different movements and why. Thus, the course will also include film, photography, painting, architecture, and theatre, in an attempt to cover a wide range of genres to best understand the pan-art quality of the avant-garde. After a brief look at some precursors, we will devote time to such integral twentieth-century movements as Italian Futurism, international Dadaism, French Surrealism, the German Bauhaus, and English Vorticism, as well as to some borderline cases and inheritors, such as Gertrude Stein, John Cage, Tadeusz Kantor, and the French experimental *Ouvroir de Litterature Potentielle* (OuLiPo). Throughout the semester, we will continually consider how these artworks have been incorporated into mainstream or "high art" categories, in what ways they still defy classification, and how they inform and also prevent similar attempts today. Due to the dynamic nature of these movements, this course relies heavily on class participation and an adventurous spirit. Please consider this requirement when applying for the course.

*Open to sophomores and above.*

## The Making of Modern Theatre: Ibsen and Chekhov

**Joseph Lauinger**

A study of the originality and influences of Ibsen and Chekhov. The first semester begins with an analysis of melodrama as the dominant form of popular drama in the Industrial Age. This analysis provides the basis for an appreciation of Ibsen, who took the complacent excitements of melodrama and transformed them into theatrical explosions that undermined every unquestioned piety of middle-class life. The effect on Strindberg leads to a new way of constructing theatrical experience. The second semester focuses on Chekhov, who in retuning theatrical language to the pitches and figures of music, challenges conventional ideas of plot. Finally, Brecht, Lorca, and Beckett introduce questions about the very sensations delivered by drama, plumbing its validity and intent.

## The Nonfiction Essay

**Nicolaus Mills**

In the 1973 introduction to his anthology *The New Journalism*, Tom Wolfe wrote, "In the early 1960's a curious new notion, just hot enough to inflame the ego, had begun to intrude into the tiny confines of the features statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel." Wolfe then went on to say, "Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary

artist, now and forever. All they were asking for was the privilege of dressing up like him." Wolfe's history may be off slightly. One can see the kind of nonfiction writing he describes as far back as William Hazlitt's early essays, and in the 1930's and 1940's, George Orwell and James Agee were practicing the new journalism. But Wolfe's overall claim is on target. Since the early 1960's, the nonfiction essay has flourished, and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. This emphasis on writing technique should not, however, be taken to mean that this is a course in what is so often called "creative nonfiction." While personal essays will be part of the work students do, this is not a course in self-exploration or covert autobiography. Students will take on specific assignments and be expected to report accurately on what they discover. The subtitle for this course might well be "the literature of fact." The course will begin by emphasizing writing technique and the importance of rewriting and then place an increasingly heavy focus on research. Among the writers studied will be Tom Wolfe, John McPhee, Henry Louis Gates, Joan Didion, and Maxine Hong Kingston.

*Open to sophomores, juniors, and seniors. Students interested in the course must bring a sample of their writing to the interview. If admitted to the course, they should not be taking another writing course.*

## The Traditions of Opera: Mozart, Verdi, Wagner, Berg

**Martin Goldray, Daniel Kaiser**

Opera seems to be undergoing something of a renaissance: the audience for opera grows, works that have fallen into obscurity are revived, and directors attempt new and radical stagings of the familiar works of the operatic repertory. This course will pay some attention to the history of opera from its invention at the beginning of the seventeenth century as a combination of music and drama that attempted to revive the lost glories of Greek theatre, but most of our time will be given to analysis of works of major importance by Mozart, Verdi, Wagner, and Berg. We will be especially concerned with opera's relationship to earlier dramatic forms (Greek and Shakespearean drama) as well as its relationship to both the nondramatic musical forms and the literary forms contemporary with its development. We will frequently be concerned with what might be called questions about the cultural work of opera. For example, what can opera represent with it often extravagant materials and means that other narrative and dramatic forms of its period can't, and how can an opera be related to the important social and political issues of its time? Although a technical knowledge of music is not required, students

will be instructed in those basic elements of musical form and technique that are necessary to a serious study of opera. Readings will be drawn from opera librettos, theoretical writing about opera and music generally (including the composers), earlier writings on opera (e.g., Kierkegaard, Nietzsche, Adorno), and the impressive amount of contemporary writing on opera. Conference work, at least at first, will be conducted in small groups that can consider such topics as late Renaissance opera, Baroque opera, Wagner's *Ring* tetralogy, French opera, contemporary opera, and opera and the nineteenth-century novel, among others.

## Wallace Stevens and Related Phenomena in Modern American Poetry

**Neil Arditi**

This course is devoted to Wallace Stevens and a particular line of modern American poetry that followed in his wake. After spending the majority of the fall semester on Stevens and his most important precursors, we will turn our attention in the spring to a handful of poets who were influenced by his work, or in some respect shared his neo-Romantic, modernist project, most notably Hart Crane, Elizabeth Bishop, James Merrill, and John Ashbery.

*Open to sophomores and above.*

## 2008-2009

### African American Letters: Race Writing and Black Subjectivities

**Alwin A. D. Jones**

This seminar will examine pivotal moments and texts in the history of African American letters, ranging from Olaudah Equiano's *Interesting Narrative* (1789) to Saul Williams's *The Dead Emcee Scrolls* (2006). Working our way through a variety of genres (autobiography, the captivity narrative, drama, elegy, the essay, fiction, film, music, poetry, polemical prose, public oratory, and the slave narrative), we will explore a number of matters pertinent to literary studies in general, as well as those with specific implications for African American writing and writers. We will consider the circumstances of textual production and reception, ideas and ideologies of literary history and culture, aesthetics, authorship and audience. We will focus our attention immediately on the emergence of African American writing under the regime of chattel slavery and the questions it poses about "race," "authorship," "subjectivity," "self-mastery," and "freedom." We will consider the material and social conditions under which our selected texts were edited, published, marketed, and "authenticated." Our ultimate aim is to situate our selections within the broadest possible contexts of their time and ours. We will also

focus on the changing notions of racial identification in the twentieth and twenty-first centuries, addressing how the wide array of genres shape and are shaped by pivotal cultural and political movements, such as the “New Negro,” the Harlem Renaissance, civil rights, Black Arts/Black Power, womanism, as well as current debates over matters like hip-hop, same-sexuality, incarceration, and “premature death.” Additionally, we will examine how the texts deal with (recent) questions about black identities and subjectivities that get funneled through notions of a postrace and/or postethnic (international) society. Some authors we might explore include, but are not limited to, Thomas Jefferson, David Walker, Francis Harper, Frederick Douglass, Harriet Wilson, Anna Julia Cooper, Charles Chesnutt, Booker T. Washington, W. E. B. Du Bois, Nella Larsen, Langston Hughes, Zora Neale Hurston, Richard Wright, Ralph Ellison, James Baldwin, Lorraine Hansberry, Margaret Walker, Amiri Baraka, Huey Newton, Alice Walker, Toni Morrison, and Audre Lorde.

## American Literature, 1830-1929

### Arnold Krupat

*Fall semester: Inventing American Literature, 1830-1890:* Beginning roughly in the 1830's, a number of American authors set out to “invent” American literature as a distinctively *national* literature rather than merely an English literature written elsewhere. Thoreau began his experiment living at Walden Pond exactly on the 4th of July. Walt Whitman, in his *Song of Myself*, refers to himself as “Walt Whitman, *American*,” and Emerson wrote about the “*American Scholar*.” It was also the case, however, that the country founded on the proposition that “all men are created equal” had to deal with its Constitution’s provision that some men—slaves—were to count as only 3/5ths of a man, while others—Indians—were not to be counted at all. The land of liberty was also a land of slavery and colonial conquest. This course examines the invention of American literature from roughly the 1830's to 1890, the year Sioux Indians were massacred at Wounded Knee, and the year when the Bureau of the Census announced the “closing” of the American frontier. In addition to those named above, other of our authors include Frederick Douglass, Nathaniel Hawthorne, Emily Dickinson, William Apess, Herman Melville, Margaret Fuller, and Mark Twain. *Spring semester: The Closed Frontier to the Great Depression, 1890-1929:* With the “closing” of the frontier in 1890, America had “manifested” its “destiny” from “sea to shining sea.” But as the century turned, America was a very different place from what it had been before. The years 1880-1924 were the great age of immigration; more than three million people from China, Southern and Eastern Europe, Scandinavia, and elsewhere arrived here. These were also the years in which Americans were still coming to terms with the implications of Darwin's

theories—only to discover the new intellectual challenges of relativity and psychoanalytic theory. If Thoreau, Emerson, and Whitman had struggled to invent a distinctive literature for America, many of the writers of this period had to figure out just what America was before they could produce its literature. This question became even more complicated after 1917, when young Americans found themselves abroad, fighting in the First World War.

*For sophomores, juniors, seniors, and graduate students with some college background in literature.*

## Amerika: U.S. Literature from the Outside-In

### Stefanie Sobelle

At the beginning of *The Making of Americans: Being a History of a Family's Progress* (1925), Gertrude Stein writes, “It has always seemed to me a rare privilege, this, of being an American, a real American.” What is a “real American”? Is there a “real America”? America's role in the world is now, more than ever, being decided vigorously in other places, perhaps even more than in the United States itself. *Amerika Outside-In* takes a comparative, transnational approach to the study of twentieth- and twenty-first century American literature. This seminar examines the idea of America in relation to the place of the United States, considering how it may be transferred, reflected, perceived, and debated globally, as we read fiction written about the United States by writers who are not themselves “American.” For some, such as Kafka, this means imagining an entirely fabricated place, whereas for others, such as Nabokov and Lorca, it means critiquing a culture found in a newly adopted homeland. Although we will cover early accounts, such as those by de Tocqueville and Crèvecoeur, the syllabus is weighted toward contemporary fiction from countries as wide ranging as Spain, England, France, India, and Egypt in order to engage current questions about the global reception and creation of American culture in the twenty-first century.

*Open to sophomores and above. Some background in American literature and/or American studies is helpful but not required.*

## Ancient Greek Theatre: Rituals and Revisions

### Joseph Lauinger

The origins of drama lie in religious ritual, and this course examines the liminal nature of the god Dionysos and the Dionysiac rituals that evolved into Greek tragedy, comedy, and the satyr play. Each genre is seen to have complex social purposes that are grounded in a cosmic view of life, even as it challenges the sufficiency of social determinants of experience—religious,

political, and familial. Later expressions of tragedy, comedy, and sexual farce—in times and places no longer unified by the celebration of common religious rituals—are in effect revisions of Dionysiac liminality and its questioning of the polarities typically assumed in Western culture: flesh versus spirit, insider versus outsider, good versus evil. Class readings will include Aeschylus, Sophocles, Euripides, and Aristophanes; we will then look at “revisions” of their works by such writers as Seneca, Racine, O’Neill, Sartre, Anouilh, Artaud, and Soyinka. Conference possibilities include non-Western theatres and their ritual origins.

## An Introduction to Shakespeare

**Daniel Kaiser**

Over the centuries, Shakespeare’s plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare’s four main genres—comedy, history, tragedy, and romance. Occasionally we will also read critical essays that connect Shakespeare to issues in contemporary literary and cultural theory.

*Open to any interested student, but some previous work in literature or philosophy is desirable.*

## Comedy and Romance in the Middle Ages

**Ann Lauinger**

Knights and ladies, quests and combats, magic and love: these are the ingredients of medieval literary romance, and they have been beguiling readers for close to a thousand years. Where do these stories come from? How can we understand them in relation to the medieval world? What accounts for their enduring appeal? We begin in the twelfth century with Marie de France and Chrétien de Troyes, whose counterpointed masculine and feminine perspectives provide both an introduction to romance and a critique of it. Other readings include *Sir Gawain and the Green Knight* and selections from Chaucer’s *Canterbury Tales* and Malory’s *Morte D’Arthur*. Conference work might center on the medieval period, on later reworkings of medieval romance, or on some writer or topic unrelated to the course, depending on the student’s interests and needs.

## Conscience of the Nations: Classics of African Literature

**William Shullenberger**

One way to think of literature is as the conscience of a people, reflecting on their origins, their values, their losses, and their possibilities. This course will study major representative texts in which sub-Saharan African writers have taken up the challenge of cultural formation and criticism. Part of what gives the best writing of modern Africa its aesthetic power is the political urgency of its task: the past still bears on the present, the future is yet to be written, and what writers have to say matters enough for their work to be considered dangerous. Political issues and aesthetic issues are thus inseparable in their work. Creative tensions in the writing between indigenous languages and European languages, between traditional forms of orature and storytelling and self-consciously “literary” forms, register all the pressures and conflicts of late colonial and postcolonial history. To discern the traditionalist sources of modern African writing, we will first read examples from epic, folktales, and other forms of orature. Major fiction will be selected from the work of Tutuola, Achebe, Beti, Sembene, Bâ, Head, Ngu-gi-, La Guma, and Saro-Wiwa; drama from the work of Soyinka and Aidoo; poetry from the work of Senghor, Rabearivelo, Okigbo, Okot p’Bitek, Brutus, Mapanje, and others. Conference work can entail more extended work in any of these writers or literary modes or other major African or African American writers and movements; can be developed around a major theme or topic; and can include background study in history, philosophy, geography, politics, or theory.

## Contemplation, Activism, and American Subjectivity

**Elizabeth Schmidt**

To what extent is the American literary voice rooted in journal writing, autobiography, and lyric poetry? Is there a thread of subjective exploration connecting literature of the Americas from the eighteenth through the twentieth centuries? The tension between the individual right to “Life, Liberty, and the Pursuit of Happiness” and the collective “We” of “We the People” has produced a characteristic and varied body of North American writing, best appreciated in the surge of works written between 1820-1865. Reading the full range of genres—lyric poems, orations, slave narratives, essays, autobiography, and fiction—our critical approach will be comparative and historical. We begin with selections from the Puritan and Revolutionary periods and from Native American and Latin American creation stories, framing questions about the self in relation to God, the natural world, or a perceived common enemy—questions that inform readings of the mid-nineteenth-century writers such as Cooper,

Apess, Hawthorne, Emerson, Longfellow, Melville, Douglass, Dickinson, Lincoln, Garrison, Fuller, Whitman, the Alcotts (father and daughter), Thoreau, Jacobs, and Beecher Stowe, who are the focus of this course. During this period, many writers shifted from a contemplative, or transcendental, stance to a more overtly activist one, especially during the 1850's, when it became clear that the question of slavery would erupt in civil war. We conclude in the twentieth century with readings from the Harlem Renaissance, the civil rights era, and with several contemporary autobiographical narratives that illustrate how issues of identity, race, political, and sexual orientation continue to expand our sense of an increasingly pluralistic North American voice.

## Contemporary World Literatures: Fictions of the Yard

**Alwin A. D. Jones**

This course will introduce students to the various permutations of the genre called "Yard Fiction," generally associated with the writings of Caribbean nationals and expatriates of color. We will examine mostly novels and novellas, ranging from C. L. R. James's *Minty Alley* (1939) to Junot Díaz's *Drown* (1996). Ideally, we will explore the intersections of race, space, and culture in these texts and the contexts that they address. For our purposes, "the yard" can be defined as a space that is home to mostly working-class people of color. The yard is usually a building, or a group of buildings on the same street, basically a "tenement." Subsequently, everything in the selected texts generally occurs in each of the different characters' "own backyard." The yard, as a physical space, generally binds the characters/people intimately, so they become each other's keepers and peepers. We will examine how these different authors image and utilize the space of yard, and different forms of writing, such as the vignette style, in order to "effect" a unique mode of storytelling, poetics, and politics. Given that yard fiction is associated with "urban or urbanlike" settings/ dwellings, and the course aims to give a worldview of this genre, many of the texts include writings that are set in cities and villages on continental Africa, in London, in the United States, and in the Caribbean. Some general themes that are consistent with the genre are language, gender, race, ethnicity, class, urban space, imperialism, globalization, coloniality, postcoloniality, neocoloniality, independence, and culture, along with the notion of music (calypso) and gossip as primary carriers of news and information, the role of the voyeur, placing and marking territory, and the making, unmaking, and remaking of community.

## Culture Wars: Literature and the Politics of Culture Since the Late Nineteenth Century

**Daniel Kaiser**

The current controversies over multiculturalism and the attacks on the literary canon and on the idea of high culture itself suggest that this may be a good moment to examine how the ideologies of culture currently in question have been shaped over the last century. We will begin with the late nineteenth century, when what we think of as modernist conceptions of the unique social role of imaginative writing and of aesthetic experience generally begin to take shape, and continue up to the "culture wars" of the 1980's. Some of the course reading will be in fiction, poetry, and drama that can be read as offering in themselves theories of cultural politics; these writers will include Flaubert, James, Mann, Brecht, Yeats, Eliot, Pynchon, and Morrison. Theorists of the relations between art, society, and politics will range from the Victorians and "Decadents" (Arnold, Wilde) to late Romanticism (Nietzsche, Wagner) to Marxist cultural theory (Benjamin, Adorno) to poststructuralism (Barthes, Derrida) to recent American theorists of gender and ethnicity.

*Open to any interested student, but some previous work in literature or philosophy is desirable.*

## Declarations of Independence: American Masterworks and Their Critics

**Nicolaus Mills**

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again America's best writers have reenacted the American Revolution, changing the object of their rebellion but not the spirit. In rebelling against religious orthodoxy, slavery, a market economy, the relegation of women to second-class citizens (to name just a few of their targets), America's prose writers have produced a tradition at odds with the country but remarkably consistent internally. Declarations of Independence will focus on this tradition in terms of a series of American masterworks featuring Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, Henry James, Edith Wharton, Willa Cather, Ernest Hemingway, and F. Scott Fitzgerald. The course will cover the period from the mid-nineteenth to the mid-twentieth century, closely following the contours of American history. Students will begin their conference work by putting the classic American novel in perspective by looking at classic nineteenth-century British fiction.

*Sophomores and above.*

## Dostoevsky and the 1860's

**Melissa Frazier**

While Dostoevsky is often praised for the universality of his themes, in his own day he was a working journalist deeply engaged with the issues facing his own contemporary Russia. This course will seek to contextualize a few of Dostoevsky's major works by reading them as they were originally written, as part of an ongoing and often heated debate with his contemporaries. We will begin with the distinction between the 1840's and the 1860's that Dostoevsky made famous first in *Notes from Underground* and then move on to read *Crime and Punishment* and *Demons* in the context of the intense debates that drove the latter decade. Our particular focus will be Russian nihilism, above all as it was defined by Turgenev and Chernyshevsky, and also the "woman question," especially as developed in the works of two women writers. We will finish the semester with Nabokov's extravagant send-up of Chernyshevsky and Russian nihilism in *The Gift*.

## Elective Affinities in Modern American Poetry

**Neil Arditi**

Modern American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus most of our time on a double handful of modern North American poets writing in English and largely indebted (sometimes against their conscious will) to the visionary strain in nineteenth-century Romanticism. We will pay particular attention to the elective affinities of the poets we study: Hart Crane's ambivalent reaction to the modernism of T. S. Eliot, Elizabeth Bishop's apprenticeship to Marianne Moore, and the decisive influence of Wallace Stevens on John Ashbery, among others. During the final weeks of each semester, students will have the opportunity to assign new readings to the rest of the class from the Library of America's magisterial two-volume anthology of twentieth-century American poetry (these may be the focus of conference projects). Our central task will be to appreciate and articulate the unique strengths of each of the poems we encounter through close, imaginative readings and informed speculation.

*Open to sophomores and above.*

## First-Year Studies: Imagination on the Move: Exploring Travel in Literature

**Una Chung**

This first-year studies course will explore the abiding appeal of travel to the literary imagination through different time periods, varying social contexts, and multiple literary forms. Travel has always been an integral part of the literary imagination—from Odysseus's wandering attempts to journey home to Pico Iyer's search for the global soul. We will begin our own investigation of travel in literature with the exploration of foreign lands and cultures by writers in the nineteenth century, as well as speculative journeys in the realm of utopian and science fiction literature of the nineteenth and early twentieth centuries. Then we will move on to examine postcolonial and ethnic writing on exile and migration, and return in the mid- to late twentieth century. Finally, we will end by exploring contemporary travelers' itineraries across a globalizing world.

## First Year Studies: Self/Life/ Writing: Studies in Autobiography

**Bella Brodzki**

How does a self—the most intimate and elusive of concepts—become a text? What is the relationship between living a life and writing about it? What assumptions might authors and readers not share about the ways experience is endowed with symbolic value? For modernists and postmodernists, particularly obsessed by the problems of identity and self-expression, the study of autobiography is a fascinating enterprise. This course is intended to introduce students to the autobiographical mode in literature. We will examine a rich variety of "life stories," including memoirs, letters, and diaries, which span from medieval times through the twenty-first century. Special attention will be paid to the following patterns and themes: the complex interplay between "truth" and "fiction," sincerity and artifice, memory and representation; the nature of confessional writing; the use of autobiography as cultural document; and the role of gender in both the writing and reading of autobiographies. Among the authors to be included are St. Augustine, Kempe, Rousseau, Franklin, Douglass, Brent, Stein, Kafka, Nabokov, Wright, de Beauvoir, Sartre, Hurston, and Kingston. Students will submit one piece of autobiographical writing at the beginning of the course and will write short, frequent papers on the readings throughout the year.

## First-Year Studies: The Literature of Fact: Writing the Nonfiction Essay

### Nicolaus Mills

In the 1973 introduction to his anthology, *The New Journalism*, Tom Wolfe wrote, "In the early 1960's a curious new notion, just hot enough to inflame the ego, had begun to intrude into the tiny confines of the features statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel." Wolfe then went on to say, "Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him." Wolfe's history may be off slightly. The kind of nonfiction writing he describes is visible as far back as William Hazlitt's early essays, and in the 1930's and 1940's, George Orwell and James Agee were practicing the new journalism. But Wolfe's overall claim is on target. Since the early 1960's, the nonfiction essay has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this first-year studies course is to produce nonfiction as lively as fiction. But the aim comes with a warning label. The emphasis on writing technique in this course should not be taken to mean that we are going to be doing what is so often called "creative nonfiction." First-year students should look elsewhere if they want to do covert autobiography or highly personal essays. This course is based on specific assignments in which accurate reporting is a nonnegotiable starting and finishing point. We will begin by emphasizing writing technique and the importance of rewrites, then place increasing focus on research. Among the writers we will read are Tom Wolfe, John McPhee, Henry Louis Gates, and Joan Didion.

## First-Year Studies in the Forms of Comedy

### Fredric Smoler

Comedy is a startlingly various form, and it operates with a variety of logics: it can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. A tentative reading list for the first semester includes a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Juvenal, Lucian, Shakespeare, Molière, some Restoration comedy, and Fielding. In the second semester, we may read Jane Austen, Stendhal, Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth,

and Tom Stoppard; we will also look at film and cartoons. Both semesters' reading lists are subject to revision.

## Ghosts, Monsters, and the Supernatural in Japanese Fiction

### Sayuri I. Oyama

In this course, we will read translations of Japanese stories ranging from the ninth century to the present that feature ghosts, monsters, and other supernatural elements. We will explore various ways of examining Japanese fiction of the supernatural. For example, how do Edo period (1600-1867) tales of the strange and mysterious (*kaidan*) link urban centers with the countryside? What is the relationship between orally transmitted tales and written texts? We will consider both literary and psychoanalytical theories to help us analyze the boundaries between life and death, human and nonhuman, female and male, and the limits of time and space in these narratives. Readings include works by Ueda Akinari, Izumi Kyo\_ka, Lafcadio Hearn, Akutagawa Ryu\_nosuke, Edogawa Rampo, Enchi Fumiko, Abe Kobo, Murakami Haruki, among others. Several Japanese films will complement our reading of these texts.

## Global Intertextualities

### Bella Brodzki

This course provides exposure to a wide array of contemporary global writing from sites as various as Turkey, Japan, the former Yugoslavia, France, Israel, Brazil, Canada, India, South Africa, Morocco, and the United States. Readings consist of literary texts written in the last decade originally in English and in translation, though students able to read these texts in their original languages will be encouraged to do so. Primary attention will be directed to the particular stylistic, formal, and thematic features of the individual works, as we keep in mind the dynamic relation between local contexts and transnational space—the complex circuits by which languages and cultures circulate and exchange in a global economy. Thus we will interrogate such notions as "cosmopolitan," "world," "global," and "postcolonial" as modes of intertextuality and consider what "comparative literature" means today.

*For sophomores and above with at least one year of literature.*

## Imagining Imperialism: Some Interdisciplinary Perspectives

### Fredric Smoler

Traditional imperialism is generally understood to be the policy of extending a state's authority by territorial acquisition; neoimperialism is generally understood to be the establishment of economic and political

hegemony over other states. Because nineteenth-century European imperialism was remarkably dynamic and expanded over much of the globe—by 1914, the only truly sovereign states not controlled by Europeans or their descendents were Japan, what were then called Abyssinia and Siam, and Afghanistan—we tend to see imperialism through the prism of race, but this can be a distorting prism, because imperialism is almost as old as politics: the first Sumerian cities were part of imperial arrangements, and over the millennia imperialism has been race blind as often as it has been racially charged. So while we will look at some of the ways in which imperialism maps onto modern conceptions of race and racism, we will also examine older imperial ventures and arguments. The indictments of and apologies for imperialism are richly contradictory: imperialism has been understood as the cause of war and as the only possible escape from war; as the instrument of civilization, and as the devastating exposure of the moral claims of the “civilized”; as the hidden economic base of wealthy societies and as an economically irrational and self-destructive course that brings down wealthy societies. The clash of rival imperialisms is often seen as the great and terrible drama of the last century, and the new century has been touted as inaugurating a burst of self-conscious imperialism by the United States, which had long understood itself as a vigorously anti-imperial power—while being seen by many as the most successful imperial power of modern history. In this course, we shall look at some of the literature, history, and theories of imperialism. Readings may include, among others, Thucydides, Xenophon, Virgil, Gibbon, Marx, Conrad, Kipling, Schumpeter, Joseph Roth, Orwell, Shaw; we shall also look at contemporary theorists and use some secondary sources.

## In World Time: Cultural Studies of the Pacific Rim

### *Una Chung*

This course offers an introduction to contemporary literature and film of the Pacific Rim within the framework of interdisciplinary and inter-Asian cultural studies. We will examine how various writers and filmmakers participate in the project of global decolonization, and in so doing, we will try to make good on the “missed opportunity to make the study of a specific area part of the general learning of the world” (Harootunian and Miyoshi). Prominent questions will include the following: How do our perception of the aesthetic qualities of a particular literary or cinematic work function in the multinational context of spectatorship? How do different writers and filmmakers address shared, though not identical, relationships to multinational historical events, such as Japanese imperialism or the Vietnam War? How do issues of race, ethnicity, class, gender, and sexuality manifest in different contexts? How do we trace relationships

existing between different locations within the Asia-Pacific region in particular works of art? How do discourses of nationalism, nativism, and civilizationalism contend with attempts to imagine transnational collectivities?

## Milton, Blake, and the Bible

### *William Shullenberger*

John Milton in the seventeenth century and William Blake in the late eighteenth and early nineteenth centuries forged fierce poetics of visionary resistance to the trends toward intellectual materialism, religious conformity, economic mercantilism, and political authoritarianism that dominate the England and Europe of their periods. Both represented themselves as visionary teachers and prophets, in a line of prophetic succession that began with Moses, and included Isaiah, Ezekiel, Jesus, and John, the writer of the Apocalypse. They founded their prophetic imaginations on what Blake called “the sublime of the Bible,” the great epic of human liberation and imaginative inspiration. This course will provide readings of central biblical narratives and poetry, and examine how Milton and Blake read, understood, and rewrote scripture in their major poetic texts, in the expectation of changing the world and how we see it.

## Philosophical Toys: Dolls, Automata, and Doubles in Latin American Literature

### *Maria Negroni*

The main objective of this course is to acquire a significant knowledge of twentieth-century Latin American literature. We will concentrate mainly on short stories, but will also consider novels and poems as possible subjects for conference work. Our reading list will include Jorge Luis Borges, Octavio Paz, Clarice Lispector, Julio Cortázar, Silvina Ocampo, Rosario Ferré, Carlos Fuentes, João Guimarães Rosa, Juan Rulfo, Marosa di Giorgio, and others. In particular, we will look into the role of dolls, automata, and doubles in Latin American “fantastic” literature and discuss how these “philosophical toys” serve to explore complex and elusive questions, such as the relation between death and creation, memory and desire, sexuality and fear. Students will be asked to write a considerable amount of short essays during the year as well as two conference final papers. The ability to do proper research, to incorporate bibliographical citations, to structure a paper, and to develop a working hypothesis will be emphasized throughout the year. Students will be asked to watch a film every week as a mandatory part of the course. This course will be taught in English.



## Reading *O\_e* Kenzaburo and Murakami Haruki

**Sayuri I. Oyama**

In this course, we will read English translations of the two most famous contemporary Japanese writers, *O\_e* Kenzaburo (b. 1935) and Murakami Haruki (b. 1949). These two serve as symbols of competing trends in contemporary Japanese literature: “pure” (serious) literature versus popular literature. *O\_e* was awarded the Nobel Prize in Literature in 1994, for creating “an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today.” On the other hand, Murakami’s fiction, which *O\_e* has criticized as “pop,” has been described as “youthful, slangy, political, and allegorical” and seamlessly blends the mundane with surrealistic elements. We will consider not only the differences between these two writers, but also the similar themes in their works (social outcasts, alienation, search for identity, memory and history, legend and storytelling). Our readings will include novels, short stories, nonfiction, and other essays.

## Sex and Sensibility: British Poetry 1780-1850

**Fiona Wilson**

In 1797, English poet Charlotte Smith wrote a sonnet in which she described her jealousy of a homeless madman: “I see him more with envy than with fear; / He has no nice felicities that shrink / From giant horrors....” What could cause a perfectly sane woman to aspire to the condition of a lunatic? Why would anyone long to experience “giant horrors”? And what does a poem like Smith’s have to say about the ability of women—and men—to articulate emotion at this fascinating moment in literary history? This one-year course considers the nexus of gender, emotion, and economic status in British poetry written between 1780-1850. Beginning in the first semester with the cult of primitivism, we consider the sublime longings and melancholic sensations of men of feeling and women of sensibility at a time of dizzyingly rapid social change. Among the issues we consider: the significance of getting back to nature; the family romance of the French Revolution; the use (and abuse) of sentiment by abolitionist writers; how breast became best; and why fear of feeling is so common among female writers of the period. Authors discussed in this semester include, among others, Robert Burns, Charlotte Smith, William Blake, William and Dorothy Wordsworth, Samuel Taylor Coleridge, and Jane Austen. In the second semester, we will expand our discussion with an in-depth reading of key works by Percy Shelley, Lord Byron, John Keats, John Clare, and Emily Brontë. While our approach throughout is rooted in historical and critical analysis, we will also read the

assigned texts as works of art. This course is designed for poetry lovers (though we will read some prose and fiction too).

## Shakespeare and Company

**Ann Lauinger**

The core of this course is a generous selection of Shakespeare’s plays, representing the range of genres and styles in which he worked over a lifetime. While Shakespeare was in some ways unique, the world in which he lived, wrote, and acted—the London theatre—was highly collaborative and attracted many gifted and successful playwrights. Both for their own sakes and for what they can contribute to our understanding of Shakespeare, we will also read Marlowe, Ben Jonson, and some lesser-known contemporaries, such as Kyd, Tourneur, Middleton, Beaumont, and Fletcher. Emphasis will be placed on close examination of language and dramatic construction, with contexts for our work provided by reference to the physical and social organization of playhouses and acting companies and to some cultural and intellectual traditions of the time. Conference work might further explore any of these or other writers of the period or investigate further some piece of cultural or historical context; or it might center on an unrelated topic, depending on the student’s interests and needs.

*Sophomores and above.*

## Space and the Modern Novel

**Stefanie Sobelle**

This course focuses on representations of space in the twentieth-century novel. We will begin by considering topics such as the shift from modernism to postmodernism in literature, dynamics between public and private places, how cities are characterized and represented, the concept of “home,” and ideas of “safety.” Among the questions we will try to answer are, How do modernization, urbanization, and industrialization affect the imagination and perception of space? How do characters inhabit their homes and their cities? What are the relationships between urban and domestic environments, and how do human beings alter when they move between them? How do attempts to define “ordinary” experience address the ways we interact with the spaces in which we live? The course will be broken into three sections: the house, the city, and the imaginary. Authors may include Edgar Allan Poe, Henry James, Marcel Proust, William Faulkner, Franz Kafka, Virginia Woolf, Alain Robbe-Grillet, Samuel Beckett, Georges Perec, Thomas Bernhard, Italo Calvino, Don DeLillo, Paul Auster, and Mark Daniel-ewski, and readings of these novels will be complemented by architectural theory and parallel projects of the built environment and visual arts.

## Studies in the Nineteenth-Century Novel

### *Ilja Wachs*

This course entails an intensive and close textual encounter with the novelistic worlds of the nineteenth-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the nineteenth-century novels we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' work between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Not open to first-year students.*

## Telling Stories: The Greeks and the History of History

### *Emily Katz Anhalt*

The epic poems of Homer, now nearly 3,000 years old, were the Greeks' earliest accounts of their history until Herodotus and Thucydides in the fifth century B.C.E. distinguished myth from history. What is the difference between myth and history? Who decides? What is the value and purpose of recording events? What is the role of the supernatural in human affairs? Is objective reporting of the past possible? The English word "history" derives from the Greek *historie*, which means "inquiry," and the idea of history in ancient Greece emerged from an oral tradition of epic poetry. The earliest surviving Greek poetry and prose reveal the origins of Western attitudes toward life, love, death, divinity, communal relations, foreigners, war, imperialism, and more. This course will examine storytelling techniques and moral sensibilities in the eighth-century B.C.E. epics of Homer (the *Iliad* and the *Odyssey*) and the fifth-century prose histories of Herodotus and Thucydides. The course will be taught in translation.

*At the discretion of the instructor, qualified students may enroll in the course as Intermediate or Advanced Greek and read selected texts in the original Greek for their conference work.*

## The Birth of the Postmodern

### *Stefanie Sobelle*

This course will look at poetry and fiction in the two decades following World War II (1945-1965), considering how literature responded to the devastating events of the first half of the century and to national efforts of reconstruction in the years following by changing and exploring what a novel, or a poem, can be. We will also explore how such innovation differed between U.S. literature and its international counterparts. These quite experimental works have been categorized with terms such as "late modernist" or "limit-modernist"; we will examine such categories and consider respective movements in art, architecture, philosophy, and politics in order to designate a moment when the novel transitions into what we now consider the postmodern. Authors may include Samuel Beckett, Vladimir Nabokov, Julio Cortázar, Jorge Luis Borges, Witold Gombrowicz, Alain Robbe-Grillet, Christine Brooke-Rose, Ralph Ellison, Joan Didion, William Burroughs, Jack Kerouac, Charles Olson, Frank O'Hara, John Ashbery, John Cage, and others.

## The Eighteenth-Century British Novel in Context

### *James Horowitz*

Dazzled by the scope of Jane Austen's achievement at the turn of the nineteenth century, scholars and general readers long undervalued and misunderstood the prose fiction of the preceding century and a half, singling individual authors out for attention and praise only to the extent that they anticipated Austen's psychological realism. In addition to paying due homage to Austen, this course will embrace the eclecticism, the experimentalism, and (to our post-Victorian eyes) the oddity of eighteenth-century prose fiction. Special attention will be given to the relationship between the novel and other literary genres (lyric poetry, satire, religious allegory, life writing, romance) and the participation of early novelists in contemporary debates over commercialism, sexual morality, slavery, and the French and American Revolutions. Other topics of conversation will include the usefulness of the "rise of the novel" as a critical rubric; the growth of professional female authorship; the representation of female desire and the domestic sphere; the development of omniscient narration; fiction and pornography; the emergence of the Gothic; Romanticism and prose fiction; and the influence of the eighteenth-century novel on subsequent literary history. In addition to Austen, the syllabus will feature authors such as John Bunyan, Margaret Cavendish, Aphra Behn, Eliza Haywood, Jane Barker, Delarivier Manley, Daniel Defoe, Samuel Richardson, Henry Fielding, John Cleland, Tobias Smollett, Laurence Sterne, Matthew Lewis, Fanny Burney, William Godwin, and Maria Edgeworth. Several cinematic adaptations of eighteenth-century fiction will

also be considered, perhaps including Tony Richardson's 1963 *Tom Jones*, Joe Wright's 2005 *Pride and Prejudice*, and Michael Winterbottom's 2006 *Tristram Shandy: A Cock and Bull Story*.

## The Music of What Happens: Alternate Histories and Counterfactuals

**Fredric Smoler**

The alternate history, which imagines a different present or future originating in a point of divergence from our actual history—a branching point in the past—is both an increasingly popular form of genre fiction and a decreasingly disreputable form of analysis in history and the social sciences. While fictions of alternate history were until very recently only a subgenre of science fiction, two celebrated American “literary” novelists, Philip Roth and Michael Chabon, have within the last four years written well-regarded novels of alternate history (*The Plot Against America* and *The Yiddish Policeman's Union*). Similarly, while counterfactual historical speculation is at least as old as Livy, academic historians have until recently scorned the practice as a vulgar parlor game, but this is beginning to change: in the early 1990's, Cambridge University Press and Princeton both published intellectually rigorous books on alternate history and counterfactual analysis in the social sciences. Cambridge more recently published a volume analyzing alternate histories of the Second World War, and in 2006 the University of Michigan Press published an interesting collection of counterfactual analyses titled *Unmaking the West*. This course will examine a number of fictions of alternate history, some reputable and some less reputable, and also look at some of the academic work noted above. We shall attempt to understand what it might mean to think seriously about counterfactuals, about why fictions of and academic works on alternate history have become significantly more widespread, and about what makes an alternate history aesthetically satisfying and intellectually suggestive, rather than ham-fisted, flat, and profoundly unpersuasive.

## The Worlds of William Faulkner

**Stefanie Sobelle**

This seminar will undertake an in-depth study of William Faulkner's major works of fiction and their impact on—and place within—literary modernism. We will begin by looking at some of Faulkner's early influences, ranging from Sherwood Anderson to the French Symbolists, and then trace the arc of Faulkner's work throughout his career, considering both its experimental and its more conventional aspects, particularly in light of the literary movements and artistic developments surrounding him and the reception of his work throughout the twentieth century.

Although our focus will be Faulkner's novels, the syllabus will include his early journalism, short stories, letters, interviews, speeches, etc. Of particular concern will be Faulkner's invented Yoknapatawpha County in Mississippi, his various methods of narration, and his interest in “truth,” all in an effort to explore what he meant when he stated, “I don't care much for facts, am not much interested in them, you can't stand a fact up, you've got to prop it up, and when you move to one side a little and look at it from that angle, it's not thick enough to cast a shadow in that direction.” We will also consider methods for reading and understanding Faulkner's fiction, calling into question some of the canonical categories and interpretations that have dominated Faulkner studies thus far. Lastly, we will begin to investigate Faulkner's legacy as it is expressed in more recent cultural production, particularly the novels of the global south by writers such as Gabriel García Márquez, Salman Rushdie, etc.

## Three Poets

**Ann Lauinger**

A reading of Donne (1572-1631), Pope (1688-1744), and Wordsworth (1770-1850): three first-rate poets, each representative of a distinctive moment in English poetry. Though they shared subjects common to poetry in all ages—God, nature, politics, sex—these are three radically different writers. Donne's “metaphysical” wit leaps tall buildings in a single bound, uniting opposites by force of language and imagination. Pope may seem completely immersed in the fashionable society of his day, but his poems show that the neoclassical “Age of Reason” was struggling to control monstrosities and madness. Wordsworth, profoundly affected by the politics of revolution, helped frame the Romantic redefinition of poetry (and of human experience) still potent today. One of our aims in this course is to trace Donne's, Pope's, and Wordsworth's divergences in thought and style, and so sketch out the intellectual and cultural worlds their poems inhabited and shaped. Through close reading and consistent attention to language and technique, we also aim to enlarge our sense of what a poem can mean and be—as readers, literary critics, poets, or all three. Students may do conference work in some aspect of poetry or choose an altogether different focus, depending on their interests and needs.

## Who's Afraid of James Joyce?

**Karen R. Lawrence**

Joyce once boasted, “I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of ensuring one's immortality.” With parallels to *Hamlet*, the Bible, and Homer's *Odyssey*, Joyce attempts to rival the epic ambitions of the greatest writers in the Western tradition. No wonder that he is considered an icon of

difficulty, arguably the greatest writer of the twentieth century, an Irish writer of lasting international influence. In this seminar, we will confront Joyce's reputation and social context as well as his rich complexity, from the deceptively simple sentences of his short stories in *Dubliners*; to the evolving narrative of *A Portrait of the Artist as a Young Man*; to the odyssey of character and language in *Ulysses*; to the linguistic invention of a short section of *Finnegans Wake*. "I cannot express myself in English without enclosing myself in a tradition. I'm at the end of English." In this course, we will tackle Joyce's comic, epic, modernist, postmodernist, semi- and postcolonial fictional experiments.

*Open to sophomores and above.*

## 2009-2010

### American Literature, 1830-1929

#### Arnold Krupat

**Fall Semester:** Beginning roughly in the 1830s, a number of American authors set out to "invent" American literature as a distinctively national literature rather than merely an English literature written elsewhere. Thoreau began his experiment living at Walden Pond exactly on the 4th of July. Walt Whitman, in his "Song of Myself," refers to himself as "Walt Whitman, American." And Emerson wrote about the "American Scholar." It was also the case, however, that the country founded upon the proposition that "all men are created equal" had to deal with its Constitution's provision that some men—slaves—were to count as only 3/5ths of a man, while others—Indians—were not to be counted at all. The land of liberty was also a land of slavery and colonial conquest. This course examines the invention of American literature from roughly the 1830s to 1890, the year Sioux Indians were massacred at Wounded Knee and the year when the Bureau of the Census announced the "closing" of the American frontier. In addition to those named above, other of our authors include Frederick Douglass, Nathaniel Hawthorne, Emily Dickinson, William Apess, Herman Melville, Margaret Fuller, and Mark Twain.

**Spring semester:** The Closed Frontier to the Great Depression, 1890-1929: With the "closing" of the frontier in 1890, America had "manifested" its "destiny" from "sea to shining sea." But as the century turned, America was a very different place from what it had been before. The years 1880-1924 were the great age of immigration; more than three million people from China, Southern and Eastern Europe, Scandinavia, and elsewhere arrived here. These were also the years in which Americans were still coming to terms with the implications of Darwin's theories—only to discover the new intellectual challenges of relativity and psychoanalytic theory. If Thoreau, Emerson, and

Whitman had struggled to invent a distinctive literature for America, many of the writers of this period had to figure out just what America was before they could produce its literature. This question became even more complicated after 1917, when young Americans found themselves abroad, fighting in World War I.

*For sophomores, juniors, seniors, and graduate students with some college background in literature.*

### American Stages: The Evolution of Theatre in the United States

#### Joseph Lauinger

In a nation invented on suppositions of individuality and equality, theatre has always held a peculiar place. On the one hand, Western theatre and the genres of tragedy and comedy were born from democracy in its ancient Athenian form; on the other hand, the communal nature of theatre goes against the expressions of self-reliance that characterize American vision and enterprise. This course explores the ways in which people who have called themselves Americans, sometimes with significant cultural modifiers, have thought about and made theatre from the 18th century to the present. We shall begin by looking at early attempts to create American "entertainments" based upon European forms. Soon, the displacement of native peoples, African slavery, expansion into the West, mass immigration, and industrialism lead to new social and political uses of melodrama. In the 20th century, a "classic" American drama develops, represented in the works of Eugene O'Neill, Lillian Hellman, Tennessee Williams, and Arthur Miller. We shall then retrace our steps in order to gain alternative perspectives. These come primarily from the influence of African American music, particularly jazz, as it informs popular entertainments and blends with European vaudeville and "gaiety" shows to create a new and characteristically American genre: musical theatre. Simultaneously, the element of improvisation as derived from jazz contributes to the idea of unscripted work as quintessentially American, challenging the entire role of the playwright and the boundaries of theatrical space. We will then be in a position to examine the paradoxes of contemporary stages in which the invention of the self—that unique American assumption, privilege, and burden—is conflicted by identity politics, post-modernism, and the reflexive poses of irony.

### An Introduction to Literary Theory

#### Bella Brodzki

The fundamental premises of literary criticism and theory have been interrogated again and again since the Greeks first formulated the notion of poetics. This course offers an introduction to modern and contemporary debates about the nature and function of literature—as well as the nature, function, and status of

theory itself—from perspectives as diverse as hermeneutics, New Criticism, Russian Formalism, semiotics, structuralism, deconstruction, psychoanalysis, Marxism, African American criticism, feminism, queer studies, post-colonial studies, and cultural studies. Our aim is to gain an understanding of how language and other systems of signs provide frameworks that inform (determine?) the ways we read and, more generally, how we interpret experience, construct identity, and produce meanings in the world. Literary texts will include poetry, drama, and fiction by a range of authors against whom we will test the various critical approaches.

## Asian American Text and Image: Harold and Kumar Go Back in Time

**Una Chung**

This course investigates 20th-century American cultural history through the eyes of Asian Americans. Harold and Kumar follow in a long line of 'Asian Americans' who were early travelers and ethnographers of Americans before becoming objects of American scrutiny. The course is, at once, the analysis of a particular minority history, as well as the deconstruction of the American way of life. If this humorous duo offer a send-up of the American dream as a search for White Castle, then we might inquire—in 2009—what are the historical origins of such contemporary representations? What do they reveal of the continuities and discontinuities that traverse American society throughout the 20th century? Is the development of a self-conscious American immigrant identity, armed with the goal of making a claim on the nation of the United States, at odds with the turbulent history of U.S. economic and military intervention in various 'Asian' 'countries of origin'? It seems that even Harold and Kumar, after fulfilling their dream of entering the White Castle, end up in Guantanamo Bay. The social and cultural dynamics among different ethnic groups vis-à-vis the U.S. state and their countries of origin undermine any attempt to discover a unified collective. Rather, volatile eruptions, ongoing tensions, fluctuations, reversals, detours, and diversions characterize immigrant genealogies in U.S. history. The course will zigzag between present and past through pairings of contemporary and historical material: Harold and Kumar meet the ghosts of Younghill Kang's *East Goes West: the Making of an Oriental Yankee*. Primary materials include memoir, essay, fiction, poetry, photography, film, performance art, and graphic novel. Asian American classics will be juxtaposed with Hollywood cultural icons.

## Dante's <em>Divine Comedy</em>

**Judith P. Serafini-Sauli**

Dante's *Divine Comedy* is, in many ways, a summa of medieval culture—a prism through which the poet filtered European Civilization as he knew it. Classical and medieval civilizations are melded in one magnificent and totalizing Christian vision that embraces art, literature, philosophy, science, history, and theology. It is a moral construct intended to guide life on earth, for concepts of heaven and hell serve traditionally as repositories for dreams of ecstasy, fantasies of horror, and, ultimately, moral guidance. This course is intended to offer a close reading of Dante's masterpiece in its multiple contexts in an attempt to understand how the poem works and how Dante saw—and changed—his world. We will read his poem closely, along with some critical articles, other relevant works of both ancient and modern literature, and a look at some important images.

## Declarations of Independence: American Masterworks and Their Critics

**Nicolaus Mills**

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again, America's best writers have reenacted the American Revolution, changing the focus of their rebellion but not the spirit. In rebelling against religious orthodoxy, slavery, the market economy, and the relegation of women to second-class citizens, America's prose writers have produced a tradition at odds with official culture but internally consistent. This course will focus on that tradition primarily in terms of 19th-century masterworks by Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, and Henry James. We will end with a reading of F. Scott Fitzgerald's *The Great Gatsby*. Students will begin their conference by putting the classic American novel in perspective by looking at classic 19th-century British fiction.

## Dream Books: British Literature 1790-1890

**Fiona Wilson**

Night after night, author and addict Thomas de Quincey was visited by mental "spectacles of more than earthly splendour." But the "fierce chemistry" of the dreaming mind, as de Quincey well knew, could be a source of pain and horror, as well as of pleasure and great creative power. This course explores treatments of the unconscious in British literature from the late 18th

through the 19th centuries, a period marked by the production of dream journals, visionary poetry, phantasmagoria, and the invention of both photography and psychoanalysis. Does daydreaming have value? Why is the double uncanny? What's on the other side of the looking glass? We explore concepts of the creative unconscious in Romantic poetry and accounts of madness and "night-fears" in letters, essays, and medical writing with works by Wordsworth, Coleridge, Keats, Fuseli, Lamb, de Quincey, Beddoes, Hogg, Stevenson, Rossetti, Carroll, and Freud.

## Elective Affinities in Modern American Poetry

**Neil Arditi**

Modern American poetry has multiple origins and a vast array of modes and variations. In this course, we will focus our attention on a double handful of modern North American poets writing in English and largely indebted (sometimes against their conscious will) to the visionary strain in 19th-century Romanticism. We will pay particular attention to the elective affinities of the poets that we study: Hart Crane's ambivalent reaction to the modernism of T. S. Eliot, Elizabeth Bishop's apprenticeship to Marianne Moore, and the decisive influence of Wallace Stevens on John Ashbery. Students are encouraged to explore their own elective affinities in conference and to present readings to the rest of the class during the final weeks of each semester. Our central task will be to appreciate and articulate the unique strengths of each of the poems that we encounter through close, imaginative readings and informed speculation.

*Open to sophomores, juniors, and seniors.*

## English: History of a Language

**Ann Lauinger**

What happened to English between Beowulf and Virginia Woolf? What's happening to it now? The first semester of this course introduces students to some basic concepts in linguistics, tracing the evolution of pronunciation, vocabulary, and grammar from Old English (Anglo-Saxon) through the Middle English of Chaucer and the Early Modern English of Shakespeare and the 18th century to an English that we recognize—for all its variety—as our own. Second semester turns from the history of English and the study of language change over time to the varieties of contemporary English and a sociolinguistic approach to the ways language differs from one community of speakers to another. Among the topics for second semester are: pidgins and creoles, American Sign Language, language and gender, and African American English (Ebonics). This course is intended for anyone

who loves language and literature; students may choose their conference work from a range of topics in either language or linguistics or both.

## Epic Vision and Tradition from the *Odyssey* to Walcott's *Omeros*

**William Shullenberger**

The epic is a monumental literary form and an index to the depth and richness of a culture and the ultimate test of a writer's creative power. Encyclopedic in its inclusiveness, the epic reflects a culture's origins and projects its destiny, giving definitive form to its vital mythology and problematically asserting and questioning its formative values. This course on the emergence and development of the epic genre developed in the Western tradition will be organized around four central purposes. First, we will study the major structural, stylistic, and thematic features of each epic. Second, we will consider the cultural significance of the epic as the collective or heroic memory of a people. Third, we will examine how each bard weaves an inspired, yet troubled, image of visionary selfhood into the cultural and historical themes of the poem. Fourth, we will notice how the epic form changes shape under changing cultural and historical circumstances and measure the degree to which the influence of epic tradition becomes a resource for literary and cultural power. First term: Homer, *Odyssey*; Virgil, *Aeneid*; Dante, *Inferno*; Milton, *Paradise Lost*. Second term: Pope, *The Rape of the Lock*; Wordsworth, *The Prelude*; Eliot, *The Waste Land*; Joyce, *Ulysses*; Walcott, *Omeros*.

## First-Year Studies: (W)rapping the Black Arts

**Alwin A. D. Jones**

The interest of this first-year studies seminar is black writing and cultural expressions "From Black Arts to Hip Hop." We will interrogate the last 60 years of black writing, culture, and "thought" in the United States. By examining the politics, poetics, and aesthetics of work in multiple genres, the class focuses on themes and issues such as international collaboration, cross-generational discourse, generational identity, gender, race, space, revolution, the relationship between the written and spoken/performed word, and other interests that students might have. We will begin our study with post-Depression-era works aimed at helping us understand the concerns of the Black Arts Movement and culminate our interrogation with the Hip Hop movement. (How) do the works address the diverse experiences of socioeconomic class, geographic origin, and political outlook in black America? What kinds of materials are borrowed from the cultural expression of the "mass group"—such as folk tales, popular music, vernacular habits of speech—and how are these

materials integrated with other materials and forms (sampled) associated with other groups, such as middle- and upper-class Europeans, white Americans, West Indian immigrants, and continental Africans? How are we to regard the consumption (and influence) of black culture in contemporary America and internationally? How does hip hop move from a raced (black) and localized (urban) genre to becoming “the voice of Generation X” or wider America? How are the prison-industrial complex, democracy, and freedom related by the genre as a continuing question/concern? Why has hip hop created such controversy? Does this controversy differ from debates over previous African American-inspired cultural forms—blues, jazz, and rock and roll? Course requirements/assignments each semester include: two short papers (3-4 pp.), a longer paper (7-10 pp.), weekly critical journal entries/response papers that can develop into papers or be related to conference work (except during the week when papers are assigned), in-class presentations/leading discussions (at least once), attending an in-class webinar with students from another institution, a class field trip (and possible fieldwork), and a public final presentation of conference work (at the end of the year).

## First-Year Studies: Filling the Empty Stage: A Journey through Spanish and Latin American Theatre

*Esther Fernández*

This course will explore in depth how Spanish and Latin American Theatre, from the 16th century to the 21st century, has contributed both as literature and as a performance art to a national identity in constant evolution. The course will encourage the discussion of various cultural, social, and political topics – issues of gender, sexuality, race, immigration, repression, violence, religion, etc. However, we will examine these plays not only as written texts but also as playable material meant to live on stage. By closely working with live and taped plays, film adaptations, and class workshops, students will be introduced to some of the basic principles for analyzing performance.

## First-Year Studies: Literature of Laughter in the Western Tradition

*Eric Leveau*

If writers are always trying to provoke a reaction in their readers, then laughter is a clear and explicit response, a powerful proof of a work's impact and validity. At the same time, laughter and its manifestations in the body have always been perceived as a threat to morals, truth, and religion. As a result, there's always been in the Western world the temptation to control laughter and to limit its implications, in particular by theorizing it through various concepts and genres such as comedy,

satire, and parody. Thus, laughter is a very interesting way to approach the question of the fundamental role of the writer and of the status of literature itself in the Western tradition. We will read and discuss masterpieces from Homer to contemporary writers and cover all genres. Authors covered will include Homer, Plato, Aristophanes, Horace, Terence, Erasmus, Shakespeare, Cervantes, Moliere, Swift, Flaubert, Beckett, and Ionesco, among others.

## First-Year Studies: Romantic Poetry and Its Legacies

*Neil Arditi*

In this course, we will be reading and discussing influential poets writing in English during the last two centuries. One of the assumptions of the course is that modern poetry originates in the Romantic era. In the wake of the French Revolution, Blake, Wordsworth, and Coleridge invented a new kind of autobiographical poem that largely internalized the myths they inherited. We will trace the impact of their work on poets from the second generation of Romantics through the modernists, many of whom sought to break with Romanticism. But our most important goal will be to appreciate each poet's—indeed, each poem's—unique contribution to the language. Our understanding of literary and historical trends will emerge from our close, imaginative reading of texts. Authors will include: Blake, Wordsworth, Coleridge, Byron, P. B. Shelley, Keats, Whitman, Dickinson, Tennyson, R. Browning, C. Rossetti, Hardy, Frost, Stevens, Yeats, T. S. Eliot, Hart Crane, and Elizabeth Bishop.

## First-Year Studies: Text and Theatre

*Joseph Lauinger*

This course explores the relation between the play as written text and the play as staged event. More than any other literary form, drama depends upon a specific place and time—a theatre and its audience—for its realization. The words of a play are the fossils of a cultural experience: They provide the decipherable means by which we can reconstruct approximations of the living past. With this goal in mind, we will read and examine texts from ancient Athens and medieval Japan to Elizabethan London and contemporary New York (with many stops in between) in an attempt to understand the range of dramatic possibility and the human necessity of making theatre.

## First Year Studies in Literary Interchange

*William Shullenberger*

This is a course in the give and take of literary traditions. A literary tradition builds up itself out of

interchanges between writers and other writers and between writers and readers. The cultural and imaginative power invested in stories makes literary tradition an imagined place for experimentation with ideas of self and society—for the extension of the sense of self and community beyond the limiting factors that seem to define us and lock us into diminished and conflicted forms of social and historical existence. We will study clusters of books where we can see the dynamics of textual interchange and extension at work, linking “modern” texts with “classics” of earlier times. We will consider the ways in which writers in the last two centuries, particularly writers of color, have established their own creative authority and cultural centrality in part by reading and re-envisioning several of the most powerful stories of western literature: Homer’s *The Iliad*, Dante’s *Inferno*, Shakespeare’s *The Tempest*, Milton’s *Paradise Lost*. The modern writers’ strategies of subversion, appropriation, and transformation will vivify and focus our sense of the still challenging imaginative power of the “classical” texts. These instances of literary interchange should provide us with a way of thinking about literary tradition as liberating, dynamic, and pluralistic.

## Global Images of Asia-Pacific in Late 20th Century

### Una Chung

In recent years, ‘Asian’ cinema has received significant attention and acclaim from audiences worldwide. This course provides historical context and a critical framework for understanding this global renaissance. We will investigate a selection of East Asian, Southeast Asian, and diasporic film, literature, and art, with an emphasis on the avant garde rather than popular culture. We will examine each work in relation to its immediate context, considering issues of authorship/autourship, reception (local and global audiences), censorship, culture industries, and social movements. We will also consider these works in relation to diverse modern national histories, in particular focusing on major political and economic shifts of late 20th century (post-colonialism, post-socialism, neo-liberalism, etc). We will explore the various ways in which writers and filmmakers envision the rapidly changing dimensions of nation, society, and culture in the ‘transition’ from the post-colonial era of nation building toward the rapid advance of global capitalism. Equally important to this engagement with the historical context of art production will be an exploration of language, aesthetics, and philosophy as they deeply concern the artists under discussion. For example: How does the very notion of ‘history’ come to be reformulated through experiments with the film apparatus—the time and speed of film? How does ‘national identity’ fare under the twin auspices of ‘global English’ and the reclaiming of local ‘dialects’ and ‘pidgins’? How are gendered

identities, sexualities, and bodies apprehended and recast by new media? How does ‘nature’ emerge in the encounter of art and technology? What does it mean to write ‘outside the nation’ yet ‘against the global’? We will attempt to comprehend the significance of such artistic endeavors in order to broaden our understanding of the complexities that today fall under the sign of globalization.

## Gloriana: Elizabeth I in Literature and the Arts

### Ann Lauinger

Four hundred years after her death, it is not surprising that Queen Elizabeth has achieved the status of myth. In truth, however, she was already being mythologized during her life: in popular culture, by her courtiers, and not least of all by herself. “The Virgin Queen” was both celebrated and denigrated. She was the uncanny queen of fairies and the wise Biblical judge Deborah; she was the chaste Cynthia, moon goddess and ruler of oceans; she was male and female, a figurative mother to her nation and, some said, a literal mother of bastards. Elizabeth’s 45-year reign was a national work-in-progress; the many representations of Elizabeth that circulated during her life and after offer a window on the continuing negotiations of political power, religious authority, and gender necessitated by the anomaly of her rule. This course presumes no prior study of the period and can serve as an introduction to the culture of Renaissance England. Our mostly 16th-century materials include biography, history, poems and songs, plays and other dramatic entertainments, portraits, and Elizabeth’s letters and speeches. We will draw on a variety of scholarly disciplines in interpreting those materials and working to understand the achievements of, and the challenges to, Elizabeth’s reign.

## Jane Austen and Late Enlightenment Culture

### James Horowitz

This course seeks to contextualize the achievement of Jane Austen (1775-1817) in the literary and intellectual culture of her lifetime and the quarter century before her birth. In addition to most of Austen’s major novels and some of her juvenilia and letters, we will read a broad assortment of writing from the second half of the 18th century, including lyric poetry, drama, historical writing, literary criticism, political philosophy, and prose fiction, including examples of the gothic novel and pre-Austenian courtship fiction. The result, it is hoped, will be an intimate knowledge of Austen’s work and an understanding of how it participated in the defining controversies of her time: debates over literary form and decorum, the place of women in society, the role of the church, the French and American Revolutions, the slave trade, and the burgeoning British Empire. Aside



from Austen, authors may include Samuel Johnson, Edward Gibbon, David Hume, Hannah More, Laurence Sterne, Olaudah Equiano, Fanny Burney, Elizabeth Inchbald, Maria Edgeworth, Edmund Burke, Mary Wollstonecraft, Ann Radcliffe, and William Wordsworth.

## Japanese Women: Writers and Texts *Sayuri I. Oyama*

Japanese women have been both writers and subjects of literature from Murasaki Shibiku's classic *The Tale of Genji* in the early 11th century to contemporary fiction by Yoshimoto Banana and Ogawa Yoko. How has Japanese literature itself been gendered as "female," and how does gender affect the production and reception of writings about women in different historical periods? In this course, we will read writing by and about Japanese women writers from the Heian period (794-1185) to the present. Our readings will include selections from Murasaki Shikibu's *The Tale of Genji*, love poetry by classical poet Izumi Shikibu and modern poet Yosano Akiko, and writings on the "poison woman," the "new woman," the "modern girl," and "contemporary girl" (*shojo*) literature. We will also read critical texts that will help us contextualize the social, historical, political, and literary contexts for their writing. Several films will also complement our readings.

## Literature and Society from the Romantic Period to the Present

### *Daniel Kaiser*

This course attempts to explore some of the relations between literature and social and political issues beginning with the period of Romanticism, when crucial concepts such as "literature" and "culture" took on roughly the meanings they still have for us today. We will study works that examine the connection between questions of literary form, style, and genre and the social, political, and cultural life from which these works emerge. It is hoped that the approach taken in this course will make it possible to explore relationships between literary forms of the period that are usually studied separately—for example, between lyric poetry and the novel, between 19th-century realistic fiction and modernist experimental fiction, and between imaginative or "creative" writing and theoretical and critical writing. Writers to be read include Blake, Dickens, Emily Brontë, Dostoevsky; Melville, Marx; Nietzsche, Wilde, Conrad, Yeats, Mann, Brecht, Benjamin, Adorno, Barthes, Faulkner, Mailer, Fredric Jameson, and Toni Morrison.

## Literature in Translation: Knight, Jester, Lover, Madman: *Don Quixote* and the Age of Empire

### *Isabel de Sena*

Cervantes' hero, Don Quixote, is many things to many people. A madman to his family and close acquaintances, his brain addled by excessive reading of (mostly) chivalric tales, he nevertheless encounters a great many people who, though not essentially in disagreement with that assessment, are more than willing to collaborate and elaborate on his "madness." To himself, he is a knight in shining armor, whose purpose is to defend and protect the poor, the disenfranchised, and, of course, damsels in distress. To others, he is a sorry-looking old fool who might challenge (older) lions into battle. A member of the lesser, impoverished nobility, he seems singularly obtuse to money matters. A lover ever pining for the lady in his thoughts, he is a staunch defender of a woman's right to her own choices. Accompanied by his rotund sidekick, Sancho Panza, Don Quixote weaves a luminous path through the latter part of a period most appropriately called the Golden Age of Spanish literature. This is a hilarious, wise, complex text that seems to embrace every genre—the picaresque and the pastoral novel were invented in Spain in the 16th century—yet belongs to none of them. It is both parody at times and always something utterly novel. To enhance this rich tapestry, a series of complementary texts and excerpts will be read. We will consider issues from intertextuality to platonic conceptions of love, what Renaissance and Baroque mean, the emergence and impact of a print culture, how the world expanded but man's confidence withered, and meditate on youth, wisdom, justice, good government, and (old) age. What we shall not forget, ever, is that this is also a text made of many pleasures.

*Open to any interested student.*

## Literature in Translation: "Borrachita me voy": Mexico at the Crossroads

### *Isabel de Sena*

This year marks the centenary of the uprising led by Emiliano Zapata (1909) in Chiapas, and with it the real beginning of the Mexican Revolution. As a consequence, Mexico becomes the source of endless fascination and locus for enormous political, social, and cultural ferment of truly international dimensions. Over roughly four decades, political upheavals are threaded with the artists and intellectuals who cross paths there and, in various ways, affect the landscape: John Reed, Trotsky, Neruda, Tina Modotti, Edward Weston, Sergei Eisenstein, Luis Buñuel, and the many exiles from the Spanish Civil War, Carrington, Antonin Artaud, Che

Guevara, Fidel Castro, etc. Mexican artists and writers also travel abroad—Frida Kahlo, Diego Rivera, Carlos Fuentes, Octavio Paz—and themselves become towering figures beyond Mexico's borders. Others still are most “universal” when they are most “Mexican,” such as Juan Rufo, while José Vasconcelos, who created a national system of education, proposes a “cosmic race” with Mexico at its center. We will look at the literature, visual arts, and film of this period in the context of the inter/national flux, consider what modernity is, ponder different ways in which literature and the arts intervene in the production of culture. Students who would like to explore Mexico or Latin America beyond the proposed timeline in conference projects are more than welcome. Taught in English.

## Modernism and Fiction

### Daniel Kaiser

This course will pick up the history of prose fiction roughly at the point when the novel starts to become a self-conscious and problematic literary form in Flaubert, James, and Conrad. From these writers, we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course, we will consider the question of what is now called “postmodernism,” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon) and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings of both experimental narrative techniques and theories of fiction.

*Sophomores and above with at least a year of literature or philosophy.*

## Modern Japanese Literature

### Sayuri I. Oyama

This course is an introduction to Japanese literature spanning the 20th century. We will move chronologically to consider how writers represented Japanese modernity in its varied forms. As Japan's borders shifted dramatically from pre-war and wartime imperialism to post-war occupation, its writers radically scrutinized the meanings of Japanese collective and individual identities. We will examine different tensions evident in writings, ranging from a critique of “backward” social caste ideology in Shimazaki Toson's *The Broken Commandment* to a mockery of Japan's idolization of Western culture in Tanizaki Jun'ichiro's *Naomi* and the moral imperative of the writer as atomic bomb survivor and witness in Ota Yoko's *City of Corpses*. We will carefully and critically read these major writers and examine how they questioned the connections between place, history, memory, and identity. Other

writers we will read include Natsume Soseki, Akutagawa Ryunosuke, Kawabata Yasunari, Mishima Yukio, Enchi Fumiko, Oe Kenzaburo, Abe Kobo, Nakagami Kenji, and Murakami Haruki.

## Mother/in Black Lit. Traditions

### Alwin A. D. Jones

The interests of this year-long seminar build on the productivity and excitement of recent scholarship in both African American and African Caribbean diasporic studies regarding the role of the “mother figure” in black diasporic literature, culture and “thought.” The following central question will guide our study: How does each writer engage the maternal within his or her given historical contexts? We will begin our study with writings from the 18th century and work our way up to discussions of black maternity in the contemporary imaginary. Therefore, we will explore (among other issues) what role “African” and/or black maternity plays within these literary reproductions given its (black motherhood) contested space within (and beyond) the cultural, political, and legal history of slavery as philosophy and practice. We will examine the discourse surrounding formations such as the “slave mother,” “mother of a/the race” or “race mother,” “mammy” and “black nanny,” “welfare queen,” “single mother,” “black matriarch,” “black queen/goddess,” etc. We will study the material using an interdisciplinary approach, which has been and remains central to African American and Caribbean Studies, while examining these maternal tropes through fiction, nonfiction, “life writing,” poetry, music, performance art, popular culture, cultural studies, race theory, etc. Authors whose work we might investigate include, but are not limited to, Olaudah Equiano, Mary Prince, Martin Delaney, Claude McKay, Louise Bennett, Audre Lorde, Alice Walker, Paule Marshall, Saul Williams, Kamau Brathwaite, Toni Morrison, Jamaica Kincaid, Michelle Cliff, Langston Hughes, Zora Neal Hurston, Nella Larsen, Linton Kwesi Johnson, Octavia Butler, Aime Cesaire, Patricia Hill Collins, Hortense Spillers, Deborah McDowell, and others.

*Juniors and seniors; sophomores with permission of the instructor.*

## Shakespeare Off-Stage: Narrative and Lyric Poems

### Ann Lauinger

When we read Shakespeare's non-dramatic poems (*Venus and Adonis*, *The Rape of Lucrece*, *The Phoenix and the Turtle*, *Sonnets*, *A Lover's Complaint*) we want both to respond as 21st-century people to the thought, feeling, and construction of the poems and also to discover how 16th- and 17th-century readers might have understood them. Accordingly, our reading of Shakespeare will

include consideration of the original circumstances in which the poems appeared and circulated, as well as some of the different approaches to them in present-day literary criticism. We will also read Shakespeare's contemporaries, poets such as Marlowe, Chapman, Sidney, Spenser, and Daniel. Their work established the fashion for the sonnet sequence and the Ovidian narrative, genres to which Shakespeare's poetry belongs, but which it also transforms and transcends.

*Sophomores and above.*

## Studies in the 19th-Century Novel *Ilja Wachs*

This course entails an intensive and close textual encounter with the novelistic worlds of the 19th-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the 19th-century novels that we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' works between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Sophomores and above.*

## The 19th-Century Russian Novel *Melissa Frazier*

Henry James called them "baggy monsters"; for the Vicomte de Vogüé they were not *romans*, but *russ-ans*. This course will argue that the Russian novel is marked, above all, by its persistent posing of the question of form. We will begin with Bakhtin's theory of the novel and also with Tolstoy's essay "A Few Words About War and Peace," which claims that *War and Peace* is not a novel but only the latest in a long line of 19th-century Russian non-novels, including Pushkin's *Eugene Onegin*, Gogol's *Dead Souls* and Dostoevsky's *House of the Dead*. We will read all these works and more as we attempt to answer the double question that Tolstoy raises—not just what is the "novel" but also what do we mean by "Russia."

## The Age of Augustus

### *Emily Katz Anhalt*

This course will explore the literature, history, and politics of the early Roman Empire. Closely examining works of Vergil, Horace, Tibullus, Propertius, Ovid, and Livy, we will assess the extraordinary flowering of Roman culture under Rome's first emperor. We will examine the emergence of a distinctively Roman *humanitas* that still exerts an influence on the modern world. The course will be taught in translation.

*At the discretion of the instructor, qualified students may enroll in the course as Intermediate or Advanced Latin and read selected texts in the original Latin in their conference work.*

## The Age of Caesar

### *Emily Katz Anhalt*

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 B.C.E.) to the death of Caesar (44 B.C.E.) Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the centralization of authority in the hands of one individual and assess the relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in translation.

*At the discretion of the instructor, qualified students may enroll in the course as Intermediate or Advanced Latin and read selected texts in the original Latin in their conference work.*

## The Grammar of Narrative: Issues in the Analysis of Fiction

### *Angela Moger*

The hospital chart and the police report of the traffic accident have narrative properties; however, an eight-year-old could distinguish between these chronologies and a *story*. What, indeed, makes a narrative sequence a story? This question provokes a second question concerning the many forms and devices—the range of possibilities, or "grammar"—exploited by the narrative artist in pursuit of some kind of meaning. That is, fiction is doubly beguiling. Initial infatuation engenders a second level of enticement: the desire to grasp its manner of working its wiles. To move beyond description/paraphrase to active analysis of fiction, one must develop an explicit inventory of the major features that condition its creation and reception—a poetics of narrative. Thus, we will probe issues such as point of view, the representation of temporality, rhetorical figures, indirect discourse, and its relation to the classical opposition of mimesis and diegesis.

Enlightenment on these matters will be drawn from significant writers (e.g., Hawthorne, Cather, Nabokov) and theorists (e.g., Aristotle, James, Lucacs). While this is not a survey course—particular “problems,” rather than a chronology of major books, will be the focus—the historical context of given issues and works will be constantly underscored. As Adorno has admonished, an exclusively formalist analysis doesn’t even grasp the work in formal terms.

## The Greco-Roman World: Its Origins, Crises, Turning-Points, and Final Transformations

**Samuel B. Seigle**

This yearlong course invites the serious student to penetrate the tides of time in order to uncover what really lies behind the making of ancient Greece and Rome from their earliest times to their final transformations. The aimed-for result is a more deeply informed understanding of their direct contribution to us; namely, the classical tradition that still shapes our thinking and exercises our imagination. The methodologies employed will be derived as much from the fields of anthropology and sociology as from those of political science, economics, archaeology, and religious studies; and the particular topics pursued will be set through joint decision by class members and the teacher but anchored always in the reality of what these two gifted peoples experienced—or believed to be their experience. To further this goal, all conferences will be in small groups; and all papers will be written as joint productions rather than as individual conclusions. A model for this procedure will be established in the first two weeks of the fall semester through the class’s multi-disciplinary reading, in translation, of important selections from Homer’s *Iliad*.

*Sophomores and above. Previous knowledge or current learning of classical Greek or Latin is neither required nor preferred.*

## The Literature of Fact: The Nonfiction Essay

**Nicolaus Mills**

In the 1973 introduction to his anthology, *The New Journalism*, Tom Wolfe wrote, “In the early 1960s, a curious new notion, just hot enough to inflame the ego, had begun to intrude into the tiny confines of the features statusphere. The discovery, modest at first, humble, in fact, deferential, you might say, was that it just might be possible to write journalism that would read like a novel.” Wolfe then went on to say, “Not even the journalists who pioneered in this direction doubted for a moment that the novelist was the reigning literary artist, now and forever. All they were asking for was the privilege of dressing up like him.” Wolfe’s history may be

off slightly. One can see the kind of nonfiction writing he describes as far back as William Hazlitt’s early essays; and in the 1930s and 1940s, George Orwell and James Agee were practicing the new journalism. But Wolfe’s overall claim is on target. Since the early 1960s, the nonfiction essay has flourished; and it has flourished by showing that the techniques of fiction and the traditional essay can be combined with great effectiveness. The aim of this course is to produce nonfiction as lively as fiction. This emphasis on writing technique should not, however, be taken to mean that this is a course in what is so often called “creative nonfiction.” While personal essays will be part of the work students do, this is not a course in self-exploration or covert autobiography. Students will take on specific assignments and be expected to report accurately on what they discover. The subtitle for this course might well be “the literature of fact.” The course will begin by emphasizing writing technique and the importance of rewriting and then place an increasingly heavy focus on research. Among the writers studied will be Tom Wolfe, John McPhee, Henry Louis Gates, Joan Didion, and Maxine Hong Kingston.

*Sophomores and above. Students interested in the course must bring a sample of their writing to the interview. If admitted to the course, they should not be taking another writing course.*

## Theories and Forms of Comedies

**Fredric Smoler**

Comedy is a startlingly various form, and it operates with a variety of logics: It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes—from philosophical comedy to modern film—and examine a few theories of comedy. A tentative reading list for the first semester includes a Platonic dialogue (the *Protagoras*), Aristophanes, Plautus, Juvenal, Lucian, Shakespeare, Molière, some Restoration comedy, and Fielding. In the second semester, we may read Jane Austen, Stendhal, Dickens, Mark Twain, Oscar Wilde, Kingsley Amis, Philip Roth, and Tom Stoppard; we will also look at film and cartoons. Both semesters’ reading lists are subject to revision.

## The Poetics and Politics of Translation

**Bella Brodzki**

Translation is the process by which meanings are conveyed within the same language, as well as across different languages, cultures, forms, genres, and modes. The point of departure of this course is that all interpretive acts are acts of translation, that the very medium that makes translation possible—language

itself—is already a translation. Because difference, “otherness,” or foreignness is a property of language, of every language, perhaps some of the most interesting problems that we will address revolve around the notion of “the untranslatable.” What is it that escapes, resists, or gets inevitably lost in translation? Put otherwise, how do we understand the distinction between literal and figurative language, and what underlies our assumption about the nature of the relationship between the authenticity of the original text or utterance and the derivative character of its translation(s)? Although translation is certainly poetics, it is also the imperfect and yet necessary basis for all cultural exchange. As subjects in a multicultural, multilingual, and intertextual universe, all of us “live in translation,” but we occupy that space differently, depending on the status of our language(s) in changing historical, political, and geographic contexts. How has the history of translation theory and practice been inflected by colonialism and post-colonialism? Our readings will alternate between the work of theorists and critics who have shaped translation studies in the 19th and 20th centuries—Goethe, Nietzsche, Benjamin, Nabokov, Paz, Steiner, and Derrida, among others—and literary texts that thematize or enact the process of translation, beginning with Genesis and the Tower of Babel. In addition, a workshop component to this course, involving visiting members of the foreign-language faculty and other practitioners of translation, will engage students directly in the challenges of translating.

*Students must demonstrate proficiency in a language other than English; previous study of literature is also required.*

## The Two World Wars of the 20th Century: History and Literature

**Fredric Smoler**

This course will examine World War I and World War II, two vast and savage armed conflicts that shaped the 20th century. We shall spend a year studying these two wars and some of the literature that they produced for two reasons: These wars were among the decisive shaping forces of our civilization; and war is intrinsically, if horrifically, fascinating, calling forth some of the best, as well as much of the worst, in human beings. World War I, generally understood as the ghastly collision of the Industrial Revolution with a nationalist state system, ended with the destruction of three empires. It produced new and starkly violent regimes, preeminently Communist Russia, Nazi Germany, and Fascist Italy; and it produced an immensely influential antiwar literary response, which has shaped politics down to our own day. World War II destroyed two of these polities and gave a long lease on life to the third of them. It inaugurated the Cold War that dominated world politics for most of the latter half of the 20th century. It doomed the European imperialism that had formally subjected

almost the whole of the non-European world over the preceding centuries. And it produced the modern United States as the world's first hyperpower. These wars, which made our political and cultural world and shattered its predecessor, are thus profoundly worth our understanding. The course will begin by describing the world destroyed by World War I and then assess the causes, courses, literature, and consequences of both world wars. We shall examine the experience of war for individuals, states, economies, and societies. These wars transformed everything they touched, and they touched everything. We shall look at them through the various optics of political history, literature, film, economic history, military history, cultural history, and social history.

## Urban Modernism: The Harlem Renaissance, The Jazz Age, and Beyond

**Elizabeth Schmidt**

This course will consider the various ways that Manhattan's “culture of congestion” (Rem Koolhaas) fostered innovation in literature and the arts in the 1920s, when works by Harlem Renaissance and the Jazz Age artists reflected urban conditions such as density, communality, spontaneity, and alienation. We will read Black Modernism and the Modernism of European origin as parallel and related movements. Several central questions will frame our discussion of literature from 1920 to 1934; among them: Is there an urban poetics—a particular mix of tempo, dialect, and imagery—connecting the writing from this period to the streets, subways, and music clubs of Harlem and Greenwich Village? What is the relationship between 1920s urbanism and transgressing boundaries of genre, race, gender, and sexual orientation? How did the city's mythic sense of freedom and spectacle fuel nostalgia for a rural past in the American South, the West Indies, or in Africa? Are representations of urban freedom at all related to New England's more pastoral, transcendental representations of freedom of the self in an American wilderness? What is the lasting impact of a creative boom that ends in catastrophic economic depression? Did this boom effect social change and writing about race relations throughout the United States and Europe? Literary writers will include Nella Larsen, Jean Toomer, Eugene O'Neill, Djuna Barnes, F. Scott Fitzgerald, Langston Hughes, Zora Neale Hurston, Dorothy Parker, ee cummings, Claude McKay, Edna St. Vincent Millay, and Helene Johnson. We will also read urban critics ranging from Jane Jacobs and E.B. White to Rem Koolhaas and Maria Balshaw. Visual art, music, and film will accompany readings, and there will be several class field trips to Manhattan. We will conclude with contemporary writers and artists: Caryl Phillips, Kevin Young, Alvin Ailey, Danzy Senna, Jean-Michel Basquiat, and Kara Walker, among others.

## 2010-2011

### After Eve: Medieval Women

**Ann Lauinger**  
*Intermediate—Fall*

It all began with Eve, so that's where we start: with Genesis and the elaboration of Eve and the Virgin Mary as the central female figures of medieval belief. We will go on to read texts both by and about women from the earliest years of the Middle Ages up to the 15<sup>th</sup> century in order to explore the many roles that women played in medieval culture. Misogyny and adoration will be attitudes familiar to anyone who has even a cursory acquaintance with the Middle Ages. But any account of medieval women should also include norm-defiers such as the Valkyries of Norse legend, the professional writer Christine de Pizan, the cross-dressed St. Joan of Arc, and various female experts on love-fleshly, courtly, and mystical. These and additional figures from the period will form the focus of the course, with contexts for our texts provided by readings in history and both cultural and literary criticism. No previous knowledge of the medieval period is necessary, though it is welcome. Conference work may be undertaken either in subjects broadly related to the course or in a quite unrelated topic, depending on the student's interests and needs.

*Open to sophomores and above.*

### American Masterworks

**Nicolaus Mills**  
*Open—Year*

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again, America's best writers have reenacted the American Revolution, changing the focus of their rebellion but not the spirit. In rebelling against religious orthodoxy, slavery, the market economy, and the relegation of women to second-class citizens, America's prose writers have produced a tradition at odds with official culture but internally consistent. This course will focus on that tradition primarily in terms of 19th-century masterworks by Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, and Henry James. We will end with a reading of F. Scott Fitzgerald's *The Great Gatsby*. Students will begin their conference by putting the classic American novel in perspective by looking at classic 19th-century British fiction.

*Open to any interested student.*

### An Introduction to Shakespeare

**Daniel Kaiser**  
*Open—Fall*

Over the centuries, Shakespeare's plays have moved from being primarily scripts for actors to being literary works read by a large middle-class public to being texts for study in the academy. We will consider the ways in which this perennial classic is reinvented as our contemporary, as well as the radical differences between the Shakespearean imagination of social life, erotic life, and the nature of the self and our own. The plays studied will include examples of Shakespeare's four main genres—comedy, history, tragedy, and romance. Occasionally, we will also read critical essays that connect Shakespeare to issues in contemporary literary and cultural theory.

*Open to any interested student. Some previous work in literature or philosophy is desirable.*

### Blood, Tears, and Laughter: The Politics and Poetics of Stuart Drama

**William Shullenberger**  
*Open—Spring*

To act: a political commitment or a theatrical gesture? In 17th-century England, as now, distinctions between political and theatrical spheres were hard to draw. Early in the century, Shakespeare and his contemporary playwrights created a self-reflexive, experimental, ironic, taboo-breaking style of dramaturgy and poetic language to trace the psychology and resilience of characters and communities who could no longer act on the basis of timeless old truths to hold their inner and outer worlds together. When parliamentary forces gained control of London in the early stages of the mid-century Civil War (1642-49), they closed the theatres as centers of both decadence and dissidence. But they also staged the most spectacular and consequential theatrical event of the century in the trial and public execution of Charles I (1649), a king who had believed that he ruled by divine right and had, himself, used theatre, in the genre of the court masque, to press his claim. In 1660, Charles II restored the Stuart line to the throne of England and brought a different kind of theatre with him. Witty, urbane, continentally inflected, it participated in the new conservative and skeptical settlement of political and religious power by representing and stabilizing the values shared by the ruling class. Then there is Milton, who wrote dramas in both the early and the late periods of Stuart drama and provided radical critiques of their subjects, their structures, and their insular, courtly politics. This course will offer a close reading of diverse dramatic texts of the Stuart periods and discover, thereby, a great deal about the explosive culture and politics of the early modern period in England.

*Open to any interested student.*

## Contemporary African Literatures: Bodies & Questions of Power

Alwin A. D. Jones

*Open—Year*

This course will introduce students to the rich literary traditions that are grouped under “African Literature,” focusing particularly on the aesthetic, political, thematic, and cultural representations in several genres that include drama, fiction, film, music, nonfiction, and poetry. We will examine the rich contexts of African literary production and their diversity in terms of language, thematic, and formal preoccupations. Engaging the works of writers such as Ngugi wa Thiong'o, Bessie Head, Nadine Gordimer, Yvonne Vera, Sembene Ousman, Chimamanda Adiche, Wole Soyinka, Ama Ata Aidoo, Okot p'Bitek, Alex La Guma, and others, we will explore questions such as: How is it that most of what is known as “African Literature,” both within African itself and outside, is originally written in European languages? That is one of many important critical questions posed by the recent collection edited by scholar Teju Olaniyan and Ato Quayson, titled, *African Literature: An Anthology of Criticism and Theory*, which forms our critical/theoretical base during our course of study. Therefore, we will explore themes of orality and literacy; national liberation and nation (re)building; gender, race and sexuality; migration, globalization, queer identity, and postcoloniality—alongside questions regarding the function of the writer and writing in the various spaces. What does it mean to be an “African Woman Writer”? What thematic and formal shifts occur within the works of writers such as Ngugi, who engage the colonial, postcolonial, and post-independence moments? What shifts occur in works of more contemporary writers such as Adiche, who offers that she works against contemporary engagements of the “single story,” which still stereotypically casts Africa as a “dark continent”? We will also explore the implications of the international exchange of “Nollywood,” which is consumed by Nigerians and Africans living on the continent, as well as by those in diaspora, and which has become a popular part of programming in nations in the Caribbean. Lastly, we will explore the impact the works of Fela Kuti and other musicians have had on national and international politics and on the cultural expressions of contemporary artists more familiarly aligned with Hip Hop and reggae.

*Open to any interested student.*

## Culture Wars: Literature and the Politics of Culture Since the Late 19th Century

Daniel Kaiser

*Open—Spring*

The current controversies over multiculturalism and the attacks on the literary canon and on the idea of high culture itself suggest that this may be a good moment to examine how the ideologies of culture currently in question have been shaped over the last century. We will begin with the late 19th century, when what we think of as modernist conceptions of the unique social role of imaginative writing and of aesthetic experience generally begin to take shape, and continue through to the “culture wars” of the 1980s. Some of the course reading will be in fiction, poetry, and drama that can be read as offering, in themselves, theories of cultural politics; these writers will include Flaubert, James, Mann, Brecht, Yeats, Eliot, Pynchon, and Morrison. Theorists of the relations among art, society, and politics will range from the Victorians and “Decadents” (Arnold, Wilde) to late Romanticism (Nietzsche, Wagner) to Marxist cultural theory (Benjamin, Adorno) to poststructuralism (Barthes, Derrida) to recent American theorists of gender and ethnicity.

*Open to any interested student. Some previous work in literature or philosophy is desirable.*

## Fantastic Gallery: 20th-Century Latin American Short Fiction

Maria Negroni

*Open—Fall*

Gothic stories, usually linked in people's imagination to B-movies and best sellers of all times (*Dracula*, *The Phantom of the Opera*, *The Golem*, *Frankenstein*, Edgar A. Poe's short stories, *Carmilla*, *The Castle of Otranto*, *20,000 Leagues Under the Sea*, *The Portrait of Dorian Gray*, *Rapaccini's Daughter*, *Aliens*), are all, despite their intense individuality, unending variations on a single subject—mainly the relationship of sexuality (the body, the material), art, and Death. Accordingly, the scenarios where these Gothic sagas take place are solitary and archaic places: castles, rundown mansions, and the like. As if a sublime geography and scenery, subdued by awe and despair, were crucial for the display of emotions—that is, for the apparition of the unconscious, the hidden otherness of “evil.” Gothic “monsters,” on the other hand, constitute a strange gallery of unwanted and/or orphaned characters, usually artists fixated on desire and sexual fears. In this course, we will explore both the North American and the European “classics” through literary texts and films and then concentrate on the wonderful contributions of Latin American writers to the Gothic “canon,” while drawing a possible portrait of the artist/poet as a deprived child who obsessively

yearns for the Impossible and, in so doing, becomes an intruder into the sexual politics of the symbolic. In other words, we will use Gothic literature to discuss Aesthetics, mainly the relation between beauty and mourning, loss and desire, death and forbidden drives. Mandatory film screenings will be part of this course. (In English.)

*Open to any interested student.*

## First Year Studies: Love, Desire and Death in Literature

**Roland Dollinger**

FYS

In the history of Western literature, from classical antiquity to the present, probably no other theme has fascinated both authors and readers of literary texts more than the theme of love and desire. This seminar explores several important texts, ranging from antiquity to the 20th century, that offer us intriguing insights into the fate of love and desire. We will analyze Plato's famous texts on *Eros*, the *Symposium*, and excerpts from his *Phaedrus*; study some of Ovid's famous couples from his *Metamorphoses*; read King Solomon's love song and explore Christian notions of love or *agape*. The medieval *Letters of Abelard and Heloise* tells us much about the religious conflict between human desire and spiritual love. Interpreting the legendary story of *Tristan and Iseult* will teach us something about the tensions between marriage and romantic love that continue to fascinate Western writers to this day. The fate of Lancelot and Perceval will introduce us to the concept of courtly love in the Arthurian Romances of Chrétien de Troyes. Shakespeare's play *Titulus and Cressida* and his comedy *A Midsummer's Night Dream* show us the great bard as a philosopher of love who is questioning idealized notions of love and romance. We will continue our journey through the history of love by studying the struggle between rationality and feeling, virtue and desire in Goethe's *The Sufferings of Young Werther*; the painfully romantic relationship between the two main characters in Emily Bronte's *Wuthering Heights*; the very modern links between unfulfilled emotional longings, popular culture, and shopping sprees in Flaubert's *Madame Bovary*; the theme of female adultery in Kate Chopin's *The Awakening*; and some Freudian and Jungian notions of how we choose our objects of desire. While we will continue to deal with the theme of love and desire in the spring semester by examining novels such as Thomas Mann's *Death in Venice*, D. H. Lawrence's *Lady Chatterley's Lover*, the infamous *Story of O*, Marguerite Duras's *The Lover*, Garcia Márquez's *Love in the Time of Cholera*, and Nicole Krauss's *History of Love*, we will also investigate more thoroughly the relationships between love and desire and death that have accompanied our texts from the very beginning. In order to do so, we will become familiar with some of the

key concepts of "existentialism" and ask ourselves which role the idea of love plays in texts such as Tolstoy's *Death of Ivan Ilych* and Dostoevsky's *Crime and Punishment*. We will further explore this theme in some classic films such as Kurosawa's *Ikuru* and Mendes's *Revolutionary Road*

## First Year Studies: "Amid the Tears and Laughter: The Political Art of Ancient Greek Tragedy and Comedy"

**Emily Katz Anhalt**

FYS

Two thousand five hundred years ago, the Greeks began a 200-year experiment in democratic government. Considerably less democratic than modern American democracy, the Athenian democracy was also considerably more democratic. Like other political systems throughout the world and throughout history (up until only very recently), the Athenian democracy excluded women, slaves, and foreigners from political participation. And yet, at the same time, it exemplified the ideals and effects of direct democracy. Many of the issues that Athenian society confronted during the 5th-century BCE remain powerful questions in our own time: How do you create and maintain an egalitarian society? How do you encourage individual achievement and combine that with fairness? How do you foster individual ambition and accomplishment in the service of (rather than at the expense of) the community? How do you reconcile the ethical demands of democracy with the political necessities of foreign policy? What is the function of "entertainment" in a democratic society? This course will examine how Athenian tragedy and comedy helped Athenians to make the transition from an aristocratic to a democratic society. We will consider how these plays transmitted, challenged, and shaped Athenian values throughout the 5th-century BCE. In addition, we will explore the implications and insights that Athenian tragedies and comedies still offer 21st-century audiences. Students will read works of Aeschylus, Sophocles, Euripides, Aristophanes, and Aristotle in translation.

## First-Year Studies in Literature: Four Poets

**Ann Lauinger**

FYS

At the heart of this course are four poets—Ovid (43 BCE–17 CE), Alexander Pope (1688–1744), Wordsworth (1770–1850), and T.S. Eliot (1888–1965)—poets that we label, respectively, classical, neo-classical, romantic, and modernist. These four poets exerted an enormous influence, bequeathing a complex inheritance of subjects and styles to which later writers responded in all sorts of ways. Reading these four key poets, we will



sketch out the divergent intellectual and cultural worlds that they and their poems both inhabited and shaped. Through close reading and consistent attention to language and technique, we also aim to enlarge our sense of what a poem can mean and be for us, as readers, literary critics, poets-or as all three. In addition to our main four poets, we will read the work of a variety of others, ranging from the medieval Chaucer to the contemporary Louise Glück, so that we can discover how they engaged these forebears: what they loved, what they stole, what they rejected, and how their poetry can live more fully for us if we read by the light of those who preceded them.

## Forms of Comedy

**Fredric Smoler**

*Intermediate—Year*

Comedy is a startlingly various form that operates with a variety of logics. It can be politically conservative or starkly radical, savage or gentle, optimistic or despairing. In this course, we will explore some comic modes, from philosophical comedy to modern film, and examine a few theories of comedy. The tentative reading list includes a Platonic dialogue (the *Protagoras*), Aristophanes' *Old Comedy*, Plautus' *New Comedy*, Roman satire, Shakespeare, Molière, Fielding, Sterne, Jane Austen, Stendhal, Dickens, Mark Twain, Ambrose Bierce, Oscar Wilde, P. G. Wodehouse, Kingsley Amis, Joseph Heller, David Lodge, Philip Roth, and Tom Stoppard—along with some literary theory and philosophy, cartoons, and film. We may also read Rabelais and/or Cervantes. This reading list is subject to revision.

*Intermediate. Open to sophomores and above.*

## Ghosts, Monsters, and the Supernatural in Japanese Fiction

**Sayuri I. Oyama**

*Open—Spring*

In this course, we will read translations of Japanese stories ranging from the ninth century to the present that feature ghosts, monsters, and other supernatural elements. We will explore various ways of examining Japanese fiction of the supernatural. For example, how do Edo period (1600-1867) tales of the strange and mysterious (*kaidan*) link urban centers with the countryside? What is the relationship between orally transmitted tales and written texts? We will consider both literary and psychoanalytical theories to help us analyze the boundaries between life and death, human and nonhuman, female and male, and the limits of time and space in these narratives. Readings include works by Ueda Akinari, Izumi Kyo-ka, Lafcadio Hearn, Akutagawa Ryu\_nosuke, Edogawa Rampo, Enchi

Fumiko, Abe Kobo, Murakami Haruki, among others. Several Japanese films will complement our reading of these texts.

*Open to any interested student.*

## Giles Deleuze and the Composition of Living

**Una Chung**

*Intermediate—Fall*

"Perhaps, one day, this century will be known as Deleuzian," said Michel Foucault in 1970. This course explores the thought of Gilles Deleuze and the significance of his work for an understanding of life today. Deleuze rethinks concepts of agency, collectivity, ecology, creativity, desire, art, and life. Marx once criticized philosophers for merely interpreting the world when the point was to change it. Deleuze's philosophy meets this challenge in the context of transformations in the post-1960s world. For Deleuze, ethics and politics are not grounded in the identity of individual entities; rather, his emphasis is on processes of differentiation and self-differentiation. Thus, in a sense, it is less a matter of what we will *do* than what we will *become*—and becoming is about affect, emotion, feeling, sensation, movement, passage of time, life. Deleuze's approach to art, writing, and film does not treat these as objects or expressions of the individual's subjective intention but, rather, as integral to an individual life—or more precisely to the individuation of singular life. As Deleuze says, it may be that what the West needs today is a "grain of Zen"—"grain" suggesting not a token amount but the granularity (or molecularity) of an idea that can traverse and overflow the fixed borders of our belief in the individual (the type of individualism at the heart of neoliberalism and global capitalism).

*Intermediate. Open to sophomores and above.*

## Global Feminisms

**Una Chung**

*Lecture, Open—Year*

This course covers a diverse range of feminist thought and explores the relationship of feminism to literature, art, visual culture, and science and technology studies. The course begins in the mid-20th century with Simone de Beauvoir's *Second Sex* (1949) and ends in the current decade with Luciana Parisi's *Abstract Sex* (2004) and M. Jacqui Alexander's *Pedagogies of Crossing* (2006). We will examine how "sex" and "gender" became critical categories of thought in relation to Marxism, psychoanalysis, critical race theory, postcolonialism, and globalization. In particular, we will be attentive to the complex ways in which feminists have both led critiques against the state and participated in nationalist, ethnic/cultural nationalist, and revolutionary movements. Additionally, we will investigate how feminists have

uncovered sexual politics within artistic and representational practices, as well as proposed innovations in artistic form as a response to the provocations of feminist thought.

*Open to any interested student.*

## Green Romanticism Literature

**Fiona Wilson**

*Open—Spring*

The British Romantic movement, it has been said, produced the first “full-fledged ecological writers in the Western literary tradition.” To make this claim, however, is to provoke a host of volatile questions. What exactly did Romantics mean by “Nature”? What were the aesthetic, scientific, and political implications of so-called Green Romanticism? Most provocatively, is modern environmental thought a continuation of Green Romanticism—or a necessary reaction against it? This course considers such issues through the prism of late 18th- and early 19th-century British literature, with additional forays into contemporary art and scientific writing, as well as American responses. Possible areas of discussion may include the following: leveling politics, landscape design, Romantic idealism, colonial exploration and exploitation, astronomy and the visionary imagination, “peasant poetry,” vegetarianism, the sex life of plants, breastfeeding, ballooning, deism, sublime longings, organic form, and the republic of nature—with works by Edmund Burke, William Gilpin, Dorothy and William Wordsworth, John Clare, Percy and Mary Shelley, James Cook, Joseph Banks, John Keats, and others.

*Open to any interested student.*

## Hail Wedded Love: Courtship and Marriage from Milton to Austen

**James Horowitz**

*Open—Fall*

This course will examine changing representations of courtship, romantic love, and marriage in England from the 1650s to the 1800s, an era that introduced modern understandings of sexual consent, women's rights, and marital contentment. Students will sample poetry, drama, prose fiction, and historical, philosophical, and instructional writing about conjugal relations from the period. Authors may include John Milton (excerpts from *Paradise Lost* and one of his divorce tracts), Aphra Behn, William Congreve, John Locke, Mary Astell, Alexander Pope, Anne Finch, Eliza Haywood, Samuel Richardson, David Hume, Frances Burney, Richard Brinsley Sheridan, Mary Wollstonecraft, and Jane Austen (probably *Pride and Prejudice*). Some consideration will also be given to earlier writing on love and marriage (Plato, Ovid, St. Paul, Petrarch,

Shakespeare) and to films that reflect the legacy of the authors we'll be reading (the screwball comedies of Preston Sturges and Howard Hawks).

*Open to any interested student.*

## History Plays

**Fredric Smoler**

*Open—Year*

Some of the greatest dramatic literature is set in an era preceding its composition. This is always true of a form of dramatic literature that we usually call by a different name (Plato's dialogues); but it is also true of some of the most celebrated drama, plays that we identify with the core of the Western theatrical tradition—for example, much of Greek tragedy; and it is very famously true of some of the greatest work by Shakespeare, Schiller, and Corneille. Some of the best contemporary playwrights also set some of their work in the past: Tom Stoppard's *Travesties*, *Arcadia*, *The Invention of Love*, and *The Coast of Utopia* are all, in one or another sense, history plays. Setting a play in the past can create and exploit dramatic irony (the audience knows the history to come; the protagonists usually cannot), but there is no single reason for setting a play in the past. For some playwrights, history provided the grandest kind of spectacle, a site of splendid and terrible (hence, dramatic) events. Their treatment of the past may not depict it as radically discontinuous with the present or necessarily different in kind. Other playwrights may make the past setting little more than an allegory of the present; Shaw's *Caesar and Cleopatra* (1898), for example, seems to be a celebration of Victorian liberal imperialism. The playwright may set work in the past as part of an urgent analysis of the origins of his own situation: Michael Frayn's best play, *Benefactors*, was written in 1984 but set in the late 1960s and attempts to locate the causes of the then-recent collapse of political liberalism—seeking in history an answer that could be found only there. But another of Frayn's plays with a historical setting, *Copenhagen*, does not necessarily focus on something irretrievably past; rather, its interests may be concentrated on a living problem of undiminished urgency. Peter Weiss's *Marat/Sade*, arguably the most successful work of 1960s political theatre, was a history play focused on what then seemed the explicit and unbreakable link between late 18th-century politics and the politics of the present. A recent play by Alan Bennett, *The History Boys*, seeks to illuminate something about the political present by examining a changing fashion in the teaching of history. In this course, we will read a number of works of dramatic literature—all of them, in one sense or another, history plays written for various purposes and of generally very high quality. We shall also look at some other kinds of literature set in the past, some of it the variety of science fiction called alternate history—another way of playing

with history. We may or may not discover anything common to all history plays, but we will read some good books.

*Open to any interested student.*

## Jorge Luis Borges

**Maria Negroni**

*Open—Spring*

Argentine writer Jorge Luis Borges (1899-1986) is, undoubtedly, one of the major figures of 20th-century world literature. His stunning work includes poetry, fiction, and nonfiction and is imbued with philosophical thoughts and haunting ideas. Although he is usually perceived as an “intellectual” writer (who constantly proposes mathematical games and challenges to the mind), he really confronts the reader with crucial literary questions and defies all stereotypical understanding of what Latin American literature is or should be. Issues concerning language, reality and representation, dreams, memory and abstraction, science and art, to name just a few, appear in his work through the shape of unforgettable metaphors. The world as a huge and undecipherable library, an infinitesimal point in space (“aleph”) that contains in itself all times and all spaces, a book of sand that incessantly changes each time you read it are some of the images that will be forever identified with his name and work. We will explore such themes and obsessions in this course while trying to capture the traits of his unique “Borgesian” style. The course is conducted in English.

*Open to any interested student.*

## Locus in the Novel

**Angela Moger**

*Intermediate—Spring*

Writers of fiction have developed many ways of conveying their messages to readers and, indeed, of influencing how the reader will apprehend a given event or situation. The treatment of sequence and the use of symbol and point of view are among the devices that can be meaning-bearing. In this course, the ways—and the range of ways—writers use locus as a means of signification will be scrutinized. Thus, in the broadest understanding of the term, what is the import of place change in a given novel? What is established by the protagonist's relocation to a new city or foreign country? And for that matter, what fictional effects may be detected in an insistence on travel? Austen, Conrad, and Cather, to name several authors to be examined, are among the writers who have exploited “thematic geography,” suggesting evolution in the protagonist and/or existential or personal crisis through the displacement to a different locale. Implicit to this conception of locus and its uses, moreover, are certain binary motifs such as city/country, mountain/valley, and land/water. (Both

Hemingway's *A Farewell to Arms* and Duras' *The Lover* attest to the potential encoded in this last opposition.) When there is removal from court to country or from farm to town, certain understandings are prompted in the reader—whereas the passage from inside to outside (and vice-versa) comes to have powerful symbolic import in Brontë's *Wuthering Heights* and Wharton's *Summer*. Considering locus more narrowly, then, it becomes apparent that discreet spaces also serve to intimate essential preoccupations. Dwellings, particular rooms, alcoves, balconies, and thresholds all have, on occasion, played a crucial role in the making of meaning. In the probing of these issues, we will necessarily engage related concepts such as the pathetic fallacy and the foregrounding of liminus.

*Intermediate. Open to sophomores and above.*

## Metaphysical Poetry

**William Shullenberger**

*Open—Fall*

The best lyric poets of 17th-century England have been loosely characterized as “metaphysical poets” because of their “wit”: their intellectual range, rigor, and inventiveness; the versatility and trickery of their poetic strategies; their remarkable fusion of thought and passion. Masters of paradox, they stage and analyze their expressive intensities with technical precision. They eroticize religious devotion and sanctify bodily desire with fearless and searching bravado. They stretch their linguistic tightropes across a historical arena of tremendous political and religious turmoil, in response to which they forge what some critics consider to be early evidences of the ironic self-consciousness of modernity, poetic dramatizations of the Cartesian ego. We will test these claims, as well as the sufficiency of the category “metaphysical,” against the evidence of the poems themselves. We will closely read significant poems of Donne, Jonson, Herbert, Phillips, Herrick, Vaughan, Crashaw, Milton, Marvell, and Behn. We will attend primarily to how they work as poems, looking at argument, structure, diction, syntax, tone, image, and figure. We will also consider their religious, cultural, and psychological implications. Students will prepare three papers based on class readings. Conference work is recommended in correlative topics: The English Bible, Spenser's *Faerie Queene*, Shakespearean and Jacobean drama, or influences on and comparisons to Romantic or Modern English poetry.

*Open to any interested student.*

## Modernism and Fiction

**Daniel Kaiser**

*Intermediate—Year*

This course will pick up the history of prose fiction roughly at the point when the novel starts to become a

self-conscious and problematic literary form in Flaubert, James, and Conrad. From these writers, we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course, we will consider the question of what is now called “postmodernism,” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon) and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings of both experimental narrative techniques and theories of fiction.

*Intermediate. Open to sophomores and above. At least one year of literature or philosophy is required.*

## Narrative Dialectics: Segmentation, Disjunction, and Mutism in Fiction

**Angela Moger**  
*Intermediate—Fall*

We may detect—but don’t often think—about the significance of what is not said in fiction. Yet, as crucial to meaning as the events recounted and the words chosen to convey them are the gestures of arrangement and the silences that “noisily” fall. In this course we will focus on those breaks and blanks, examining the manner in which the units of a given story are soldered together and the meaning-bearing effects of both white space and “drift.” Thus, we’ll investigate, in a variety of novels and tales, the function of enjambments, lacunae flagrantly staged on the page, and ellipses. What motivates the place where the story “turns the corner,” for instance? What are the inferences accommodated by the chapterization adopted in a particular work? A related issue is the exploitation of paratactic formations to communicate something not verbalized or not verbalizable (enactment of the incommensurabilities of experience). In summary, we will inquire into a broad range of nonverbal features to isolate their constitutive value. Whether changes in type face (*The Snows of Kilimanjaro*), non sequiturs of plot (*My Ántonia*), or sudden blanks that rupture textual flow (*Paul’s Case*), many of these concern what might be termed the “syllabification” of the narrative. It should prove both entertaining and illuminating to discover that what is not said is as deliberate and revealing as what is voiced. The aforementioned focus will not be exclusive, as these masterpieces inspire many other kinds of attention.

*Intermediate. Open to sophomores and above.*

## New World Studies: Maroons, Rebels & Pirates of the C’bbean

**Alwin A. D. Jones**  
*Open—Fall*

This course will introduce students to a vast body of diverse literature—life writings, autobiographies, novels, film, poetry, and plays—that focus on an “interstitial” Caribbean, with “interstitial” referring to works that are not only “from” the Caribbean, but also are “about” (meaning those that image and/or imagine) the “Caribbean.” Engaging classics such as Aphra Behn’s *Oroonoko*, Shakespeare’s *The Tempest*, and Brontë’s *Jane Eyre*, alongside more contemporary titles such as Jean Rhys’ *Wide Sargasso Sea*, Aime Césaire’s *A Tempest*, and Marlon James’ *Book of Night Women*, this seminar will primarily explore how literature “worked” culturally to construct (and deconstruct) and represent the “New World,” particularly the Caribbean, as an “other” space identifiable with maroonage, rebellion, and piracy. Other themes, topics, and concepts that we might broach in our text-driven conversations include madness, (im)morality, migration (voluntary and involuntary), gender, race, citizenship, sexuality, old world and new world, voodoo and magic, revolution and rebellion, religion, coloniality, independence, and postcoloniality. We will also explore literature, film, and music that engage nonspecific archetypes—such as the tragic mulatto, icons/historical figures of Nanny of the Maroons, Toussaint L’Overture, and the ever-elusive trickster Anansi—and mythic explorations such as the search for “El Dorado,” or the Golden City. Therefore, our inquiry will remain an interdisciplinary one in which writers such as Daniel Defoe (*Robinson Crusoe*), Brontë, and the aforementioned Shakespeare can be in conversation with poets, writers, and thinkers such as Jamaica Kincaid, Kamau Brathwaite, and Wilson Harris. A portion of our inquiry will be dedicated to films such as *El Dorado* and the *Pirates of the Caribbean* series, which also contributes to the contemporary representations of Caribbean identity. Students taking this course are highly encouraged to enroll in the spring intermediate seminar, “New World Literatures: Fictions of the Yard.”

*Open to any interested student.*

## Nine American Poets

**Neil Arditi**  
*Intermediate—Year*

American poetry has multiple origins and a vast array of modes and variations. We will begin our readings for this course with Whitman and Dickinson, the two most influential 19th-century American poets, before turning our attention to at least seven major modern American poets, including Robert Frost, Wallace Stevens,

Marianne Moore, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery. We will pay considerable attention to the different versions of modernism that emerge in 20th-century American poetry and to the complexity of intergenerational poetic influence. Our study of literary influence and affinity will be in the service of our central task, however, which is to appreciate and articulate the unique qualities of each of the poets-and poems-that we encounter through close, imaginative readings and informed speculation.

*Intermediate. Open to sophomores and above.*

## Reading Ōe Kenzaburō and Murakami Haruki

**Sayuri I. Oyama**  
*Open—Fall*

In this course, we will read English translations of the two most famous contemporary Japanese writers, Ōe Kenzaburō- (b. 1935) and Murakami Haruki (b. 1949). These two serve as symbols of competing trends in contemporary Japanese literature: “pure” (serious) literature versus popular literature. Ōe was awarded the Nobel Prize in Literature in 1994 for creating “an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today.” On the other hand, Murakami’s fiction, which Ōe has criticized as “pop,” has been described as “youthful, slangy, political, and allegorical” and seamlessly blends the mundane with surrealistic elements. We will consider not only the differences between these two writers but also the similar themes in their works (social outcasts, alienation, search for identity, memory and history, legend and storytelling). Our readings will include novels, short stories, nonfiction, and other essays.

*Open to any interested student.*

## Reason and Revolution, Satire and the City: Literature and Social Change in the Age of Swift

**James Horowitz**  
*Lecture, Open—Spring*

This course will examine British literary culture across the lifetime of the great Anglo-Irish satirist Jonathan Swift. Between Swift’s birth in 1667 and his death in 1745, England emerged from an era of violent civil conflict to become a major military and colonial power with a functional (if often massively corrupt) political system, a sense of national identity that has remained consistent to this day, and several of the world’s great metropolitan centers. As English politics achieved a new stability, however, its marketplace of literature and ideas grew increasingly diverse and fractious, as journalism and popular fiction, much of it authored by

women, challenged the cultural supremacy of neoclassical poetry written by and for men and as voices made from the social and colonial margins made themselves heard in print. Swift’s career exemplified many of these tensions, as he wrote propaganda for both sides of the political aisle, expressed reactionary social values while crafting subversively experimental works of fiction, mocked the new urban culture of London while portraying it with loving fidelity, and attacked the English exploitation of Ireland even as he formed part of the Anglican religious establishment in Dublin. This course will not only cover Swift’s major works—from prose fictions such as *Gulliver’s Travels* to his outrageous scatological poetry and his scathing writings on Ireland, including the famous “Modest Proposal”—but also offer a wide variety of other voices from this raucous period in English letters. Writers will include England’s first professional female author, Aphra Behn; the wildly transgressive poet John Wilmot, the second Earl of Rochester, portrayed by Johnny Depp in the 2004 film *The Libertine*; Rochester’s rival, the political satirist John Dryden; Swift’s friend and collaborator Alexander Pope, who attacked and memorialized the social and literary scene of the day in lapidary verse; the scandal-writer Delariviere Manley; moral philosophers such as Bernard Mandeville; and early novelists such as Daniel Defoe and Eliza Haywood.

*Open to any interested student.*

## Romantic Poetry and Its Consequences

**Neil Arditi**  
*Open—Year*

In the wake of the French Revolution, poets such as Wordsworth and Coleridge invented a new kind of autobiographical poem that largely internalized the myths that they inherited. We will trace the impact of their innovation on a sequence of poets from the second generation of Romantics to the High Modernists and beyond. In doing so, we will attempt to make some sense (at least in relation to poetic tradition) of the terms “Romantic,” “Victorian,” and “modernist.” But our most important goal will be to appreciate each poet’s—indeed, each poem’s—unique contribution to the language. Our understanding of literary influence and historical trends will emerge from our close, imaginative reading of texts. Authors will include: Blake, Wordsworth, Coleridge, P. B. Shelley, Keats, Whitman, Dickinson, Tennyson, R. Browning, C. Rossetti, Hardy, Yeats, Frost, Stevens, T. S. Eliot, and Hart Crane, among others.

*Open to any interested student.*

## Small Circle of Friends: A Topic in Renaissance Literature

**Ann Lauinger**

*Open—Spring*

The love poetry of the Renaissance is famous and justly so. But 16th- and 17th-century writers also thought a great deal about friendship, fellowship, community, and about the settings in which such relationships might thrive. This course looks at some versions of living together—as best friends, in the idyllic setting of a country house, or in the ideal society—set forth in a variety of texts from classical antiquity and the Renaissance. What does it mean to call a friend “a second self”? Do men and women envision friendship differently? How did the country and the city turn into ideological opposites? These are some of the questions raised by our reading: poems by Horace, Juvenal, Martial, Aemilia Lanyer, Katherine Phillips, Spenser, Ben Jonson, and others; essays of Erasmus, Montaigne, and Francis Bacon; Thomas More’s *Utopia*; the Abbey of Thélème (from Rabelais’ *Gargantua*); and Shakespeare’s *Henry IV* and *The Tempest*.

*Open to any interested student.*

## Studies in the 19th-Century Novel

**Ilja Wachs**

*Intermediate—Year*

This course entails an intensive and close textual encounter with the novelistic worlds of the 19th-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the 19th-century novels that we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they are confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists’ works between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

*Intermediate. Open to sophomores and above.*

## Technological Imaginaries: Aesthetics and Politics of “Science Fiction”

**Una Chung**

*Open—Spring*

This course seeks to define “science fiction” as a genre of literature and film, as well as an expanded field of inquiry into bodies, machines, science, technology, nature, and affect. We will focus on key stories about metropolis, colony, and empire. We will examine literary and visual figurations of body, machine, nature, and thought, which stretch from the Romantic tradition of *Frankenstein* to environmental, galactical, and apocalyptic disaster. We will attempt to grasp the aesthetics and politics of embodiment in specific figures, such as automaton, robot, cyborg, and specter, tracking the shifting contours of the human as it is pulled toward the vitalism of metals, on the one hand, or devolved into affective and viral micropolitics, on the other. We will also consider more ambiguous figures of sci-fi, such as creature, savage, alien, soldier, citizen, paranoiac, paraplegic, psychotic, and animal. We will look into processes of creation, modulation, and modification and investigate how they redefine categories of human, race, gender, and species. Thus, our discussion of sci-fi will intersect with discourses of Marxism, feminism, postcolonialism, and globalization.

*Open to any interested student.*

## The Bible and Literature

**William Shullenberger**

*Lecture, Open—Year*

The Bible: The story of all things, an epic of human liberation and imaginative inspiration. A riven and rivetting family saga that tops all others in its depiction of romance, intrigue, deception, betrayal, existential dread, love, and redemption. An account, as one commentator described it, of God’s ongoing “lover’s quarrel” with humanity. A primary source book for major literature in the western tradition, still powerful in its influence on the style and subject matter of both prose and poetry. In the first term, this course will provide close readings of major biblical narratives and poetry in Hebrew and Christian scriptures. Lectures will explore and interpret a number of patterns and literary types: the major historical narratives of both scriptures; the poetics and speech acts of creation, blessing, promise, covenant, curse, and redemption; the visionary prophetic tradition from Moses to John, the writer of the Apocalypse; the self-reflective theological interpretations of history by Hebrew chroniclers and the New Testament letters of Paul; the sublime poetry of the Psalms, the Song of Songs, and the Apocalypse of John; the dark wisdom of the Book of Job and of Ecclesiastes. The second term will study the work of major writers

who have grounded their own work in biblical themes, narrative patterns, characters, and images. Selections will be made from the work of Dante, Edmund Spenser, John Milton, John Bunyan, William Blake, William Faulkner, and Toni Morrison.

*Open to any interested student.*

## The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations

**Samuel B. Seigle**

*Intermediate—Year*

This course invites the serious student to penetrate the tides of time in order to uncover what really lies behind the making of ancient Greece and Rome from their earliest times to their final transformations. The aimed-for result is a more deeply informed understanding of their direct contribution to us; namely, the classical tradition that still shapes our thinking and exercises our imagination. The methodologies employed will be derived as much from the fields of anthropology and sociology as from those of political science, economics, archaeology, and religious studies. The particular topics pursued will be set through joint decision by class members and the teacher but anchored always in the reality of what these two gifted peoples experienced—or believed to be their experience. To further this goal, all conferences will be in small groups; and all papers will be written as joint productions rather than as individual conclusions. A model for this procedure will be established in the first two weeks of the fall semester through the class's multidisciplinary reading, in translation, of important selections from Homer's *Iliad*.

*Intermediate. Open to sophomores and above. Previous knowledge or current learning of classical Greek or Latin is neither required nor preferred.*

## The Literatures of Russian and African-American Soul: Pushkin and Blackness, Serfs and Slaves, Black Africans and Red Russia

**Melissa Frazier**

*Open—Year*

In this class, we will consider the parallels and points of contact between the Russian and African-American literary traditions. We will start with an important point of contact: Alexander Pushkin (1799-1837)—famously far and away the most important figure in Russian literature, who was also descended from an African slave adopted and educated by Peter the Great. We will then move to a first parallel, the literary response to serfdom in Russia and slavery in the United States, in works by writers including Frederick Douglass, Harriet Beecher Stowe, Edward P. Jones, Gogol, and again Pushkin. From

serfdom and slavery, we will then turn to a more complicated kind of parallel in the problem of identity. As we will see in works by writers including Alexander Crummell and Petr Chaadaev, Turgenev and Charles Chestnutt, Zora Neale Hurston and again Pushkin, W. E. B. Dubois and Dostoevsky, both Russian and African-American writers faced the same charge of a lack of originality; and both found similarly creative ways to counter that charge, including most importantly a profound questioning of the very idea of originality itself. We will then consider a last point of contact in the African-American engagement with the early Soviet Union (Dubois, Claude McKay, Langston Hughes, Richard Wright) and also in Soviet representations of blackness (the Soviet musical/propaganda film "Circus," Evgenii Zamiatin, Marina Tsvetaeva, Mikhail Bulgakov), finishing with Paul Robeson and Pushkin once more.

*Open to any interested student.*

## The Making of Modern Theatre: Ibsen and Chekhov

**Joseph Lauinger**

*Open—Year*

A study of the originality and influences of Ibsen and Chekhov, the first semester begins with an analysis of melodrama as the dominant form of popular drama in the Industrial Age. This analysis provides the basis for an appreciation of Ibsen, who took the complacent excitements of melodrama and transformed them into theatrical explosions that undermined every unquestioned piety of middle-class life. The effect on Strindberg leads to a new way of constructing theatrical experience. The second semester focuses on Chekhov, who in retuning theatrical language to the pitches and figures of music, challenges conventional ideas of plot. Finally, Brecht, Lorca, and Beckett introduce questions about the very sensations delivered by drama, plumbing its validity and intent.

*Open to any interested student.*

## The Nonfiction Essay: Writing the Literature of Fact

**Nicolaus Mills**

*Intermediate—FYS*

The aim of this course is to have students produce a series of nonfiction essays in genres that range from the profile to the review to the op-ed. We will read a series of well-known nonfiction writers—among them, Tom Wolfe, Joan Didion, John McPhee, and Henry Louis Gates. But the reading we do is designed to serve the writing we do; this course is not a history of the nonfiction essay. Students are assigned essays with deadlines for drafts, rewrites, and final copy. The assignments are not traditional writing-class exercises

but the kinds of assignments any editor would give out. To paraphrase Tom Wolfe, the aim of this course is to produce nonfiction as lively as fiction. This is not, however, a course in "creative nonfiction" or covert autobiography. The writer's subject, not the writer, is our primary concern. Accurate reporting is a nonnegotiable starting and finishing point. The course will begin by emphasizing writing technique; as we move on to longer assignments, our focus will be on the importance of meaningful research.

*Intermediate. Open to sophomores and above. Students should bring a writing sample to the interview and should not take another writing course.*

## The Reading Complex

**Bella Brodzki**

*Intermediate—Year*

Reading is a complex practice with its own cultural history and its own affective, material, and cognitive relationship to particular acts, spaces, and habits. Great differences exist between the norms and conventions of reading that govern, for each community of readers, legitimate uses of the book, ways of reading, instruments and methods of interpretation—the kinds of expectations, interests, and investments that characterize the entire enterprise that we will call "the culture of the book." How conceptions and conditions of reading have changed over time will be explored primarily in fiction in which protagonists are readers. By examining the implications of literary characters' imaginative responses to their textual lives, we will see that, far from being a passive or derivative activity, reading is a dominant mode of experience in itself. The tension between literature and life is always both problematic and generative. As readers read about readers within texts, they develop a self-reflexive stance regarding their own positions as readers outside the text, as well. Thus, as we consider reading practices and strategies metacritically, we will be compelled at various points to question the status of literacy in a postcolonial, multicultural, and increasingly electronic world. Among the authors to be included are Austen, Borges, Calvino, Cervantes, Dante, Douglass, Eco, Flaubert, Goethe, Proust, Roth, and Warner-Vieyra. Theoretical readings will draw from a wide range of sources.

*Open to sophomores and above.*

## "New" World Literatures: Fictions of the Yard

**Alwin A. D. Jones**

*Intermediate—Spring*

This course will introduce students to the various permutations of the genre called "Yard Fiction," generally associated with the writings of Caribbean nationals and expatriates of color. We will examine

mostly novels and novellas, ranging from C.L.R. James's *Minty Alley* (1939) to Juno Diaz's *Drown* (1996). Ideally, we will explore the intersections of race, space, and culture in these texts and the contexts that they address. For our purposes, "the yard" can be defined as a space that is home to mostly people of color who are predominantly working-class people, employed and unemployed. The yard is usually a building, basically a "tenement," or group of buildings on the same street. Subsequently, everything in the selected texts generally occurs in each of the different characters' "own back yard." The yard, as a physical space, generally binds the characters/people intimately, so they become each other's keepers and peepers. We will examine how these different authors image and utilize the space of yard and different forms of writing, such as the vignette style, in order to effect a unique mode of storytelling, poetics, and politics. Given that yard fiction is associated with "urban or urban-like" settings/dwellings, and the course aims to give a world view of this genre, many of the texts include writings that are set in cities and villages on continental Africa, in London, in the United States, and in the Caribbean. Some general themes that are consistent with the genre and which students will be able to examine are gender, race, ethnicity, class, urban space, imperialism, globalization, coloniality (post- and neo-), independence, and culture, along with music/calypso and gossip as primary carriers of news and information, the role of the voyeur, and placing and marking territory via insider/outsider. Students are highly encouraged to enroll in the fall course, "New World Studies: Maroons, Rebels & Pirates of the C'bbean,"

*Intermediate.*

## 2011-2012

### African American Literature Survey (1789-2011)

**Alwin A. D. Jones**

*Lecture, Open—Year*

This yearlong lecture will examine pivotal moments and texts in the history of African American letters, ranging from Olaudah Equiano's *Interesting Narrative* (1789) to Saul Williams's *The Dead Emcee Scrolls* (2006). Working our way through a variety of genres (elegy, drama, the captivity narrative, the slave narrative, the essay, public oratory, speeches, fiction, poetry, drama, polemical prose, autobiography, music, and film), we will explore a number of matters pertinent to literary studies in general, as well as those with specific implications for African American writing and writers. We will consider the circumstances of textual production and reception, ideas and ideologies of literary history and culture, aesthetics, authorship, and audience. We will focus our attention immediately on the emergence of African



American writing under the regime of chattel slavery and the questions it poses about “race,” “authorship,” “subjectivity,” “self-mastery,” and “freedom.” We will consider the material and social conditions under which our selected texts were edited, published, marketed, and “authenticated.” Our ultimate aim is to situate our selections within the broadest possible contexts of their time and ours. We will also focus on the changing notions of racial identification in the 20th and 21st centuries, addressing how the wide array of genres shape and are shaped by pivotal cultural and political movements such as the “New Negro,” the Harlem Renaissance, Civil Rights, Black Arts/Black Power, and Womanism, as well as current debates over matters such as hip hop, same-sexuality, incarceration, and “premature death.” Also, we will examine how the texts deal with recent questions about Black identities and subjectivities that get funneled through notions of a posttrace and/or postethnic (international) society. Some authors whom we might study include, but are not limited to, Thomas Jefferson, David Walker, Frederick Douglass, Harriet Wilson, Anna Julia Cooper, Charles Chesnutt, Booker T. Washington, Jean Toomer, W.E.B. Du Bois, Nella Larsen, Langston Hughes, Zora Neal Hurston, Richard Wright, Ralph Ellison, James Baldwin, Lorraine Hansberry, Margaret Walker, Amiri Baraka, Huey Newton, Sonya Sanchez, Carolyn Rodgers, Alice Walker, Toni Morrison, and Audre Lorde.

## Allegories of Love

*Ann Lauinger*

*Intermediate, Sophomore and above—Year*

This seminar centers on a reading of five great storytellers and poets: Vergil, Ovid, Dante, Chaucer, and Spenser. The powerful and complex fictions of these five contributed crucially to the ongoing “invention of love,” that profound and profoundly problematic passion that has seemed for more than two thousand years of Western civilization to lie at the heart of human existence. Additional readings drawn from Homer, Plato, Catullus, Petrarch, Shakespeare, the Bible, the Roman de la Rose, and Arthurian romance will help us establish cultural contexts and provide some sense of both continuities and revisions in the literary imagining of love from antiquity through the Middle Ages to the Renaissance.

## American Literature 1830-1929

*Arnold Krupat*

*Intermediate, Sophomore and above—Year*

*FALL SEMESTER:*

Beginning roughly in the 1830s, a number of American authors set out to “invent” American literature as a distinctively national literature rather than merely an English literature written elsewhere. Thoreau began his experiment living at Walden Pond exactly on the 4th of July. Walt Whitman, in his “Song of Myself,” refers to

himself as “Walt Whitman, American.” And Emerson wrote about the “American Scholar.” It was also the case, however, that the country founded upon the proposition that “all men are created equal” had to deal with its Constitution’s provision that some men—slaves—were to count as only 3/5ths of a man, while others—Indians—were not to be counted at all. The land of liberty was also a land of slavery and colonial conquest. This course examines the invention of American literature from roughly the 1830s to 1890, the year Sioux Indians were massacred at Wounded Knee and the year when the Bureau of the Census announced the “closing” of the American frontier. In addition to those named above, our other authors include Frederick Douglass, Nathaniel Hawthorne, Emily Dickinson, William Apess, Herman Melville, Margaret Fuller, and Mark Twain.

*SPRING SEMESTER:*

The Closed Frontier to the Great Depression, 1890-1929: With the “closing” of the frontier in 1890, America had “manifested” its “destiny” from “sea to shining sea.” But as the century turned, America was a very different place from what it had been before. The years 1880-1924 were the great age of immigration; more than three million people from China, Southern and Eastern Europe, Scandinavia, and elsewhere arrived here. In those years, Americans were also still coming to terms with the implications of Darwin’s theories—only to discover the new intellectual challenges of relativity and psychoanalytic theory. If Thoreau, Emerson, and Whitman struggled to invent a distinctive literature for America, many of the writers of this period had to figure out just what America was before they could produce its literature. This question became even more complicated after 1917, when young Americans found themselves abroad—fighting in World War I.

## Borges

*Maria Negroni*

*Advanced—Fall*

Argentine writer Jorge Luis Borges (1899-1986) is, undoubtedly, one of the major figures of 20th-century world literature. His stunning work includes poetry, fiction, and nonfiction and is imbued with philosophical thoughts and haunting ideas. Although he is usually perceived as an “intellectual” writer (who constantly proposes mathematical games and challenges to the mind), he really confronts the reader with crucial literary questions and defies all stereotypical understanding of what Latin American literature is or should be. Issues concerning language, reality and representation, dreams, memory and abstraction, science and art, to name just a few, appear in his work through the shape of unforgettable metaphors. The world as a huge and undecipherable library, an infinitesimal point in space (“aleph”) that contains in itself all times and all

spaces, a book of sand that incessantly changes each time you read it are some of those images and will be forever identified with his name and work. We will explore such themes and obsessions in this course while trying to capture the traits of his unique “Borgesian” style.

## Conscience of the Nations: Classics of African Literature

**William Shullenberger**

*Open—Fall*

One way to think of literature is as the conscience of a people, reflecting on their origins, their values, their losses, and their possibilities. This course will study major representative texts in which sub-Saharan African writers have taken up the challenge of cultural formation and criticism. Part of what gives the best writing of modern Africa its aesthetic power is the political urgency of its task: the past still bears on the present, the future is yet to be written, and what writers have to say matters enough for their work to be considered dangerous. Political issues and aesthetic issues are thus inseparable in their work. Creative tensions in the writing between indigenous languages and European languages, between traditional forms of orature and storytelling and self-consciously “literary” forms, register all the pressures and conflicts of late colonial and postcolonial history. To discern the traditionalist sources of modern African writing, we will first read examples from epic, folk tales, and other forms of orature. Major fiction will be selected from the work of Tutuola, Achebe, Beti, Sembene, Ba, Head, Ngugi, La Guma, Dangaremba, and Sarowiwa; drama from the work of Soyinka and Aidoo; poetry from the work of Senghor, Rabearivelo, Okigbo, Okot p'Bitek, Brutus, Mapanje and others. Conference work may entail more extended work in any of these writers or literary modes or in other major African or African American writers and movements, may be developed around a major theme or topic, and can include background study in history, philosophy, geography, politics, or theory.

## Creating New Blackness: The Expressions of the Harlem Renaissance

**Alwin A. D. Jones**

*Intermediate—Fall*

In this intermediate seminar, students will study various texts from writers and artists associated with The Harlem (or New Negro) Renaissance. This movement refers to the highly productive period of African American arts and letters occurring roughly between 1920 and 1935, although its chronological boundaries tend to shift depending on the literary historian's persuasion. This course will engage with that popular and largely taken-for-granted notion of an artistic

movement of Black Americans identified exclusively with one district in New York City. Writers and artists whose work (photography, film, poetry, music, and works of fiction and nonfiction) we may engage include, but are not limited to, James Vander Zee, Countee Cullen, Claude McKay, Carl Van Vechten, Helene Johnson, Sterling Brown, Langston Hughes, Alain Locke, Zora Neale Hurston, James Weldon Johnson, Nella Larsen, Bessie Smith, Ma Rainey, Duke Ellington, and Paul Robeson. Using a range of critical essays as supplementary reading, we will begin by exploring how Harlem gets constructed as city myth and as work of art, while examining the place it occupied in the cultural imagination of the 1920s and '30s. Why was Harlem considered an exotic-erotic pleasure/tourist zone for some and, for others, the emblem of a utopian ethos of racial renewal and political progress? What were some of the generational tensions among the writers associated most popularly with the movement, as well as the economics of literary production? How were artists patronized and marketed to the American public/s, and what were the corresponding effects of the patronage system on black artistic production—and reception?

## Empire of Letters: Mapping the Arts and the World in the Age of Johnson

**James Horowitz**

*Lecture, Open—Spring*

Although they were Victorian critics who dubbed the late 18th century the “Age of Johnson,” contemporaries of Samuel Johnson (1709-1784) would have recognized the justice of the term. Aside from compiling the first English dictionary of note, Johnson was a gifted and hugely influential critic, poet, political commentator, biographer, and novelist, as well as a legendarily pithy conversationalist and a master of the English sentence. His overbearing but strangely lovable personality was preserved for posterity by his friend and disciple James Boswell, who in 1791 published the greatest of all literary biographies, *The Life of Johnson*, which records (among much else) Johnson's near-blindness, probable Tourette's Syndrome, and selfless love of cats. Now, three years after the tercentenary of his birth and the flood of books commemorating it, Johnson remains perhaps the most familiar model of a vigorously independent public intellectual, even with (or perhaps because of) his many eccentricities and contradictions (his hatred of both slavery *and* the American Revolution, for instance). The age of Johnson, moreover, remains uniquely pertinent to students not only of cultural history but also of government and international relations, as it was his era (and, in part, his literary circle) that produced the contesting theories of empire and of cosmopolitanism, of trade and of liberty, with which we are still reckoning as global citizens. This course will reappraise Johnson's legacy but will do so

within a broad cultural survey of the Anglophone world across the second half of the 18th century. In addition to Johnson, Boswell, and other titans of Enlightenment prose—such as Edward Gibbon, David Hume, and Adam Smith—we will sample international writing on imperialism and the slave trade (Olaudah Equiano, the abolitionist poets), the French and American revolutions (Thomas Paine, Edmund Burke), and women's rights (the bluestocking circle, Mary Wollstonecraft). We will read some novels (Horace Walpole, Oliver Goldsmith), dramas (Richard Brinsley Sheridan), oriental tales (William Beckford), and personal writing (Fanny Burney's diary, Boswell's shockingly candid *London Journal*), as well as pay attention to the emerging literature of Scotland and Ireland (James Macpherson, Maria Edgeworth), visual art (Sir Joshua Reynolds, Thomas Rowlandson), and the poetic innovations that laid the groundwork for Romanticism (Thomas Gray, William Collins, George Crabbe). We will also glance at Johnson's reception and influence over the centuries; for instance, in the work of Virginia Woolf.

## English: History of a Language

**Ann Lauinger**  
*Open—Year*

What happened to English between Beowulf and Virginia Woolf? What's happening to it now? The first semester of this course introduces students to some basic concepts in linguistics, tracing the evolution of pronunciation, vocabulary, and grammar from Old English (Anglo-Saxon), through the Middle English of Chaucer and the Early Modern English of Shakespeare and the 18th century, to an English that we recognize—for all its variety—as our own. Second semester turns from the history of English and the study of language change over time to the varieties of contemporary English and a sociolinguistic approach to the ways language differs from one community of speakers to another. Among the topics for second semester are: pidgins and creoles, American Sign Language, language and gender, and African American English (Ebonics). This course is intended for anyone who loves language and literature; students may choose their conference work from a range of topics in either language or linguistics or both.

## Epic: From Gilgamesh to Paradise Lost

**William Shullenberger**  
*Lecture, Open—Spring*

The epic is a monumental literary form that is an index to the depth and richness of a culture and the ultimate test of a writer's creative power. Encyclopedic in its inclusiveness, epic reflects a culture's origins and projects its destiny, giving definitive form to its vital

mythology and problematically asserting and questioning its formative values. This course will study the emergence and development of the epic genre from its archaic and oral origins through the English Renaissance. Our study will be organized around several central purposes. First, we will study the major structural, stylistic, and thematic features of each epic. Second, we will consider the cultural significance of the epic as the collective or heroic memory of a people. Third, we will examine how each poet or narrator implicates his own work of recording and narrating into the defining heroic actions and the cultural and historical themes of the text. Fourth, we will think about how the epic form changes shape under changing cultural and historical circumstances and measure how the influence of epic tradition becomes a resource for literary and cultural power. Texts for the lecture: Homer's *The Odyssey*, Vergil's *The Aeneid*, Dante's *The Inferno*, Milton's *Paradise Lost*; for group conferences: *Gilgamesh*, major narrative portions of Hebrew and Christian scripture.

## Experiment and Scandal: The 18th-Century British Novel

**James Horowitz**  
*Open—Fall*

The 18th century introduced the long, realist prose fictions that we now call novels. As often with emergent literary forms, the novel arrived with an unsavory reputation; and its early practitioners labored, usually unsuccessfully, to distinguish their work from ephemeral printed news, escapist prose romances, and pornography. It was not until the defining achievement of authors such as Jane Austen and Sir Walter Scott, at the beginning of the next century, that the novel earned its status as polite and sometimes serious entertainment. This course looks at the difficult growth of the novel from its miscellaneous origins in the 17th century to the controversial experiments of the early 1700s and the eclectic masterpieces of Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, and Austen. Other authors may include Aphra Behn, Eliza Haywood, John Cleland, Tobias Smollett, Matthew Lewis, Fanny Burney, and Maria Edgeworth. Everything we read will be arresting and restlessly experimental; much of it will also be bawdy, transgressive, and outrageously funny. Topics of conversation will include the rise of female authorship, the emergence of Gothic and courtship fiction, the relationship between the novel and other literary genres (lyric and epic poetry, life writing, allegory), novelists' responses to topical controversies (slavery, the age of Revolution), and the meaning of realism. We shall also consider several films adapted from 18th-century fiction, perhaps including Tony Richardson's 1963 *Tom Jones* and Michael Winterbottom's 2006 *Tristram Shandy: A Cock and Bull Story*.

## First-Year Studies: Declarations of Independence: American Literary Masterworks, American Art

*Nicolaus Mills*

FYS

On July 4, 1845, Henry Thoreau began spending his days and nights at Walden Pond. His declaration of independence from the America in which he was living epitomizes a tradition that goes to the heart of American literature. Time and again, America's best writers have adapted the values of the American Revolution to their own times. In rebelling against religious orthodoxy, slavery, a market economy, the relegation of women to second-class citizens—to name just a few of their targets—America's prose writers have produced a tradition at odds with the country but consistent with the spirit of the Founding Fathers. Declarations of Independence will focus on this tradition in terms of a series of American literary masterworks that feature the writing of Ralph Waldo Emerson, Henry Thoreau, Nathaniel Hawthorne, Herman Melville, Frederick Douglass, Mark Twain, Henry James, Edith Wharton, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, and J.D. Salinger. The course will look at the parallels between America's writers and America's painters from the mid-19th to the mid-20th century by closely following the contours of American history. Students will begin their conference work putting the classic American novel in perspective by looking at classic, 19th-century British fiction.

## First-Year Studies: New Literature From Europe

*Eduardo Lago*

FYS

Perhaps more than anything else, literature defines the identity of cultures and nations. At the same time, few cultural manifestations help to bring together peoples and cultures as powerfully as literature, which gives a special significance to the fact that only three percent of the books published in the United States are translations. In a world where technology has made borders obsolete in many ways, the lack of curiosity for the great literatures of the world is an alarming symptom of North America's cultural isolation. Starting with Latin America, all continents have an astonishing wealth of literatures. Europe is just one of them. The seat of ancient civilizations and empires that conquered the rest of the world, the Europe of today is dramatically different from what it once was. After two world wars and the collapse of formidable utopias, contemporary European reality is extraordinarily elusive and complex. Forty languages are spoken in almost as many European countries nowadays, each of them representing a vibrant

body of literature. In this course, we will study the literary manifestations of the new Europe, paying special attention to her youngest authors. In our approach, we will focus on sociopolitical displacements such as the reshaping of the European identities, resulting from the influx of immigrants from all over the world, and the conflicts derived from the dream of a unity that coexists with the birth of a whole set of youthful countries that transcend the notion of nationality—ethnically, culturally, and linguistically.

## First-Year Studies: Romanticism and Love

*Fiona Wilson*

FYS

For Percy Shelley, passionate love is the bond that connects us “with every thing which exists”; for Jane Austen, on the other hand, a heroine may lose her heart but not her self-control. It is generally known that Romanticism assigned high value to the emotion of love, but “love” has always been understood in many different ways. This course explores the multiple meanings of love as embodied in the literature of the Romantic period (1780-1830) and its long 19th-century afterglow. To what extent did Romantic attitudes toward desire reflect a reaction against Enlightenment rationality? How did the rise of the so-called companionate marriage change family life? Did the idealization of free love presage a new sexual politics—or simply reinforce the existing social order? Why did Romantic love so often emphasize cruelty and pain and impossible longing? We read poetry, fiction, drama, and polemical prose as a means of approaching such questions and of expanding our conversation, with works by Goethe, Blake, Coleridge, Austen, Keats, Byron, the Shelleys, Dickens, Brontë, Wilde, Stoppard, and others.

## First-Year Studies: Self/Life/ Writing: Studies in Autobiography

*Bella Brodzki*

FYS

How does a self—the most intimate and elusive of concepts—become a text? What is the relationship between living a life and writing about it? What assumptions might authors and readers not share about the ways experience is endowed with symbolic value? For modernists and postmodernists particularly obsessed by the problems of identity and self-expression, the study of autobiography is a fascinating enterprise. This course is intended to introduce students to the autobiographical mode in literature. We will examine a rich variety of “life stories,” including memoirs, letters, and diaries that span from medieval times through the 21st century. Special attention will be paid to the following patterns and themes: the complex interplay

between “truth” and “fiction,” sincerity and artifice, memory and representation; the nature of confessional writing; the use of autobiography as cultural document; and the role of gender in both the writing and reading of autobiographies. Among the authors to be included are St. Augustine, Kempe, Rousseau, Franklin, Douglass, Brent, Stein, Kafka, Nabokov, Wright, de Beauvoir, Sartre, Hurston, and Kingston. Students will submit one piece of autobiographical writing at the beginning of the course and will write short, frequent papers on the readings throughout the year.

## First-Year Studies: Utopia

**Una Chung**

**FYS**

“Utopia has always been a political issue, an unusual destiny for a literary form”—Fredric Jameson

This course explores the idea of utopia in literature, beginning with St. Thomas More’s *Utopia* and moving through diverse works of science fiction, speculative fiction, and postcolonial literature. We will contextualize the notion of “utopia” within the tradition of Marxist critical theory, as well as investigate issues of race, gender, and sexuality as they have been articulated in recent decades. The primary focus of the course will be on 20th-century literature and the politics of the contemporary age—globalization, digital technologies, and environmental crisis. Literature, philosophy, and politics will each play a significant role in coursework.

## Global Intertextualities

**Bella Brodzki**

**Intermediate, Sophomore and above—Spring**

This course provides exposure to a wide array of contemporary global writing from sites as various as Turkey, Japan, the former Yugoslavia, France, Israel, Brazil, Canada, India, South Africa, Morocco, and the United States. Readings consist of literary texts written in the last decade, originally in English and in translation, though students able to read these texts in their original languages will be encouraged to do so. Primary attention will be directed to the particular stylistic, formal, and thematic features of the individual works, as we keep in mind the dynamic relation between local contexts and transnational space—the complex circuits by which languages and cultures circulate and exchange in a global economy. Thus, we will interrogate such notions as “cosmopolitan,” “world,” “global,” and “postcolonial” as modes of intertextuality and consider what “comparative literature” means today.

## Green Romanticism

**Fiona Wilson**

**Open—Spring**

The British Romantic movement, it has been said, produced the first “full-fledged ecological writers in the Western literary tradition.” To make this claim, however, is to provoke a host of volatile questions. What exactly did Romantics mean by “nature”? What were the aesthetic, scientific, and political implications of so-called Green Romanticism? Most provocatively, is modern environmental thought a continuation of Green Romanticism—or a necessary reaction against it? This course considers such issues through the prism of late 18th and early 19th-century British literature, with additional forays into contemporary art and scientific writing, as well as German and American literature. Possible areas of discussion may include the following: leveling politics, landscape design, Romantic idealism, colonial exploration and exploitation, astronomy and the visionary imagination, “peasant poetry,” vegetarianism, the sex life of plants, breastfeeding, ballooning, deism, sublime longings, organic form, and the republic of nature—with works by Edmund Burke, William Gilpin, Dorothy and William Wordsworth, John Clare, Percy and Mary Shelley, Charlotte Smith, Charles Darwin, and John Keats, among others.

## Imagining Modernity: Literature and Society Since Romanticism

**Daniel Kaiser**

**Open—Year**

Modernity can be variously conceived (we now speak of Shakespeare’s period as the “early modern”); but for the purposes of this course, we will conceive of it beginning with Romanticism—when crucial concepts such as “literature” and “culture” took on roughly the meanings they still have for us today. We will study works that examine the questions of literary form, style, and genre and the social and political life from which these works emerge. It is hoped that the approach taken in this course will make it possible to explore relationships between literary forms of the period that are usually studied separately; for example, between lyric poetry and the novel, between 19th-century realistic fiction and modernist experimental fiction, and between imaginative or “creative” writing and theoretical and critical texts. Writers to be read include Blake, Emily Bronte, Dickens, Dostoevsky, Melville, Marx, Nietzsche, Wilde, Conrad, Yeats, Mann, Brecht, Benjamin, Adorno, Faulkner, Mailer, Thomas Pynchon, and Toni Morrison.

## Imagining War

**Fredric Smoler**

*Lecture, Open—Year*

War is one of the great themes in European literature. The greatest works of Greco-Roman antiquity are meditations on war; and as an organizing metaphor, war pervades our attempts to represent politics, economics, and sexuality. Efforts to comprehend war were the genesis of the disciplines of history and political science; and the disaster of the Peloponnesian War forms the critical, if concealed, background to the first great works of Western philosophy. We shall begin the first semester with readings from the *Iliad*, Thucydides, Plato, and Augustine. We shall go on to study the *Aeneid*, Machiavelli, Shakespeare's *Henry* (*Richard II*, *Henry IV Part 1* and *Part 2*, *Henry V*), and Hobbes. In the second semester, we shall look at the origins of political economy, among other things a discipline that sought to transcend the military metaphor; at Marxism, which remilitarized political economy; at Byron's mock epic, *Don Juan*; and at two 19th-century novelists, Stendhal and Tolstoy—one of whom concerned himself with war directly; the other used it as an organizing metaphor for erotic and economic life. We will conclude with a look at some 20th-century literary, artistic, historical, and critical attempts to represent war with an allegedly unprecedented accuracy. This is an interdisciplinary course. Group conferences will usually be committed to works of modern scholarship, often by historians and social scientists. Both semesters' reading lists are subject to revision.

## Literature in Translation: Fantastic Gallery: 20th-Century Latin American Short Fiction

**Maria Negroni**

*Lecture, Open—Spring*

Gothic stories, usually linked in people's imagination to B-movies and best sellers of all times (*Dracula*, *The Phantom of the Opera*, *The Golem*, *Frankenstein*, Edgar A. Poe's short stories, *Carmilla*, *The Castle of Otranto*, *20,000 Leagues under the Sea*, *The Portrait of Dorian Gray*, *Rapaccini's Daughter*, or *Aliens*) are all, despite their intense individuality, unending variations on a single subject—mainly the relation between sexuality (the body, the material), art, and Death. Accordingly, the scenarios where these Gothic sagas take place are solitary and archaic places: castles, rundown mansions, and the like. As if a sublime geography and scenery, subdued by awe and despair, were crucial for the display of emotions, that is for the apparition of the unconscious, the hidden otherness of "evil." Gothic "monsters," on the other hand, constitute a strange gallery of unwanted and/or orphaned characters—usually artists fixated on desire and sexual fears. In this course, we will explore, through literary

texts and films, both the North American and European "classics." Then, we will concentrate on the wonderful contributions of Latin American writers to the Gothic "canon," while drawing a possible portrait of the artist/poet as a deprived child who obsessively yearns for the impossible and, in so doing, becomes an intruder into the sexual politics of the symbolic. In other words, we will use Gothic literature to discuss aesthetics—mainly, the relation between beauty and mourning, loss and desire, death and forbidden drives. Mandatory film screenings will be part of this course.

## Literature in Translation: "Because We Know That Language Exists": Roland Barthes and French Literature and Theory (1945-2011)

**Eric Leveau**

*Open—Spring*

Roland Barthes was at the crossroads of all the various literary and theoretical currents that defined post-World War II France. His work thus constitutes a wonderful introduction to the passionate debates that defined this period and still have repercussions today. We will put some of Barthes' major works in the context of their theoretical influences (Marxism, linguistics) but will also revisit some literary masterpieces with which he was in constant dialogue. Also, from *Writing Degree Zero* (1953) to *A Lover's Discourse: Fragments* (1977) and the posthumous *Mourning Diary* (2009), we'll try to understand the evolution of Barthes' writing, which progressively shows a preoccupation with language shared by poets and writers. We'll thus try to assess Barthes' position in today's poststructuralist and postmodern France.

## Machines: A Critique of New Media

**Una Chung**

*Intermediate—Year*

"Consider, if you will, Me++." This seminar explores new ways of thinking about the self, society, art, life, politics, and the unconscious that have emerged through theories and practical experimentation with a loose assemblage of things that we call machines. Here, it is the assemblage, rather than the thing, that is to be understood as machinic. Machines invite us to think not about essences but about the event: "not about is but about and." In this seminar, the notion of a machinic assemblage provides a framework for exploring how we engage with digital media today. In the way that Saussure's discoveries in linguistics revolutionized the study of literature in the 20th century, it may be that today the study of digital media is reshaping our understanding of reading, writing, and interpretive practices. The interaction of text, image, graphics, and design in the digital work of art also

requires creative re-examination of our aesthetic traditions. This seminar contextualizes these emerging forms of art practices within social, economic, political, and aesthetic theories that address the significance of cybernetics, computing, the Internet, and digital media in the contemporary world.

## Modernism and Fiction

**Daniel Kaiser**

*Intermediate, Sophomore and above—Year*

This course will pick up the history of prose fiction roughly at the point at which the novel starts to become a self-conscious and problematic literary form in Flaubert, James, and Conrad. From these writers, we will proceed to the more radical and complex formal experiments of the great “high modernists” of fiction—Mann, Joyce, Proust, and Kafka. In the last part of the course, we will consider the question of what is now called “postmodernism,” both in fiction that continues the experimental tradition of modernism while breaking with some of its assumptions (Beckett and Pynchon) and in important recent theorizing about problems of narrative and representation. Throughout, we will pay close attention to the social and political meanings of both experimental narrative techniques and theories of fiction.

## Nine American Poets

**Neil Arditi**

*Intermediate, Sophomore and above—Year*

American poetry has multiple origins and a vast array of modes and variations. We will begin our readings for this course with Whitman and Dickinson, the two most influential 19th-century American poets, before turning our attention to at least seven modern American poets, including Robert Frost, Wallace Stevens, Marianne Moore, T. S. Eliot, Hart Crane, Elizabeth Bishop, and John Ashbery. We will pay considerable attention to the different versions of modernism that emerge in 20th-century American poetry and to the complexity of intergenerational poetic influence. Our study of literary influence and affinity will be in the service, however, of our central task, which is to appreciate and articulate the unique qualities of each of the poets—and poems—that we encounter through close, imaginative readings and informed speculation.

## Performing Gender and Power in the British 18th Century and Its Cinematic Legacy

**James Horowitz**

*Open—Fall*

From sex comedies to epic poems, from ballad operas to courtship novels, the Restoration and 18<sup>th</sup> century

helped to define the modern conventions of both high art and popular entertainment. Beginning with the reign of a king who loved the theatre and all-too-public extramarital sex (Charles II), the era also thought in new and troubling ways about the nature and potential of performance—not only as an aspect of artistic practice but also as an element of all social and political life. What if all our identities (king and subject, husband and wife) were not God-given and prescriptive but, instead, factitious and changeable—mere roles that we can assume or dispose of at will? This course considers how authors from the 1660s to the 1800s imagined the potential of performance to transform—or sometimes to reinforce—the status quo, with a look ahead to the Hollywood films that have inherited and adapted their legacy. The emphasis is on drama—with a survey of major comedies, burlesques, parodies, heroic tragedies, and gothic melodramas from the period—by playwrights such as William Wycherley, George Etherege, John Dryden, Aphra Behn, Susanna Centlivre, Henry Fielding, and Horace Walpole. We will intersperse this dramatic reading with viewings of films that show its influence from directors such as Preston Sturges, Frank Capra, Alfred Hitchcock, and Hal Ashby. Some attention will also be paid to poetry, including excerpts from Milton’s *Paradise Lost* and verse satires by Behn, John Wilmot (the second Earl of Rochester), Alexander Pope, and Jonathan Swift. We will also consider some prose fiction from a self-proclaimed “masquerade novel” by Eliza Haywood to Jane Austen’s study of the subversive consequences of an amateur theatrical production, *Mansfield Park*.

## Romanticism to Modernism in Poetry

**Neil Arditi**

*Open—Fall*

In the wake of the French Revolution, Wordsworth and Coleridge invented a new kind of autobiographical poem that largely internalized the myths that they inherited. We will trace the impact of their innovation on a sequence of poets from the second generation of Romantics to modernists such as T. S. Eliot, who loudly rejected their Romantic legacy. In doing so, we will attempt to make some sense (at least in relation to poetic tradition) of the terms “Romanticism” and “modernism.” But our most important goal will be to appreciate each poet’s—indeed, each poem’s—unique contribution to the language. Our understanding of literary influence and historical trends will emerge from our close, imaginative reading of texts. Authors will include: Blake, Wordsworth, Coleridge, P. B. Shelley, Keats, Whitman, Dickinson, Hardy, Yeats, and T. S. Eliot, among others.

## Shakespeare and the Semiotics of Performance

**Joseph Lauinger**

*Intermediate, Sophomore and above—Year*

The performance of a play is a complex cultural event that involves far more than the literary text upon which it is grounded. First, there is the theatre itself, a building of a certain shape and utility within a certain neighborhood of a certain city. On stage, we have actors and their training, gesture, staging, music, dance, costumes, possibly scenery and lighting. Offstage, we have the audience, its makeup, and its reactions; the people who run the theatre and the reasons why they do it; and finally the social milieu in which the theatre exists. In this course, we study all these elements as a system of signs that convey meaning (semiotics)—a world of meaning whose life span is a few hours but whose significances are ageless. The plays of Shakespeare are our texts. Reconstructing the performances of those plays in the England of Elizabeth I and James I is our starting place. Seeing how those plays have been approached and re-envisioned over the centuries is our journey. Tracing their elusive meanings—from within Shakespeare's wooden O to their adaptation in contemporary film—is our work.

## Slavery: A Literary History

**William Shullenberger**

*Open—Spring*

This course aims to provide a long view of literary representations and responses to slavery and the slave trade in the Americas from William Shakespeare to Toni Morrison and Edward P. Jones. Expressing the conflicted public conscience—and perhaps the collective unconscious—of a nation, literature registers vividly the human costs (and profits) and dehumanizing consequences of a social practice whose legacy still haunts and implicates us. We will study some of the major texts that stage the central crises in human relations, social institutions, and human identity provoked by slavery, considering in particular how these texts represent the perverse dynamics and identifications of the master-slave relationship; the systematic assaults on identity and community developed and practiced in slave-owning cultures; modes of resistance, survival, and subversion cultivated by slave communities and individuals to preserve their humanity and reclaim their liberty; and retrospective constructions of and meditations on slavery and its historical consequences. Since literary structure and style are not only representational but also a means of subversion, resistance, and reclamation, we will do a lot of close reading. Readings will be drawn from the works of William Shakespeare, Aime Cesaire, Aphra Behn, Olaudah Equiano, Mary Prince, Frederick Douglass, Harriet Beecher Stowe, Mark Twain, Charles Chesnut, William Faulkner, Toni Morrison, and Edward P. Jones.

Conference work may entail more extended work in any of these writers or literary modes or in other writers engaged in the representation and interrogation of slavery, may be developed around a major theme or topic, and may include background study in history, philosophy, geography, politics, or theory.

## Spoken Wor(l)ds: African American Poetry From Black Arts to Hip Hop (1960-2012)

**Alwin A. D. Jones**

*Intermediate—Spring*

Spanning 1960 to the present (roughly from the Black Arts to the Hip Hop movements), this course will focus on contemporary African American poetry as represented in the writings and performances of writers, political figures, and musicians—including Malcolm X, Martin Luther King, Nina Simone, John Coltrane, Stokely Carmichael, Langston Hughes, Gwendolyn Brooks, Haki Madhubuti, Sonia Sanchez, Maya Angelou, Toni Morrison, June Jordan, Nikki Giovanni, Gil Scott Heron, Audre Lorde, Carolyn Rodgers, Askia Toure, Etheridge Knight, Amiri Baraka, The Last Poets, Rita Dove, Dick Gregory, Marvin Gaye, Anita Baker, Linton Kwesi Johnson, Queen Latifah, Sister Souljah, Sarah Jones, Ursula Rucker, Talib Kweli, Jessica Care Moore, Saul Williams, Staceyann Chin, Mos Def, JayZ, Tupac Shakur, Erykah Badu, J. Ivy, and others. We will examine these various genres of Black oral (and written) expressions, paying particular attention to the role that poetry played in creating Black aesthetics, its role in giving language to the politics of the moments, and the theories advanced by the poems and poets. We will also look at the role that the space(s) that informed the poems played in shaping its content, theme, and form, as well as wrestle with questions of form with regard to the poems on the stage (oral) and on the page (written). Other themes that we will query include questions regarding intergenerational dialogue and disconnect (within and between movements) and the notion of performing, constructing, reflecting, criticizing, and creating a Black aesthetic and politic within a particular movement or historical moment. In addition to completing two analytic/critical essays and leading class discussion at least once in the semester, students will be required to keep weekly creative and critical journal entries/responses inspired by the works we study, and create/direct (as a class) a final presentation of Black poetry that requires memorizing and performing two poems (one of which must be from a writer on the syllabus; the other may be their own work/journal entry). This final presentation must be open to the Sarah Lawrence public.



## Studies in the 19th-Century Novel

*Ilja Wachs*

*Intermediate, Sophomore and above—Year*

This course entails an intensive and close textual encounter with the novelistic worlds of the 19th-century realist tradition. The first fictional tradition to accept social reality as the ultimate horizon for human striving, the 19th-century novels that we will study are all intensely critical of the severe limitations to human wholeness and meaning posed by the new social world they were confronting. At the same time that they accept the world as a setting and boundary for human life, they seek to find grounds for transcending its limitations. We will explore the tensions in these novelists' works between accepting the world as given and seeking to transcend it. At the same time, we will try to understand why—in spite of a century and a half of great historical and cultural change—these novels continue to speak to the issues posed by the human condition with such beauty, depth, and wisdom. We will read in the works of such novelists as Tolstoy, Dostoevsky, Balzac, Stendhal, Eliot, Austen, Dickens, Twain, and Goethe.

## The Age of Caesar

*Emily Katz Anhalt*

*Open—Fall*

This course will explore the literature, history, and politics of the Late Roman Republic, with particular emphasis on the tumultuous years from the death of Sulla (78 BCE) to the death of Caesar (44 BCE). Closely examining works of Catullus, Lucretius, Cicero, Caesar, and Sallust, we will consider how the violent struggle for political power resulted in the demise of republican government and the centralization of authority in the hands of one individual. Class discussions and writing assignments will assess the relationship between intellectual views and political action during this critical moment in Western history. The course will be taught in translation.

## The Greco-Roman World: Its Origins, Crises, Turning Points, and Final Transformations

*Samuel B. Seigle*

*Intermediate, Sophomore and above—Year*

This course invites the serious student to penetrate the tides of time in order to uncover what really lies behind the making of ancient Greece and Rome from their earliest times to their final transformations. The aimed-for result is a more deeply informed understanding of their direct contribution to us; namely, the classical tradition that still shapes our thinking and exercises our imagination. The methodologies employed will be derived as much from the fields of anthropology and sociology as from those of political science, economics,

archaeology, and religious studies. The particular topics pursued will be set through joint decision by class members and the teacher but anchored always in the reality of what these two gifted peoples experienced—or believed to be their experience. To further this goal, all conferences will be in small groups, and all papers will be written as joint productions rather than as individual conclusions. A model for this procedure will be established in the first two weeks of the fall semester through the class's multidisciplinary reading, in translation, of important selections from Homer's *Iliad*.

## The Nonfiction Essay: Writing the Literature of Fact, Journalism, and Beyond

*Nicolaus Mills*

*Intermediate, Sophomore and above—Year*

The aim of this course is to have students produce a series of nonfiction essays that reflect Tom Wolfe's belief that it is "possible to write journalism that would read like a novel." The reading that we do is designed to serve the writing that we do, which will include but go beyond standard journalism. We will read a number of well-known nonfiction writers—among them Tom Wolfe, Joan Didion, John McPhee, and Henry Louis Gates—but this course is not a history of the nonfiction essay. Students will be given assignments with deadlines for drafts, rewrites, and final copy. The assignments are not "writing-class exercises" but the kinds of work any editor would give out. A warning: This is not a course in "creative nonfiction" or covert autobiography. The writer's subject, not the writer, is our primary concern. Accurate reporting is a nonnegotiable starting and finishing point. The course will begin by emphasizing writing technique and, as we move on to longer assignments, will focus on the role research, interviews, and legwork play in completing a story.

## The Poetry of Earth: Imagination and Environment in English Renaissance Poetry

*William Shullenberger*

*Open—Fall*

One of John Keats's sonnets begins, "The poetry of earth is never dead." This course will step back from Keats to the writing of several of his great predecessors in the English Renaissance to reflect on how imagination shapes environment and environment shapes imagination in the early modern period. The late 16th and 17th centuries were a time of transition between traditional feudal society with its hierarchical ideas of order, of humanity, and of nature and emerging modernity with its secularizing humanism, its centralization of political and economic power, its development of increasingly dense and complex urban centers, and its commitments to the study and potential

mastery of nature through empirical science. With early modernity come all the challenges to natural environment and its resources with which we are so familiar and by which we are so challenged: urban sprawl and environmental degradation, privatization of land, air and water pollution, deforestation and exhaustion of other resources, and diminishment of local species populations. We will study how several major writers register and respond to these tensions and these changes in what we might call their environmental vision, their imagination of nature: as wilderness, the “other” to civilization and its values, as chaos and threat, as liminal space of transformation, as pastoral retreat, as cultivatable human habitation and home. Class reading will include major works of Shakespeare, Edmund Spenser, John Milton, Andrew Marvell, and Margaret Cavendish. Conference work may entail more extended work in any of these writers or literary modes or other authors in the period who are engaged in theorizing and imagining nature and may include study in history, philosophy, geography, politics, or theory.

## Who’s Afraid of James Joyce?

**Karen R. Lawrence**

*Lecture, Open, Sophomore and above—Fall*

Joyce once boasted, “I’ve put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that’s the only way of ensuring one’s immortality.” With parallels to *Hamlet*, the *Bible*, and Homer’s *Odyssey* in his own *Ulysses*, Joyce attempts to rival the epic ambitions of the greatest writers in the Western tradition. No wonder that he is considered an icon of difficulty, arguably the greatest writer of the 20th century, an Irish writer of lasting international influence. In this course, we will confront Joyce’s reputation and social context, as well as his rich complexity—from the deceptively simple sentences of

his short stories in *Dubliners*, to the evolving narrative of Stephen Hero in *A Portrait of the Artist as a Young Man*, to his experiment in dramatic form in *Exiles*, to the odyssey of character and language in *Ulysses*, to the linguistic invention of a short section of *Finnegans Wake*: “I cannot express myself in English without enclosing myself in a tradition. I’m at the end of English.” In this course, we will tackle Joyce’s comic, epic, modernist, postmodernist, and semi- and postcolonial fictional experiments.

## “Untied” Kingdom: British Literature Since 1945

**Fiona Wilson**

*Open—Fall*

British literature is often described in terms of tradition and continuity. This course takes a very different point of view and, looking at British writing since 1945, explores a literary culture marked by disruption, change, and remarkable variety. Through fiction, poetry, and drama written since 1945, we examine how the alleged consensus of the postwar period gradually gave way to challenging and provocative questions about the nature of Britishness itself. We consider the cultural effects of the dismantling of the once-powerful British empire and of Cold War politics, the Women’s Movement, the Troubles in Northern Ireland, Thatcherism, the rise of Scottish and Welsh nationalism, and the emergence of the modern, multicultural United Kingdom. Why are Sam Selvon’s Caribbean Londoners so lonely? What is Belfast confetti? What did it take to be a “top girl” in the 1980s? When did North Britain become devolved Scotland? These and other questions direct our conversation—with works by George Orwell, Philip Larkin, Jean Rhys, Jeanette Winterson, Seamus Heaney, Caryl Churchill, Tom Stoppard, Alisdair Gray, Hanif Kureishi, Zadie Smith, Ian McEwan, and others.

# Mathematics

## 2002-2003

### Calculus: The Study of Motion and Change

**Danielle Carr**

Our world is dominated by motion and change. The moon rotates around the earth, which, in turn, rotates around the sun. Stock prices rise, stock prices fall. The diameter of the hole in our atmosphere's ozone layer increases every day. An apple acting only in accordance with natural laws falls onto the head of a modern day Newton. Calculus is the fascinating branch of mathematics whose primary purpose is the exploration and understanding of motion and change. The sum of calculus, its methods, tools, and ideas, is commonly considered to constitute one of the greatest achievements of civilization. Although just a few hundred years old, Calculus has become an indispensable tool in all of the pure and applied sciences — physics, chemistry, biology, geology, engineering, economics — and even some of the social sciences. Our study begins with calculus' main character, the function, and proceeds to explore the dual fundamental notions of differentiation and integration along with their applications. The minimum required preparation for successful study of calculus is one year each of high school algebra and geometry. Pre-calculus topics (including topics in trigonometry and analytic geometry) will be developed in class. This seminar is meant for any student interested in advanced studies of mathematics or the natural sciences, premedical school students, and anybody seeking to broaden and enrich the life of the mind.

### Discrete Mathematics: A Gateway to Advanced Mathematics

**Daniel King**

There is a world of mathematics beyond what students learn in high school algebra, geometry, and calculus courses. This seminar serves as an introduction to this world of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: mathematical logic, combinatorial analysis, discrete structures, applications and modeling, and algorithmic thinking. Conference time will be allocated to clarifying course ideas and applying the tools and methods of discrete mathematics to advanced mathematical topics. This seminar is a must for any student interested in subsequent advanced mathematical studies or interested in improving rational thinking and problem solving skills.

### Game Theory: The Mathematics of Strategy and Conflict

**Daniel King**

Warfare, elections, auctions, labor-management negotiations, inheritance disputes, even divorce — these and many other conflicts can be successfully understood and studied as games. A game, in the minds of social scientists and mathematicians, is any situation involving two or more participants (players) each capable of rationally choosing among a set of possible actions (strategies) which, in turn, leads to some final result (outcome). Game theory is the interdisciplinary study of conflict whose primary goal is the answer to a single, simply stated, but surprisingly complex question: What is the best way to play a game? Although the principles of game theory have been widely applied throughout the social (and natural) sciences, its greatest impact has been felt in the fields of economics and political science. This seminar represents a survey of the basic techniques and principles in the theory of games and strategy. Of primary interest will be the applications of the theory to real world conflicts of historical or current interest. The minimum required preparation for successful study of game theory is one year each of high school algebra and geometry. No other knowledge of mathematics or social science is presumed.

### Linear Algebra: The Theory of Matrices and Vector Spaces

**Daniel King**

An introduction to the algebra and geometry of vector spaces and matrices, this course stresses important mathematical concepts and tools used in advanced mathematics, computer science, physics, chemistry, and economics. Systematic methods of solving systems of linear equations is the underlying theme and applications of the theory will be emphasized. Topics of exploration include Gaussian elimination, determinants, linear transformations, linear independence, bases, eigenvectors and eigenvalues. Conference time will be allocated to clarifying course ideas and exploring additional applications of the theory. This seminar is intended for students interested in advanced mathematics, computer science, the physical sciences, or economics. Knowledge of calculus is helpful, but not required. Intermediate level.

### Number Theory

This course is devoted to the study of the integers. Although the approach will be mainly axiomatic, consideration will be given to historical aspects of the subject. Special attention will be given to problem solving both as a central device for exposing the development of the theory of the course and for its own sake. Topics will include divisibility properties of integers, prime numbers, modular arithmetic,

diaphantine equations, and special number theoretic functions. There are no course prerequisites and no experience with this material is necessary, although some mathematical sophistication is important.

## Probability and Statistics

This course presents a firm mathematical foundation to the notion of statistical inference and is based on the assumption that the student is familiar with arithmetic, developing algebraic techniques as they are needed. It begins with statistical measures such as mean, median, mode, variance, and standard deviation and proceeds to a thorough grounding in probability. These notions are combined to develop techniques for judging the adequacy of experimental design for testing hypotheses primarily in biology and the social sciences. Confidence tests for means, standard deviations, and significant difference between sample means are included. As time permits, the course will include analysis of variance, nonparametric tests, linear regression, and correlation. Individual weekly conferences will be used to support and reinforce the class work. When not needed for that purpose, they will be used to undertake individual study projects.

## Probability and Statistics

This course presents a firm mathematical foundation to the notion of statistical inference and is based on the assumption that the student is familiar with arithmetic, developing algebraic techniques as they are needed. It begins with statistical measures such as mean, median, mode, variance, and standard deviation and proceeds to a thorough grounding in probability. These notions are combined to develop techniques for judging the adequacy of experimental design for testing hypotheses primarily in biology and the social sciences. Confidence tests for means, standard deviations, and significant difference between sample means are included. As time permits, the course will include analysis of variance, nonparametric tests, linear regression, and correlation. Individual weekly conferences will be used to support and reinforce the class work. When not needed for that purpose, they will be used to undertake individual study projects.

## Topology: The Study of Shapes and Spaces

**Daniel King**

Topology, a modernized version of geometry, is the study of the qualitative properties of shapes and spaces. In geometry we ask: How big is it? How long is it? But in topology we ask: Is it connected? Is it compact? Does it have holes? To a topologist there is no difference between a square and a circle, between a coffee cup and a donut, because one can be transformed smoothly into the other without breaking or tearing the mathematical

essence of the object. This course will serve as an introduction to this fascinating and important branch of mathematics. Successful completion of a year-long course in Calculus and a semester course in Discrete Mathematics is pre-requisite to registration in this seminar. Conference work will be allocated to clarifying course ideas and exploring additional topics related to topology. Advanced level—permission of instructor required.

## 2003-2004

### Abstract Algebra

The course will be directed toward the axiomatic development of basic abstract algebraic systems. Both mathematical and nonmathematical models will be used to illustrate these systems, and applications will be studied when appropriate. Topics will be chosen from the theories of groups, rings, fields, and matrices. There are no prerequisites, and no experience with the material is necessary although some mathematical sophistication is essential. Individual weekly conferences will be used to reinforce the class work, when necessary, and for independent study projects otherwise.

### Calculus and Differential Equations

This course is designed primarily for students planning work in science or further work in mathematics, but it can serve as a capstone to solid work in mathematics for those who do not plan more than one year of study in the field. Topics from trigonometry and analytic geometry will be developed as the need for them arises. Calculus is a systematic development of mathematical relations among errors that arise in the use of approximations in computations of a theoretical nature, and though its primary application is to the physical sciences, its recent applicability is far wider. To begin, the notions of function and limit will be explored, and these will lead to definitions of the derivative and the integral that generalize the notions of velocity and area, respectively. After investigating elementary applications of these notions, the class will give special attention to trigonometric, exponential, and logarithmic functions and the differential equations that define them. The second semester will deal with further applications, with techniques of integration, infinite series, and improper integrals. Emphasis in conference work will be on both technical and theoretical content to develop one or the other more fully and to explore other areas closely related to calculus. For most students, a significant portion of conference time will be used to develop assurance in handling problems assigned weekly.

## Discrete Mathematics: A Gateway to Advanced Mathematics

### *Daniel King*

There is a world of mathematics beyond what students learn in high school algebra, geometry, and calculus courses. This seminar serves as an introduction to this world of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: mathematical logic, combinatorial analysis, discrete structures, applications and modeling, and algorithmic thinking. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics. This seminar is a must for any student interested in subsequent advanced mathematical studies or interested in improving rational thinking and problem-solving skills.

## Multivariable Calculus and Differential Equations

### *Danielle Carr*

The laws of the universe are written in the language of mathematics. Most of the quantities we regularly study in physics, biology, economics, and a variety of other fields are not static. Indeed, many interesting phenomena (both natural and man-made) can be described and studied as functions or equations relating several changing quantities. Multivariable calculus is the branch of mathematics that explores the properties of functions of several variables, and differential equations is the study of how these variables change over time and/or space. This seminar will explore the theory and applications of both of these important areas of mathematics. Aimed at students with a primary interest in the natural sciences, economics, or mathematics, this seminar is meant as a follow-up to the traditional first-year study of calculus. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics.

## Probability and Statistics

This course presents a firm mathematical foundation to the notion of statistical inference and is based on the assumption that the student is familiar with arithmetic, developing algebraic techniques as they are needed. It begins with statistical measures such as mean, median, mode, variance, and standard deviation and proceeds to a thorough grounding in probability. These notions are combined to develop techniques for judging the adequacy of experimental design for testing hypotheses primarily in biology and the social sciences. Confidence tests for means, standard deviations, and significant difference between sample means are included. As time permits, the course will include analysis of variance,

nonparametric tests, linear regression, and correlation. Individual weekly conferences will be used to support and reinforce the class work. When not needed for that purpose, they will be used to undertake individual study projects.

## The History of Elementary Mathematics: From Pythagoras to Newton

### *Daniel King*

Mathematics is one of the oldest intellectual pursuits, its history a fascinating story filled with social drama, extraordinary individuals, and astounding achievements. This seminar focuses on the role played by mathematics in the emergence of civilization (ca. 3500 B.C.) and follows their joint evolution over nearly five thousand years. The course represents a chronological and contextual journey beginning with the origins of mathematics in ancient number systems and tracing its development through Egyptian, Babylonian, Greek, and medieval periods. Considerable biographical attention will be given to those prominent men and women during this period of history who have provided the greatest contribution to mathematical progress: Pythagoras, Euclid, Archimedes, Hypatia, Copernicus, Galileo, and Newton, among others. If you ever wondered from exactly where arithmetic, algebra, and geometry came, then this course is for you! Conference work will be dedicated to improving mathematical skills and/or to the deeper investigation of a single topic, period, or individual in the history of mathematics.

## 2004-2005

## An Introduction to Statistical Methods and Analysis

### *Sikri*

An introduction to the concepts, techniques, and reasoning central to the understanding of data, this course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse, and misuse of statistics will be the central focus of the course. Topics of exploration include experimental study design, sampling design, data analysis, probability, estimation, and hypothesis testing. Applications will be drawn from current events, business, psychology, politics, medicine, and numerous areas of the life and social sciences. Conference time will be allocated to clarifying course ideas and running a small-scale research project incorporating the statistical techniques learned in seminar. Statistical software is introduced, but no prior computer experience is assumed. An invaluable course for students planning graduate study in the natural or social sciences. The

only mathematical prerequisite is a working knowledge of elementary algebra.

*No college-level mathematical knowledge required.*

## **An Introduction to the Philosophy of Mathematics**

**Daniel King**

What is mathematics and mathematical thought? What is a number? Does infinity exist? Are new mathematical ideas invented or discovered? What constitutes a valid proof in mathematics? What roles should formal logic, set theory, and axiomatic systems play in mathematics? This advanced seminar investigates these questions and many other provocative philosophical ideas. The course will track historical advances in the philosophy of mathematics and explore modern schools of thought including the intuitionist, logistic, formalist, and set-theoretic schools. Student conference work will be dedicated to deeper investigations in the field. Students interested in taking this seminar must complete the companion first-semester seminar Real Analysis.

## **Calculus and Differential Equations**

This course is designed primarily for students planning work in science or further work in mathematics, but it can serve as a capstone to solid work in mathematics for those who do not plan more than one year of study in the field. Topics from trigonometry and analytic geometry will be developed as the need for them arises. Calculus is a systematic development of mathematical relations among errors that arise in the use of approximations in computations of a theoretical nature, and, though its primary application is to the physical sciences, its recent applicability is far wider. To begin, the notions of function and limit will be explored, and these will lead to definitions of the derivative and the integral that generalize the notions of velocity and area, respectively. After investigating elementary applications of these notions, the class will give special attention to trigonometric, exponential, and logarithmic functions and the differential equations that define them. As time permits, the second semester will deal with further applications, with techniques of integration, infinite series, and improper integrals. Emphasis in conference work will be on both technical and theoretical content to develop one or the other more fully and to explore other areas closely related to calculus. For most students, a significant portion of conference time will be used to develop assurance in handling problems assigned weekly. *One year of high school algebra and one year of high school geometry are considered minimum background prerequisites for the course.*

## **Discrete Mathematics: A Gateway to Advanced Mathematics**

**Daniel King**

There is a world of mathematics beyond what students learn in high school algebra, geometry, and calculus courses. This seminar serves as an introduction to this world of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven into this course: logic, construction of proofs, combinatorial analysis, discrete structures, and algorithmic thinking. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics. This seminar is a must for any student interested in subsequent advanced mathematical studies or interested in improving rational thinking and problem-solving skills.

*Elementary/intermediate. Prior study of calculus strongly recommended.*

## **Geometry**

The purpose of this course is to explore various systems of geometry as well as different approaches to these systems. A brief review of high school geometry (including an exposition of logical objections to it) will be the starting point for branching out into other areas. Problem solving will play a central role in the development and exposition of much of the material in the course. Topics will be chosen from analytic, neutral, non-Euclidean (Lobachevskian and Riemannian) and incidence geometries.

*Intermediate, with permission of the instructor.*

## **Linear Algebra: The Theory of Matrices and Vector Spaces**

**Daniel King**

An introduction to the algebra and geometry of vector spaces and matrices, this course stresses important mathematical concepts and tools used in advanced mathematics, computer science, physics, chemistry, and economics. Systematic methods of solving systems of linear equations is the underlying theme and applications of the theory will be emphasized. Topics of exploration include Gaussian elimination, determinants, linear transformations, linear independence, bases, eigenvectors, and eigenvalues. Conference time will be allocated to clarifying course ideas and exploring additional applications of the theory. This seminar is intended for students interested in advanced mathematics, computer science, the physical sciences, or economics.

*Prior study of calculus or discrete mathematics recommended.*

## Number Theory

This course will be devoted to the study of the integers. Although the approach will be mainly axiomatic, consideration will be given to historical aspects of the subject. Special attention will be given to problem solving, both as a central device for exposing the development of the theory of the course and for its own sake. Topics will include divisibility properties of integers, prime numbers, modular arithmetic, diophantine equations, and special number theoretic functions.

*There are no course prerequisites, and no experience with this material is necessary, although some mathematical sophistication is important.*

## Origins: An Exploration of the Scientific

**Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh**

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as: How old is the universe? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? When did life arise on earth? How can "living" organic matter arise in a "dead" inorganic world? How do new species (including humans) arise? What is consciousness? Is the emergence of artificial life on the horizon, and how are computers advancing the development of artificial intelligence? How, in general, do complex, ordered systems and organisms arise from seemingly simple and often random interactions among elementary constituents? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions that humans have pondered since the origin of consciousness. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

## Real Analysis

**Daniel King**

This advanced seminar examines several fundamental ideas and principles in mathematics with considerable attention given to rigor and formal proof. Real analysis is the branch of mathematics that investigates the nature and properties of real numbers and the real number line. Topics to be explored will be drawn from the following: countability and cardinality, the axiom of choice, sequences and convergence, structure of point-sets, limits and continuity of real-valued functions,

advanced topics in differentiation and integration, and measure theory. Student conference work will be dedicated to the study of additional advanced topics in mathematics. This course serves as the prerequisite for the companion second-semester seminar An Introduction to the Philosophy of Mathematics.  
*Prior study of calculus and discrete mathematics required.*

## 2005-2006

### Abstract Algebra

The course will be directed toward the axiomatic development of basic abstract algebraic systems. Both mathematical and nonmathematical models will be used to illustrate these systems, and applications will be studied when appropriate. Topics will be chosen from the theories of groups, rings, fields, and matrices. There are no prerequisites, and no experience with the material is necessary although some mathematical sophistication is essential. Individual weekly conferences will be used to reinforce the class work, when necessary, and for independent study projects otherwise.

*Open to any interested student, with permission of the instructor.*

### Calculus: The Study of Motion and Change

**Constance Beck**

Calculus is one of the most significant of human intellectual achievements. The branch of mathematics that deals with the fundamental ideas of motion and change, calculus has become an indispensable tool for those who use mathematical models to better understand and explain the world around us. Engineers, physicists, chemists, biologists, economists, and social scientists utilize the intriguing and powerful methods of calculus to apply mathematics to a wide range of practical problems. Our study will begin with an investigation of the notions of function and limit and will proceed to the exploration of the derivative and integral, the two most important concepts of the calculus, and their applications. Topics from precalculus, including trigonometry and analytic geometry, will be developed and/or reviewed as the need arises. Conference work will emphasize the development and mastery of the technical and theoretical content of the course as well as an exploration of other calculus-related topics. Although the seminar is designed primarily for students planning further study in the mathematical, physical, or natural sciences, this course may be of interest to anyone seeking to develop mathematical reasoning and problem-solving skills.

*Open to any interested student. One year of high school algebra and one year of high school geometry are minimum prerequisites for the course. A second year of high school algebra and some knowledge of trigonometry are recommended.*

## **Discrete Mathematics: A Gateway to Advanced Mathematics**

**Daniel King**

There is a world of mathematics beyond what students learn in high school algebra, geometry, and calculus courses. This seminar serves as an introduction to this world of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: logic, the nature of proof, combinatorial analysis, discrete structures, and algorithmic thinking. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics. This seminar is a must for students interested in subsequent advanced mathematical study and recommended for students with an interest in computer science, physical science, natural science, or philosophy.

*Intermediate level. Prior study of calculus strongly recommended.*

## **First-Year Studies: Mathematical Mystery Tour: Logic, Philosophy, History, Rationality, and Games**

**Daniel King**

Perhaps your high school courses left you with the impression of mathematics as a dying discipline, one devoid of beauty and relevance. Or maybe you have already developed a fondness for logical, spatial, or quantitative inquiry. Designed for students in both camps, this first-year studies seminar will expose the beauty and relevance of mathematics as we investigate several fundamental and eternal questions in the field: Where does mathematics come from? What is logic and what role does it play in mathematics? How do we create persuasive arguments? What is the link between mathematics and various trademark issues in philosophy? What central role has mathematics played in the historical development of civilization? What is rationality and what is it good for? How do we make informed decisions based on incomplete information or limited data? How can mathematics be used to study "games" of social interaction or conflict? To be sure, this won't be your high school mathematics class!

## **Origins: The Simplicity Behind Complexity**

**Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh**  
**Origins: The Simplicity Behind Complexity**

*Mr. Hinrichs, Mr. King, Ms. Olson, Mr. Siff, Ms. Singh*

LECTURE, SECOND SEMESTER

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as, How do complex systems arise from simple (and often random) interactions among elementary constituents? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? How can "living" organic matter arise in a "dead" inorganic world? Are human beings the only species that reason mathematically? What is the adaptive advantage of having "numbers sense"? Why is consciousness such a challenge to formalize? How does the advent of computers complicate the matter? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

*Open to any interested student.*

## **Topology: The Study of Shapes and Spaces**

**Daniel King**

Topology, a modernized version of geometry, is the study of the qualitative properties of shapes and spaces. In geometry we ask, How big is it? How long is it? But in topology we ask, Is it connected? Is it compact? Does it have holes? To a topologist there is no difference between a square and a circle, between a coffee cup and a donut, because one can be transformed smoothly into the other without breaking or tearing the mathematical essence of the object. This course will serve as an introduction to this fascinating and important branch of mathematics. Successful completion of a yearlong course in Calculus and a semester course in Discrete Mathematics is prerequisite to registration in this seminar. Conference work will be allocated to clarifying course ideas and exploring additional mathematical topics.



*Advanced. Successful completion of Discrete Mathematics required (or permission of the instructor).*

## 2006-2007

### An Introduction to Statistical Methods and Analysis

**Constance Beck**

Statistics is not only an indispensable tool used by government, business, and virtually every academic discipline; it is also a subject essential in comprehending the world around us. An introduction to the methods of collecting, processing, analyzing, and interpreting data, this course is designed to provide a clear understanding of basic statistical techniques and the procedures for applying them. The central theme of the course is the use, misuse, and abuse of statistics. The course will stress the development of statistical thinking and the assessment of the credibility of inferences made from data so as to evaluate the reported results of statistical studies and make good decisions. The topics of sampling and experimental study design, probability, estimation, and hypothesis tests will be explored. Ideas are introduced and developed by applications drawn from current events and numerous topics in the physical and social sciences. Conference work will focus on clarifying course ideas and conducting a study incorporating the statistical techniques developed in the course. Statistical software and the TI-83 calculator will be utilized. The mathematical prerequisite is elementary algebra.

*Open to any interested student. No prior college-level mathematics study required.*

### Calculus: The Study of Motion and Change

**Constance Beck**

Calculus is one of the most significant of human intellectual achievements. The branch of mathematics that deals with the fundamental ideas of motion and change, calculus has become an indispensable tool for those who use mathematical models to better understand and explain the world around us. Engineers, physicists, chemists, biologists, economists, and social scientists utilize the intriguing and powerful methods of calculus to apply mathematics to a wide range of practical problems. Our study will begin with an investigation of the notions of function and limit and will proceed to the exploration of the derivative and integral, the two most important concepts of the calculus, and their applications. Topics from precalculus, including trigonometry and analytic geometry, will be reviewed as the need arises. Conference work will emphasize the development and mastery of the technical and theoretical content of the course as well as an exploration of other calculus-related topics.

Although the seminar is designed primarily for students planning further study in the mathematical, physical, or natural sciences, this course may be of interest to anyone seeking to develop mathematical reasoning and problem-solving skills.

*Open to any interested student. Two years of high school algebra and a year of geometry are minimum prerequisites for the course. Trigonometry and precalculus are strongly recommended prerequisites.*

### Discrete Mathematics: A Gateway to Advanced Mathematics

**Daniel King**

There is a world of mathematics beyond what students learn in high school algebra, geometry, and calculus courses. This seminar serves as an introduction to this world of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: logic, the nature of proof, combinatorial analysis, discrete structures, and mathematical philosophy. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics. This seminar is a must for students interested in subsequent advanced mathematical study and recommended for students with an interest in computer science, natural science, or philosophy.

*Intermediate. Prior study of calculus required.*

### Geometry

The purpose of this course is to explore various systems of geometry as well as different approaches to these systems. A brief review of high school geometry (including an exposition of logical objections to it) will be the starting point for branching out into other areas. Problem solving will play a central role in the development and exposition of much of the material in the course. Topics will be chosen from analytic, neutral, non-Euclidean (Lobachevskian and Riemannian) and incidence geometries.

*Intermediate, with permission of the instructor.*

### Linear Algebra: The Study of Matrices and Vector Spaces

**Constance Beck**

An introduction to the algebra and geometry of vector spaces, this course focuses on blending the theory and applications of important mathematical concepts and tools used in economics, physics, chemistry, and computer science. An exploration of the intricate thread of relationships between systems of equations,

matrices, determinants, vectors, linear transformations, and eigenvalues will be emphasized. Students will be encouraged to look at ideas and problems from multiple points of view. Conference work will concentrate on the development and mastery of the theoretical aspects of the course as well as exploring applications of the theory. This seminar is designed for students interested in advanced mathematics, computer science, the physical sciences, or economics.

*Intermediate. Prior study of calculus or discrete mathematics is required.*

## Mathematics and Jorge Luis Borges

### Daniel King

The works of Jorge Luis Borges, the highly influential twentieth-century Argentine writer, feature imaginatively intelligent and deeply provocative uses of mathematical ideas and imagery. Borges's writings—primarily short stories, essays, and poetry—describe fictitious worlds warping standard notions of time, space, and existence and reveal the unavoidable friction between competing notions at the heart of modern mathematics: the infinite versus the infinitesimal (set theory), the discrete versus the continuous (calculus), the reasonable versus the paradoxical (logic), the Euclidean versus the nonstandard (geometry), the symmetric versus the distorted (fractals, chaos), the convergent versus the divergent (limits, series), the likely versus the impossible (combinatorics, probability). In short, this seminar will explore mathematics from the Borges point of view.

*Open to any interested student. No prior, college-level mathematical study required.*

## Multivariable Calculus and Differential Equations

The laws of the universe are written in the language of mathematics. Most of the quantities we regularly study in physics, biology, economics, and a variety of other fields are not static. Indeed, many interesting phenomena (both natural and man-made) can be described and studied as functions or equations relating several changing quantities. Multivariable calculus is the branch of mathematics that explores the properties of functions of several variables, and differential equations is the study of how these variables change over time and/or space. This seminar will explore the theory and applications of both of these important areas of mathematics. Aimed at students with a primary interest in the natural sciences, economics, or mathematics, this seminar is meant as a follow-up to the traditional first-year study of calculus. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics.

*Intermediate. For students who have already completed a year of calculus study.*

## Number Theory

This course will be devoted to the study of the integers. Although the approach will be mainly axiomatic, consideration will be given to historical aspects of the subject. Special attention will be given to problem solving, both as a central device for exposing the development of the theory of the course and for its own sake. Topics will include divisibility properties of integers, prime numbers, modular arithmetic, diophantine equations, and special number theoretic functions.

*Advanced.*

## Preliminaries to College Mathematics

Beginning students may sometimes doubt their capacity to use mathematical language and techniques in a way that can serve as a base for further work. This course—which is designed to cast basic mathematical notions, some familiar and some new, in a form most serviceable to later work—is intended to dispel some of these doubts by presenting a firm foundation for arithmetic, algebra, geometry (including analytic geometry), and trigonometry. Exercises are provided that strengthen technical skill and foster effective proofs and intuitive grasp of underlying notions. As time allows, other topics like vectors, matrices, mathematical models, and algebraic structures may be considered. Weekly conferences will be used to enrich the class work or to supplement it with an additional project when appropriate.

*Open to any interested student.*

## 2007-2008

### Abstract Algebra

The course will be directed toward the axiomatic development of basic abstract algebraic systems. Both mathematical and nonmathematical models will be used to illustrate these systems, and applications will be studied when appropriate. Topics will be chosen from the theories of groups, rings, fields, and matrices. There are no prerequisites, and no experience with the material is necessary although some mathematical sophistication is essential. Individual weekly conferences will be used to reinforce the course work, when necessary, and for independent study projects otherwise.

*Open with permission from the instructor.*

## An Introduction to Statistical Methods and Analysis

### Daniel King

An introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse, and misuse of statistics will be the central focus of the course. Topics of exploration will include experimental study design, sampling design, data analysis (visual devices, measures of center, measures of spread, normal distributions, correlation, and regression); sampling distributions and the Central Limit Theorem; estimation (confidence intervals); and hypothesis testing ( $z$ -test,  $t$ -test, chi-square, ANOVA). Applications will be drawn from current events, business, psychology, politics, medicine, and other areas of the life and social sciences. Statistical software will be introduced and used extensively in this course, but no prior experience is assumed. An invaluable course for students planning graduate study in the natural or social sciences.

## Calculus and Differential Equations

This course is designed primarily for students planning work in science or further work in mathematics, but it can serve as a capstone to solid work in mathematics for those who do not plan more than one year of study in the field. Topics from trigonometry and analytic geometry will be developed as the need for them arises. Calculus is a systematic development of mathematical relations among errors that arise in the use of approximations in computations of a theoretical nature, and, though its primary application is to the physical sciences, its recent applicability is far wider. To begin, the notions of function and limit will be explored, and these will lead to definitions of the derivative and the integral that generalize the notions of velocity and area, respectively. After investigating elementary applications of these notions, the course will give special attention to trigonometric, exponential, and logarithmic functions and the differential equations that define them. As time permits, the second semester will deal with further applications, with techniques of integration, infinite series, and improper integrals. Emphasis in conference work will be on both technical and theoretical content to develop one or the other more fully and to explore other areas closely related to calculus. For most students, a significant portion of conference time will be used to develop assurance in handling problems assigned weekly.

## Discrete Mathematics: A Gateway to Advanced Mathematics

### Constance Saulsbery

There is a world of mathematics beyond what students learn in high school algebra, geometry, and calculus

courses. This seminar will serve as an introduction to the world of elegant mathematical ideas and to the unspoken logic and reasoning that underlie mathematical thought. With an emphasis on mathematical reasoning and problem-solving skills, this seminar will provide the ultimate intellectual workout. Five central themes are interwoven in the course: logic, the nature of proof, combinatorial analysis, discrete structures, and mathematical philosophy. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics. This seminar is highly recommended for students interested in subsequent advanced mathematical study and/or for students with an interest in computer science, natural science, or philosophy.

*Prior study of calculus is required.*

## Game Theory: The Mathematics of Strategy and Conflict

### Daniel King

Warfare, elections, auctions, labor-management negotiations, inheritance disputes, even divorce—these and many other conflicts can be successfully understood and studied as games. A game, in the minds of social scientists and mathematicians, is any situation involving two or more participants (players) each capable of rationally choosing among a set of possible actions (strategies) which, in turn, leads to some final result (outcome). Game theory is the interdisciplinary study of conflict whose primary goal is the answer to a single, simply stated, but surprisingly complex question: What is the best thing to do? Although the principles of game theory have been widely applied throughout the social and biological sciences, its greatest impact has been felt in the fields of economics and political science. This seminar represents a survey of the basic techniques and principles in the theory of games and strategy. Of primary interest will be the applications of the theory to real-world conflicts of historical or current interest.

*No college level mathematical knowledge is required.*

## Mathematical Modeling for the Natural Sciences

### Constance Saulsbery

Mathematics not only has the extraordinary power to reduce complicated problems to simple rules and procedures; it also serves as a tool to understand the world around us. In this seminar, students will learn to create mathematical models that will help them understand and analyze real-life phenomena in new and fruitful ways and to apply mathematics to a wide range of practical problems. The central theme of the course is functions as models of change. Linear, exponential, logarithmic, and trigonometric functions will be utilized to model physical phenomena. Conference time will

emphasize the development and mastery of the technical and theoretical course content as well as the exploration of additional mathematical topics. Although the course is designed primarily for those students planning further study in the mathematical, physical, or natural sciences, this course may benefit anyone seeking to develop mathematical reasoning and problem-solving skills.

## Number Theory

This course is devoted to the study of the integers. Although the approach will be mainly axiomatic, consideration will be given to historical aspects of the subject. Special attention will be given to problem-solving both as a central device for exposing the development of the theory of the course and for its own sake. Topics will include divisibility properties of integers, prime numbers, modular arithmetic, diophantine equations, and special number theoretic functions. There are no course prerequisites, but permission of the instructor is required.

## 2008-2009

## Calculus and Differential Equations

This course is designed primarily for students planning work in science or further work in mathematics, but it can serve as a capstone to solid work in mathematics for those who do not plan more than one year of study in the field. Topics from trigonometry and analytic geometry will be developed as the need for them arises. Calculus is a systematic development of mathematical relations among errors that arise in the use of approximations in computations of a theoretical nature, and, though its primary application is to the physical sciences, its recent applicability is far wider. To begin, the notions of function and limit will be explored, and these will lead to definitions of the derivative and the integral that generalize the notions of velocity and area, respectively. After investigating elementary applications of these notions, the course will give special attention to trigonometric, exponential, and logarithmic functions and the differential equations that define them. As time permits, the second semester will deal with further applications, with techniques of integration, infinite series, and improper integrals. Emphasis in conference work will be on both technical and theoretical content to develop one or the other more fully and to explore other areas closely related to calculus. For most students, a significant portion of conference time will be used to develop assurance in handling problems assigned weekly.

## Discrete Mathematics: A Gateway to Advanced Mathematics

### *Daniel King*

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*Prior study of calculus required.*

## Problem Solving in Mathematics

This course will be concerned with problem solving as an intellectual and artistic process. By definition, a question becomes a problem when no clear or standard technique or approach is suggested by it. Consequently, the ability to solve problems depends more on certain intangible qualities of mind than on specific procedures. A central purpose of this course will be to create an environment in which the student will be likely to develop those qualities of mind. This will be accomplished by engaging students in an extensive and concentrated program of solving problems, which are at least apparently within their intuitive grasp. Through this experience, their perception and ability both to analyze and synthesize can be developed further. The content areas of this course, which are yet to be selected, will depend on the experience level and interests of the class. Subjects that may be appropriate include number theory, geometry, probability theory, and combinatorial analysis.

*Open to any interested student, with permission of the instructor.*

## 2009-2010

## Abstract Algebra

The course will be directed toward the axiomatic development of basic abstract algebraic systems. Both mathematical and nonmathematical models will be used to illustrate these systems, and applications will be studied when appropriate. Topics will be chosen from the theories of groups, rings, fields, and matrices. There are no prerequisites, and no experience with the material is necessary—although some mathematical

sophistication is essential. Individual weekly conferences will be used to reinforce the course work, when necessary, and for independent study projects otherwise.

*With permission of instructor.*

## **An Introduction to Statistical Methods and Analysis**

**Daniel King**

An introduction to the concepts, techniques, and reasoning central to the understanding of data, this lecture course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse, and misuse of statistics will be the central focus of the course. Topics of exploration will include the core statistical topics in the areas of experimental study design, sampling theory, data analysis, and statistical inference. Applications will be drawn from current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical software will be introduced and used extensively in this course, but no prior experience is assumed. Though an invaluable course for anybody planning to pursue graduate work and/or research in the quantitative sciences, this course is open to any interested student. No college-level mathematical knowledge is required.

## **Calculus and Differential Equations**

This course is designed primarily for students planning work in science or further work in mathematics, but it can serve as a capstone to solid work in mathematics for those who do not plan more than one year of study in the field. Topics from trigonometry and analytic geometry will be developed as the need for them arises. Calculus is a systematic development of mathematical relations among errors that arise in the use of approximations in computations of a theoretical nature; and, though its primary application is to the physical sciences, its recent applicability is far wider. To begin, the notions of function and limit will be explored. These will lead to definitions of the derivative and the integral that generalize the notions of velocity and area, respectively. After investigating elementary applications of these notions, the course will give special attention to trigonometric, exponential, and logarithmic functions and the differential equations that define them. As time permits, the second semester will deal with further applications and with techniques of integration, infinite series, and improper integrals. Emphasis in conference work will be on both technical and theoretical content to develop one or the other more fully and to explore other areas closely related to calculus. For most students, a significant portion of conference time will be used to develop assurance in handling problems assigned weekly.

*With permission of instructor.*

## **Discrete Mathematics: A Gateway to Advanced Mathematics**

**Daniel King**

There is a world of mathematics beyond what students learn in high-school algebra, geometry, and calculus courses. This seminar serves as an introduction to this world of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: logic, the nature of proof, combinatorial analysis, discrete structures, and mathematical philosophy. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics. This seminar is a must for students interested in advanced mathematical study and highly recommended for students with an interest in computer science, law, or philosophy.

*Prior study of calculus required.*

## **Number Theory**

This course is devoted to the study of the integers. Although the approach will be mainly axiomatic, consideration will be given to historical aspects of the subject. Special attention will be given to problem solving, both as a central device for exposing the development of the theory of the course and for its own sake. Topics will include divisibility properties of integers, prime numbers, modular arithmetic, diophantine equations, and special number theoretic functions. There are no course prerequisites, but permission of the instructor is required.

*With permission of instructor.*

## **2010-2011**

## **An Introduction to Statistical Methods and Analysis**

**Daniel King**

*Lecture, Open—Fall*

An introduction to the concepts, techniques, and reasoning central to the understanding of data, this course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse and misuse of statistics will be the central focus of the course. Topics of exploration will include the core statistical topics in the areas of experimental study design, sampling theory, data analysis, and statistical inference. Applications will be drawn from current events, business, psychology, politics, medicine and other areas of the natural and

social sciences. Statistical software will be introduced and used extensively in this course, but no prior experience is assumed. Though an invaluable course for anybody planning to pursue graduate work and/or research in the quantitative sciences, this course is open to any interested student. No college-level mathematical knowledge is required.

*Open to any interested student.*

## Calculus I

**sarah-marie belcastro**

**Open—Fall**

Calculus is the study of rates of change of functions (the derivative), accumulated areas under curves (the integral), and how these two ideas are (surprisingly!) related. The concepts and techniques involved apply to medicine, economics, engineering, physics, chemistry, biology, ecology, geology, and many other fields. Such applications appear throughout the course, but we will focus on understanding concepts deeply and will approach functions from graphical, numeric, symbolic, and descriptive points of view. Conference work will explore additional mathematical topics. This seminar is intended for students planning further study in mathematics or science, medicine, engineering, economics, or any technical field, as well as students who seek to enhance their logical thinking and problem-solving skills.

*Open to any interested student. Facility with high-school algebra and basic geometry are prerequisites for this course. Prior exposure to trigonometry and/or pre-calculus is highly recommended.*

## Calculus II

**Open—Spring**

This course is designed primarily for students planning work in science or further work in mathematics, but it can serve as a capstone to solid work in mathematics for those who do not plan more than one year of study in the field. Topics from trigonometry and analytic geometry will be developed as the need for them arises. Calculus is a systematic development of mathematical relations among errors that arise in the use of approximations in computations of a theoretical nature; and, though its primary application is to the physical sciences, its recent applicability is far wider. To begin, the notions of function and limit will be explored. These will lead to definitions of the derivative and the integral that generalize the notions of velocity and area, respectively. After investigating elementary applications of these notions, the course will give special attention to trigonometric, exponential, and logarithmic functions and the differential equations that define them. As time permits, we will deal with further applications and with techniques of integration, infinite series, and improper

integrals. Emphasis in conference work will be on both technical and theoretical content to develop one or the other more fully and to explore other areas closely related to calculus. For most students, a significant portion of conference time will be used to develop assurance in handling problems assigned weekly.

*Open to any interested student, with permission of the instructor.*

## Game Theory: The Study of Strategy and Conflict

**Daniel King**

**Lecture, Open—Spring**

Warfare, elections, auctions, labor-management negotiations, inheritance disputes, even divorce—these and many other conflicts can be successfully understood and studied as games. A game, in the parlance of social scientists and mathematicians, is any situation involving two or more participants (*players*) capable of rationally choosing among a set of possible actions (*strategies*) that lead to some final result (*outcome*) of typically unequal value (*payoff*) to the players. Game theory is the interdisciplinary study of conflict, with the primary goal to answer the single, simply stated, but surprisingly complex question: What is the best way to “play”? Although the principles of game theory have been widely applied throughout the social and natural sciences, its greatest impact has been felt in the fields of economics and political science. This course represents a survey of the basic techniques and principles in the field. Of primary interest will be the applications of the theory to real world conflicts of historical or current interest. The minimum required preparation for successful study of game theory is one year each of high-school algebra and geometry. No other knowledge of mathematics or social science is presumed.

*Open to any interested student.*

## Linear Algebra: The Mathematics of Matrices and Vector Spaces

**Daniel King**

**Intermediate—Fall**

An introduction to the algebra and geometry of vector spaces and matrices, this course stresses important mathematical concepts and tools used in advanced mathematics, computer science, physics, chemistry, and economics. The underlying theme is systematic methods of solving systems of linear equations, and applications of the theory will be emphasized. Topics of exploration include Gaussian elimination, determinants, linear transformations, linear independence, bases, eigenvectors, and eigenvalues. Conference time will be allocated to clarifying course ideas and exploring additional applications of the theory. This seminar is

intended for students interested in advanced mathematics, computer science, the physical sciences, or economics.

*Intermediate. Prior study of calculus is required.*

## Multivariable Calculus and Differential Equations

### **Intermediate—Fall**

The laws of the universe are written in the language of mathematics. Most of the quantities that we regularly study in physics, biology, economics, and a variety of other fields are not static. Indeed, many interesting phenomena (both natural and manmade) can be described and studied as functions or equations relating several changing quantities. Multivariable calculus is the branch of mathematics that explores the properties of functions of several variables; differential equations is the study of how these variables change over time and/or space. This seminar will explore the theory and applications of both of these important areas of mathematics. Aimed at students with a primary interest in the natural sciences, economics, or mathematics, this seminar is meant as a follow up to the traditional first-year study of calculus. Conference time will be allocated to clarifying course ideas and to the study of additional mathematical topics.

*Intermediate. For students who have already completed a yearlong study of Calculus.*

## Preliminaries to College Mathematics

### **Open—Spring**

Beginning students may sometimes doubt their capacity to use mathematical language and techniques in a way that can serve as a base for further work. This course—which is designed to cast basic mathematical notions, some familiar and some new, in a form most serviceable to later work—is intended to dispel some of these doubts by presenting a firm foundation for arithmetic, algebra, geometry (including analytic geometry), and trigonometry. Exercises are provided that strengthen technical skill and foster effective proofs and intuitive grasp of underlying notions. As time allows, other topics such as vectors, matrices, mathematical models, and algebraic structures may be considered. Weekly conferences will be used to enrich the class work or to supplement it with an additional project, when appropriate.

*Open to any interested student.*

## Problem Solving in Mathematics

### **Open—Fall**

This course will focus on problem solving as an intellectual and artistic process. By definition, a question becomes a problem when no clear or standard approach or technique is suggested by it. Consequently, the ability to solve problems depends more on certain intangible qualities of mind than on specific procedures. A central purpose of this course will be to create an environment in which the student will be likely to develop those qualities of mind. This will be accomplished by engaging the class in an extensive and concentrated program of solving problems that are at least apparently within their intuitive grasp. Through this experience, the students' perception and ability, both to analyze and synthesize, can be further developed. The content areas of this course will be chosen from "puzzles," geometry, number theory, combinatorics, and probability theory. When necessary, these areas may be sufficiently developed in order to make "problem" materials accessible. Conference work will require individual programs appropriate to the experience, interest, and ability of the individuals. They will include (when possible) "selected" problems from The William Lowell Putnam Mathematical Competition.

*Open to any interested student, with permission of the instructor.*

## Topology: The Nature of Shape and Space

### **Daniel King**

### **Advanced—Spring**

Topology, a modernized version of geometry, is the study of the fundamental, underlying properties of shapes and spaces. In geometry we ask: How big is it? How long is it? But in topology we ask: Is it connected? Is it compact? Does it have holes? To a topologist, there is no difference between a square and a circle and no difference between a coffee cup and a donut because, in each case, one can be transformed smoothly into the other without breaking or tearing the mathematical essence of the object. This course will serve as an introduction to this fascinating and important branch of mathematics. Conference work will be allocated to clarifying course ideas and exploring additional mathematical topics.

*Advanced. Prior study of calculus and permission of the instructor are required.*

## 2011-2012

### Abstract Algebra

#### *Intermediate—Fall*

This highly abstract course will be directed toward the axiomatic development of basic algebraic systems. Both mathematical and nonmathematical models will be used to illustrate these systems. Topics will be chosen from the theories of groups, rings, fields, and matrices. Although there are no prerequisites and no prior experience with the material is necessary, some mathematical sophistication is essential. Individual weekly conferences will be used to reinforce the class work when necessary and for independent study projects otherwise.

### An Introduction to Statistical Methods and Analysis

#### *Daniel King*

#### *Lecture, Open—Fall*

An introduction to the concepts, techniques, and reasoning that are central to the understanding of data, this lecture course focuses on the fundamental ideas of statistical analysis used to gain insight into diverse areas of human interest. The use, abuse, and misuse of statistics will be the central focus of the course. Topics of exploration will include the core statistical topics in the areas of experimental study design, sampling theory, data analysis, and statistical inference. Applications will be drawn from current events, business, psychology, politics, medicine, and other areas of the natural and social sciences. Statistical software will be introduced and used extensively in this course, but no prior experience with the software is assumed. This seminar is an invaluable course for anybody planning to pursue graduate work and/or research in the natural or social sciences.

### Calculus I: The Study of Motion and Change

#### *Daniel King*

#### *Open—Fall*

Our world is dominated by motion and change. The Earth spins on its axis, as it rotates around the Sun. Stock prices rise and fall. An apple, acting in accordance with the laws of physics, falls onto the head of a modern day Newton. Calculus is the intriguing branch of mathematics whose primary goal is the understanding of the laws governing motion and change. The sum of the calculus—its methods, tools, and ideas—is often cited as one of the greatest intellectual achievements of humanity. Though just a few hundred years old, the calculus has become an indispensable research tool in both the natural and the social sciences. Our study begins with the central

concept of the calculus, the limit, and proceeds to explore the dual notions of differentiation and integration. Numerous applications of the theory will be examined. The minimum required preparation for successful study of the calculus is one year each of high-school algebra and geometry. The precalculus topics of trigonometry and analytic geometry will be developed as the need arises. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or conduct a study in some other branch of mathematics. This seminar is intended for students interested in advanced study in mathematics or science, for students preparing for careers in the health sciences, and for any student wishing to broaden and enrich the life of the mind.

### Calculus II

#### *Open—Spring*

This course will build upon and continue to develop the study of the differential calculus as it was developed in Calculus I. It will include the definitions of antiderivatives and integrals (including the fundamental theorems of both integral and differential calculus). We will develop and study exponential, logarithmic, and inverse trigonometric functions. Much effort will be devoted to studying various techniques and applications (geometric and physical) of integration. As time permits, some elementary differential equations and basic infinite series may be included.

### Discrete Mathematics: Gateway to Advanced Mathematics

#### *Daniel King*

#### *Intermediate—Spring*

There is a world of mathematics beyond what students learn in high-school algebra, geometry, and calculus courses. This seminar serves as an introduction to this realm of elegant mathematical ideas. With an explicit goal of improving students' mathematical reasoning and problem-solving skills, this seminar provides the ultimate intellectual workout. Five important themes are interwoven in the course: logic, the nature of proof, combinatorial analysis, discrete structures, and mathematical philosophy. For conference work, students may choose to undertake a deeper investigation of a single topic or application of discrete mathematics or to conduct a study in some other branch of mathematics. This seminar is a must for students interested in advanced mathematical study and highly recommended for students with an interest in computer science, law, or philosophy.

### Geometry

#### *Open—Fall*

The purpose of this course is to explore various systems of geometry, as well as different approaches to these



systems. A brief review of high-school geometry (including an exposition of logical objections to it) will be the starting point for branching out into other areas. Problem solving will play a central role in the development and exposition of much of the material in the course. Topics may be chosen from analytic, neutral, non-Euclidean (Lobachevskian and Riemannian), and incidence geometries.

## Multivariable Calculus

**Daniel King**

*Intermediate—Spring*

The world and our lives are fundamentally multivariate. Tomorrow's weather forecast is based on today's solar wind velocity, heat transfer rates, pressure, and humidity levels, among other factors. The price to the consumer of a commercial flight is dependent partly on market demand, travel distance, cost of fuel, and governmental taxes. Multivariable calculus addresses the mathematics of functions such as these that depend on several variables. Specific topics to be addressed include vectors,

partial derivatives, gradients, multiple integration, line and surface integrals, and their diverse applications. For conference work, students may choose to undertake a deeper investigation of a single topic or application of the calculus or to conduct a study in some other branch of mathematics.

## Number Theory

*Intermediate—Spring*

This course is devoted to the study of the integers. Although the approach will be mainly axiomatic, consideration will be given to historical aspects of the subject. Special attention will be given to problem solving, both as a central device for exposing the development of the theory of the course and for its own sake. Topics will include divisibility properties of integers, prime numbers, modular arithmetic, Diophantine equations, and special-number theoretic functions. No prior experience with this material is necessary, although mathematical sophistication would be important.

# Music

## 2002-2003

### Chamber Choir

**Patrick Romano**

*Intermediate—Year*

Students may qualify for membership in the Chamber Choir by audition. They also must be members of the large Chorus. Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire.

### Chamber Music

**Music Faculty**

*Intermediate—Year*

Various chamber groups — from quartets or even quintets to violin and piano duos — are available each year depending on the number and variety of qualified instrumentalists who apply. They are coached weekly by members of the music faculty. An important part of the program is the chamber music workshop, generally held twice monthly, when all groups and several coaches meet for performance and discussion of works-in-progress.

### Chamber Music Improvisation

**John A. Yannelli**

*Open—Year*

An experimental performing unit built around an ensemble of instrumentalists explores a variety of musical styles and techniques. Two concerts are performed each year. Open to a limited number of students. Composer-performers, vocalists, dancers, and actors are welcome.

### Character Development for Singers

**Eddy Pierce-Young**

*Open—Spring*

This course will ask the following questions: What does a singer need? How does a singer process information? How does a singer communicate the information that he or she has processed? How does a singer prepare? How does a singer select material? We will try to find the answers to these questions together with the understanding that different solutions must necessarily be tailored to the individual performer.

### Chorus

**Betjeman, Patrick Romano**

*Open—Year*

Students may take Chorus as part of a Music or performing arts program or on a noncredit basis. The

Chorus gives concerts each semester at the College. No auditions are required. All music students must register for Chorus as part of their first-year Music program. Exceptions may be made for members of the Orchestra. In addition, all students studying voice and all students enrolled in a two-thirds Music program participate in Chorus. Theatre and dance students studying voice are strongly encouraged but not required to participate. Chorus meets twice a week; no conflicts are permitted. In addition, there are half-hour sectionals for each section each week.

### Collegium Musicum

**Judith Davidoff**

*Open—Year*

This course is devoted to vocal and instrumental music of the Middle Ages, Renaissance, and Baroque periods. Open to music and non-music students. Modern instruments are welcome. Some historical instruments will be available for student use. Private instrumental instruction can be arranged.

### Composers' Workshop

**1 NA**

*Open—Year*

An informal forum for students and music faculty — including the Cygnus Ensemble and Affiliate Artists — for the discussion of new music composition and performance. Each semester there will be readings of new works by student composers.

### Conducting

**Martin Goldray**

*Advanced—Year*

A course in the basics of conducting is available to qualified students. Advanced study is taught on an individual conference basis.

### Dance Making

**Dan Hurlin, Sara Rudner, John A. Yannelli**

*Advanced—Year*

Individual choreographic projects will be designed and directed by students with special interest and experience in dance composition. Students and faculty will meet weekly to view works-in-progress and to discuss relevant artistic and practical problems. Whenever possible the music for these projects, whether new or extant, will be performed live in concert. With supervision of the faculty, student composers in the class will be given the opportunity to compose works in collaboration with the more advanced choreographers. Students are encouraged to take Lighting Design and Stagecraft for Dance.

Prerequisites: Dance Composition, Movement and Music, and permission of the instructor. See instructor for other prerequisites.

## Debussy and the French School

**Jean Wentworth**

*Open—Spring*

Debussy's influence on today's music is incalculable. He has been called the only "universal" French composer, and he is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy's relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy's revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saëns, Franck, Satie, Ravel, and the group known as Les Six. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810.

## Diction for Singers

*Open—Year*

Italian, French, and German pronunciation are the focus of this course. Past readings have included a chapter from Dante's *Divina Commedia* and *Hänsel und Gretel* by the Brothers Grimm. Musical examples heard in class have included excerpts from Verdi's *Otello* and *La Traviata*, Strauss's *Ariadne auf Naxos*, Schoenberg's *Pierrot Lunaire*, and Ravel's *L'enfant et les sortilèges*. Singers are encouraged to sing pieces for the class. Time permitting, Russian also will be introduced. Anyone with an interest in foreign languages and music would benefit from this course, which is not limited to Music Thirds. Required for all Music Thirds in voice, preferably during sophomore year.

## Early Music for Modern Performers

**Judith Davidoff**

*Open—Year*

A survey of Medieval, Renaissance, and Baroque music by way of playing on modern instruments and singing examples from the pens of composers of the past. All welcome (guitar, piano, saxophone, and others). No previous experience necessary.

## First-Year Studies in Music: Music and Technology

**John A. Yannelli**

*FYS*

This course will explore the relationship between mechanical/technological advancements and the history of Western music, from the development and use of musical instruments to the effect that the recording

studio, the computer, and electronic instruments have on contemporary music. Some of the topics to be covered will include the following: basic elements and fundamentals of music; principles of acoustics as related to music and electronics; an overview of Western music from its origins through contemporary styles, including jazz, rock, and pop. Some other questions to be considered are as follows: How are composers and performers inspired by new developments in instrument making and technology? How has technology changed the course of music for the listener? Where is it going? Students will select conference projects based on their particular interests and from a variety of perspectives, including but not limited to world history, musical genre, specific periods of music history, types of instruments, and developments in technology. Course work will include listening assignments, electronic and recording studio demonstrations, guest lectures, and concert attendance.

## Gamelan Angklung Chandra Buana

*Open—Spring*

The gamelan is an "orchestra" that includes four-toned metallophones, gongs, drums, and flutes. This gamelan angklung was specially handcrafted in Bali for the College and was named Chandra Buana, or "Moon Earth," at its dedication on April 16, 2000, in Reisinger Concert Hall at Sarah Lawrence College. Music is taught orally, with no notation. Any interested student may join; no previous experience with music is necessary.

## Global Jukebox: Migrations and Technological Mediations of Music and Culture in the Twentieth Century

**Eric Martin Usner**

*Open—Fall*

This course is an introduction to the debates around the meanings of globalized musics. We will be chiefly concerned with understanding how and why musics circulate globally and how their meanings change in a cycle of production, circulation, globalization, and localization. The course will center around five themes: music and colonialism, music in exile, music in diaspora, transnational music, and world music. While the notions of "global music" or "global pop" have been coined only recently to deal with the marketing of popular music made possible by multinational music conglomerates, the phenomenon of the global circulation of music has been around for centuries. For the course, however, we will be concerned with the rapid escalation of this phenomenon arising from the invention of recorded sound. Readings will be drawn

from ethnomusicology, popular music studies, cultural anthropology, history of sound recordings and cultural studies.

## Guitar Class

**William Anderson**

*Open—Year*

This course is for beginning guitar students. Recommendation by the faculty.

## Guitar Class

**William Anderson**

*Open—Year*

This course is for beginning guitar students. Recommendation by the faculty.

## Intermediate and Advanced Classes

**John A. Yannelli**

*Advanced, Intermediate—Year*

Students who have completed the above course and wish to continue their study of electronic music will work on projects in conference or in an advanced class, depending on the number of interested students. By permission only.

## Intermediate and Advanced Sight-Singing and Dictation

**Catherine Rowe**

*Intermediate—Year*

Skills-building courses designed as adjuncts to the theory sequence. Students will be placed according to their levels of proficiency.

## Jazz Colloquium

**Greg Skaff**

*Open—Year*

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock as well as some rock, Motown, and blues. All instruments are welcome; an audition is required.

## Jazz History

**Greg Skaff**

*Open—Year*

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental

technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, be-bop, cool jazz, jazz of the 60s and 70s, fusion and jazz rock, jazz of the 80s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will be the influence that modern concert music and world music has had on jazz styles.

## Jazz Performance and Improvisation Workshop

**Greg Skaff**

*Open—Year*

This class is intended for all instrumentalists and will provide a "hands-on" study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound and concept. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. A placement audition is required.

## Jazz Theory and Harmony

**Donald Friedman**

*Intermediate—Year*

This course will study the building blocks of jazz theory and harmony, including scales and modes, triads to 7th through 13th chords, inversions, voicings of four-, five-, and six-note chords for two hands, polytonality, and so on. Students will analyze material from the standard jazz repertoire. Theory and Composition I is a prerequisite.

## Johann Sebastian Bach: Masterpieces from the Leipzig Years

**Carsten Schmidt**

*Intermediate—Fall*

In this course we will study in detail a representative range of Bach's works from his Leipzig period. These will include the Passion according to St. John, parts three

and four of the Klavieruebung, the Art of the Fugue, the Musical Offering, and the Mass in b-minor. In addition to engaging in musical analysis we will study these works for their theological, theoretical, philosophical, and historical foundations. We will also consider their reception history. This course requires a background in music theory.

## **Master Class**

### **Music Faculty,**

#### **Open—Year**

A series of concerts and instrumental and vocal seminars as well as lecture/demo presentations of music history, world music, improvisation, jazz, composition, and music technology. Master Classes take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. They are open to the College community and county toward the concert attendance.

## **Mozart and Beethoven: Music from 1720 to 1810**

### **Jean Wentworth**

#### **Intermediate—Fall**

The classical style especially manifest in the music of "divine" Mozart is complemented and sharply opposed by his younger contemporary, Beethoven, and their lives were scarcely more distant from each other than was the Enlightenment from events of 1789 and the world of Napoleon. We will touch upon the source of the classical manner in the reaction of minor figures such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach, then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music score study. Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course.

## **Music History Classes Survey of Western Music**

### **Chester Biscardi**

#### **Open—Year**

This course is designed to acquaint the student with significant compositions for the Western musical tradition from the Middle Ages to the present, exploring the cyclical nature of music that mirrors philosophical and theoretical ideas in ancient Greece and how it appears every 300 years: the Ars nova of the Fourteenth Century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. This component is required for all

second-year theory students. It may also be taken by those students who have completed the theory sequence and have not yet followed a general history sequence.

## **Musicianship**

### **Kip Montgomery, Carsten Schmidt**

#### **Open—Year**

This introductory course will meet twice each week (two one-and-a-half-hour sessions). We will study elements of music such as pitch, rhythm, intensity, and timbre, and we will see how they combine in various musical structures and how these structures communicate. Studies will include sight-singing, notation, ear training, and keyboard proficiency as well as compositional exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. The materials of this course are prerequisite to the first- and second-year theory sequence.

## **Music Workshop**

### **Jean Wentworth, Music Faculty**

#### **Open—Year**

Approximately twice monthly music workshops are held in which a student or student ensemble, with consent of their teachers, may participate as performer(s). The College community is welcome to attend. Since the only limitation is that the composition(s) should be fully prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

## **Orchestra**

### **Martin Goldray**

#### **Open—Year**

The Sarah Lawrence College Orchestra is open to all students as well as to members of the College community by audition. It is required for all instrumentalists taking a Music Third. The Orchestra performs at least twice each semester as a full symphony orchestra and in various chamber music configurations. There is at least one joint concert with the Sarah Lawrence College Chorus, as well as collaborations with the Dance and Theatre departments. The concerto competition provides an opportunity for students to perform as soloists with the orchestra. Recent performances have included Stravinsky's *L'histoire du Soldat* with dancing and narration, Satie's film score *Entr'acte* performed live with a screening of the film, and the Haydn Nelson Mass.

## Self-Discovery Through Singing

**Eddie Pierce-Young**

*Open—Year*

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student as well as to present vocal challenge. The course is open to non-music students on an audit basis and for credit to students with a Music or Theatre Third.

## Seminar in Vocal Performance

*Open—Year*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance. For further information, see Ms. Pierce Young.

## Senior Recital

**1 NA**

*Advanced—Spring*

This component offers students the opportunity to share with the larger College community the results of their sustained work in performance study. During the semester of the recital they will receive additional coachings by their principal teachers. By audition.

## Sound and Music for the Theatre I and II

**John A. Yannelli**

*Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using

sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music.

## Studio for Electronic Music and Experimental Sound

**John A. Yannelli**

*Open—Year*

The Sarah Lawrence electronic music studio is an extensive laboratory whose primary function is the instruction and development of electronic music composition. The studio contains analog and digital instruments and maintains a basic multitrack tape recording facility. Beginning students will start with an introduction to the equipment, basic acoustics, principles of studio recording, and an historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material — usually by the second semester — focus will be on preparing tape compositions that will be heard in concerts of electronic music, student composers' concerts, and music workshops.

## Symphony

**Kip Montgomery**

*Open—Year*

A famous exchange in 1907 between two great composers of symphonies, Jean Sibelius and Gustav Mahler, gave voice to the breadth of scope and diversity of character this important genre was able to possess in its maturity: Sibelius admired the symphony's "severity of style and profound logic," whereas Mahler thought the "symphony must be like the world — it must embrace everything." This course will seek to understand these views by studying the growth of the symphony, from its origins as a simple sonata for orchestra, to its position as arguably the most significant and prestigious genre in music. We will explore the meaning of "symphony" through an examination of important and representative works in the genre, from the eighteenth century to the present day. Symphonies will be studied as cultural artifacts, representatives of historical moments affected profoundly by social and political currents, their relationship to the other arts (especially literature), and by a changing conception of the genre itself. Course work will include readings, listening, and score study; students should have the ability to read music, and some knowledge of harmony will be useful.

## The Cygnus Ensemble

*Open—Year*

The Cygnus Ensemble is a contemporary music ensemble in residence at the College. Along with presenting concerts of new music on the Concert Series,

the members of the ensemble work individually with instrumental students and participate in readings of new works by student composers.

## Theory and Composition I

**Kip Montgomery**

*Intermediate—Year*

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice-leading, elementary counterpoint, and simple forms. Students will develop an understanding through part-writing, keyboard skills, aural dictation, and analysis. For the analysis component of the course performers will incorporate their current repertoire for study.

## Theory and Composition II

**Kip Montgomery**

*Advanced—Year*

This course will build on diatonic skills established in Theory and Composition I. Part-writing, keyboard skills, aural dictation, and music analysis are all structural components of the course. Listening skills and compositional exercises will be emphasized. More advanced harmonic techniques including chromatic chords and modulation will be covered; twentieth-century modal techniques and aspects of atonality also will be included.

## The Politics of Race in Twentieth-Century America: Popular Music and Culture

**Eric Martin Usner**

*Open—Spring*

This course provides critical approaches to studying the complex race relations that have infused so much creative energy and innovation into the development of American musics. Throughout the course we will be concerned with three larger questions: 1) How has/does musical production within a variety of contexts and communities provide a means of understanding race relations in America, both for the communities themselves and for others? 2) How have artists, intellectuals, and leaders within different communities positioned music in their struggles for social justice? 3) How has/does the circulation and consumption of these musics also highlight lived realities of race in America? Musical forms examined will include blackface minstrelsy, Creole origins of jazz, American popular song (Tin Pan Alley), the American film musical, rock 'n' roll, and hip-hop. In studying each of these musics we will go beyond the black/white racial binary into which discussions of American race relations are usually cast, looking at Jewish, Latino, and Asian American contributions, among others. Readings for the course will be interdisciplinary, drawing from ethnomusicology,

popular music studies, various fields of ethnic studies, American studies, and critical white studies as well as music criticism and popular journalism.

## Twentieth-Century Compositional Techniques

**Steven Burke**

*Open—Year*

This course is an introduction to the art of composition. Significant works by — but not limited to — Debussy, Stravinsky, Bartók, Takemitsu, and Druckman, as well as by Mozart, Beethoven, and Mahler will serve as models for original student compositions. Recent methods of orchestration and computer engraving will also be discussed.

## Twentieth-Century Music

**Martin Goldray**

*Open—Year*

A survey of Western music, both European and American, in the twentieth century. We will study representative works in detail and place them in the context of the two World Wars, the cold war, the influence of science, and the importance of the academy. We will also study the influences of literature and philosophy, jazz, the recording industry, and musical technology. The first semester will begin in the 1880s, with the musical Modernism of Strauss and Mahler, and continue with the early atonal period, the rise of twelve-tone technique and the Neo-Classicism of the 1920s and 1930s. The second semester will begin with the Serialism and Experimentalism of the post-World War II period and the contemporaneous body of more conservative, less intellectually oriented music, and continue with the Minimalism and Neo-Romanticism of the last third of the century. Stravinsky and Schoenberg will surface in several of these periods and will be central to our study. Ability to read music is required.

## Voice Class

**Wayne Sanders**

*Open—Year*

This course is for beginning voice students. Recommendation by the faculty.

## Words and Music: An Interdisciplinary Study of Song

**Carsten Schmidt**

*Open—Spring*

Through intensive listening and discussions, we will try to develop a critical understanding of the various ways in which words and music combine in song. "Song" will be defined broadly in this seminar, and we will study a wide range of examples, considering, among others, the musical visions of the twelfth-century mystic and abbot

Hildegard von Bingen, the lesbian voice of k. d. lang, Mozart's and Dponte's Don Giovanni, futurist opera of the pre-revolutionary St. Petersburg, Robert Schumann's famous Heine song cycle Dichterliebe, and Fredric Rzewski's adaptation of Oscar Wildes's De Profundis for speaking pianist. Readings drawn from the areas of music scholarship, literary criticism, linguistics, and philosophy will help us in our exploration of this repertoire. While the selected works will provide our main focus, we will also give some consideration to broader issues that are important to our study. Likely questions we might ask include how we can incorporate poetic insights into traditional music analysis; and in what ways song creates and alters our personal and social experience, and vice versa. Since one important goal of this course will be to gain an appreciation of performers, roles in shaping song, we will also include some in-class performances and coachings. Participants are encouraged to bring to the seminar repertoire that they might be studying in their applied lessons, as well as original compositions. We will also attend several concerts and invite a number of composers, performers, and scholars as quest speakers.

## 2003-2004

### Chamber Choir

**Patrick Romano**

*Open—Year*

Students may qualify for membership in the Chamber Choir by audition. They also must be members of the large Chorus. Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire.

### Chamber Music

**Sungrai Sohn, Music Faculty**

*Open—Year*

Various chamber groups—from quartets or even quintets to violin and piano duos—are available each year depending on the number and variety of qualified instrumentalists who apply. They are coached weekly by members of the music faculty. An important part of the program is the chamber music workshop, generally held twice monthly, when all groups and several coaches meet for performance and discussion of works-in-progress.

### Chamber Music Improvisation

**John A. Yannelli**

*Open—Year*

An experimental performing unit built around an ensemble of instrumentalists explores a variety of musical styles and techniques. Two concerts are

performed each year.

*Open to a limited number of students. Composer-performers, vocalists, dancers, and actors are welcome.*

## Character Development for Singers

**Thomas Young**

*Open—Spring*

This course will ask the following questions: What does a singer need? How does a singer process information? How does a singer communicate the information that he or she has processed? How does a singer prepare? How does a singer select material? We will try to find the answers to these questions together with the understanding that different solutions must necessarily be tailored to the individual performer.

*Enrollment is limited.*

## Chorus

**Patrick Romano**

*Open—Year*

Students may take Chorus as part of a Music or performing arts program or on a noncredit basis. The Chorus gives concerts each semester at the College. No auditions are required. All music students must register for Chorus as part of their first-year Music program. Exceptions may be made for members of the Orchestra. In addition, all students studying voice and all students enrolled in a two-thirds Music program participate in Chorus. Theatre and dance students studying voice are strongly encouraged but not required to participate. Chorus meets twice a week; no conflicts are permitted. In addition, there are half-hour sectionals for each section each week.

## Collegium Musicum

**Judith Davidoff**

*Open—Year*

This course is devoted to vocal and instrumental music of the Middle Ages, Renaissance, and Baroque periods. Open to music and nonmusic students. Modern instruments are welcome. Some historical instruments will be available for student use. Private instrumental instruction can be arranged.

## Composers' Workshop

**Music Faculty**

*Open—Year*

An informal forum for students and music faculty—including the Cynus Ensemble and Affiliate Artists—for the discussion of new music composition and performance. Each semester there will be readings of new works by student composers.



## Conducting

**Martin Goldray**

*Open—Year*

A course in the basics of conducting is available to qualified students. Advanced study is taught on an individual conference basis.

## Counterpoint

**Kip Montgomery**

*Intermediate—Year*

A methodical study of strict sixteenth-century contrapuntal techniques beginning with two- and three-part species counterpoint, including imitative canon. Principles of eighteenth-century counterpoint will be studied during the second semester. Student compositions are sung during the first term and played on the keyboard during the second.  
*Required completion of Theory and Composition I or the equivalent.*

## Debussy and the French School

**Jean Wentworth**

*Open—Spring*

Debussy's influence on today's music is incalculable. He has been called the only "universal" French composer, and he is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy's relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy's revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saëns, Franck, Satie, Ravel, and the group known as Les Six. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810.

## Diction for Singers

**Daniel Biaggi**

*Intermediate—Year*

The course intends to discuss the basic rules of pronunciation and articulation for German, French, and Italian as used in lyric diction. Language-specific aspects such as purity of open vs. closed vowels, formation of mixed vowels and diphthongs, treatment of single consonants, especially plosives, and consonant clusters will be studied through both spoken and written exercises using the International Phonetic Alphabet (IPA). Students will get a chance to experience the languages through analytical listening as well as by being coached in song repertoire and recitatives. The course further intends to deepen the student's understanding of the three languages by introducing

basic aspects of grammar.

*Required for all Music Thirds in voice, preferably during sophomore year.*

## Electronic Music Studio: Intermediate and Advanced Classes

**John A. Yannelli**

*Advanced—Year*

Students who have completed the above course and wish to continue their study of electronic music will work on projects in conference or in an advanced class, depending on the number of interested students.  
*By permission only.*

## First-Year Studies: Women in Music

**Carsten Schmidt**

*FYS*

We will examine the rich and neglected history of women's involvement with music as composers, performers, teachers, listeners, patrons, and critics. The goal of this course is not only to give participants the opportunity to study aspects of this heritage in detail, but also to introduce them to some of the theoretical foundations for such investigations. While much of our class discussions will focus on the Western classical music traditions, we will draw examples from a broad range of societies and cultures. There is an enormous wealth of possible topics for this class. Individual musicians we might consider include Laurie Anderson; Amy Beach; Maria Callas; Hildegard von Bingen; Fanny Hensel; k. d. lang; Billie Holiday; Madonna; Meredith Monk; Bessie Smith; Joan Tower; Clara Wieck; and Ellen Zwilich. In addition, we will look at women's laments in Bulgaria, Greece, and Ecuador, as well as in seventeenth-century opera; cross-gender performance of the Hijras in India and that of castrati; modeling of the "feminine" in Bizet's *Carmen*; women's orchestras; domestic music-making in eighteenth-century England; and women's images on MTV. The last three decades have seen the emergence of authors who seek to bring feminist perspectives to the study of music. Reviewing a number of these writers will allow us to consider some important theoretical concepts, particularly those of essentialism/constructionism, self and other, body/mind, and the formation and dynamics of the musical canon. We will also read some of the most recent lesbian and gay music criticism.  
*This course is suitable for students who are planning to take a Music Third, as well as those who are not.*

## Gamelan Angklung Chandra Buana

**Barbara Benary,**

*Open—Fall*

The gamelan is an "orchestra" that includes four-toned metallophones, gongs, drums, and flutes. This gamelan angklung was specially handcrafted in Bali for the

College and was named Chandra Buana, or “Moon Earth,” at its dedication on April 16, 2000, in Reisinger Concert Hall at Sarah Lawrence College. Music is taught orally, with no notation.

*Any interested student may join; no previous experience with music is necessary.*

## Global Soundings: Ethnomusicology and the Anthropology of Music

**Eric Martin Usner**

*Open—Fall*

The study of music in and as culture is over a century old. This inquiry has gone under many titles—musicology, comparative musicology, anthropology of music—but is most often termed “ethnomusicology.” Each of these terms denotes an investment in particular epistemologies. This course will provide a brief introduction to a historiography of the discipline that has attempted, under different names and methods, to study the music-making of peoples and cultures around the world. Students will read a variety of ethnographic texts, listen to much music, view ethnographic film, and attend performances in the city. Thus, while sampling some more traditional means of ethnographic representation, we will explore the ways that recent scholars from a variety of disciplines (ethnomusicology, dance, anthropology, performance studies) have studied music as cultural performance more broadly. While earlier work has focused on “traditional” music, another underlying principle of the course will be to study the music of a people/region both as traditional and in more contemporary “popular” manifestations, with an eye to understanding the relationship between the popular and the traditional in cultures around the world. During the semester we will look at, among others, (West African) Ewe and Dagomba drumming, Balinese music and dance, Shona Mbira, Klezmer, music in South Africa, popular song in Central America, music and dance in the Andean highland, Afro-Caribbean music, and Middle Eastern Art Music. During the first week of class, students’ interests will also be considered in determining which music cultures we study. New York City provides perhaps the richest cultural space for sampling music and performance of throughout the world, and, whenever possible, we will attend performances in the city that complement the seminar topics. The seminar will also include guest speakers/performers when possible. Additionally, Sarah Lawrence is extremely fortunate to have a Balinese gamelan, and participation in this ensemble will be encouraged as a supplement to the course. Performing is a powerful tool in gaining an understanding of different music. No musical background is required for the course or for the ensemble. Indeed, for those who choose to participate in the ensemble, not having Western training may actually

prove an advantage when learning gamelan.

*This course may also be taken as a component part of a Music Third and does not require individual conferences.*

## Guitar Class

**William Anderson**

*Open—Year*

This course is for beginning guitar students.

*Recommendation by the faculty.*

## Intermediate and Advanced Sight-Singing and Dictation

**Catherine Rowe**

*Open—Year*

Skills-building courses designed as adjuncts to the theory sequence. Students will be placed according to their levels of proficiency.

*Opened to any interested student. Required for all students studying Music Literature, Analysis, and Composition (Theory and Composition II).*

## Jazz Colloquium

**Glenn Alexander**

*Open—Year*

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock as well as some rock, Motown, and blues.

*All instruments are welcome; an audition is required.*

## Jazz History

**Glenn Alexander**

*Open—Year*

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, be-bop, cool jazz, jazz of the 60’s and 70’s, fusion and jazz rock, jazz of the 80’s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will be the influence that modern concert music and

world music has had on jazz styles.

*This is a two-semester class; however, it will be possible to enter in the second semester.*

## **Jazz Performance and Improvisation Workshop**

**Glenn Alexander**

*Open—Year*

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound and concept. Topics include jazz chord/ scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency.

*A placement audition is required.*

## **Jazz Theory and Harmony**

**Donald Friedman**

*Intermediate—Year*

This course will study the building blocks of jazz theory and harmony, including scales and modes, triads to 7th through 13th chords, inversions, voicings of four-, five-, and six-note chords for two hands, polytonality, and so on. Students will analyze material from the standard jazz repertoire.

*Theory and Composition I is a prerequisite.*

## **Master Class**

**Music Faculty**

*Open—Year*

A series of concerts and instrumental and vocal seminars as well as lecture/demo presentations of music history, world music, improvisation, jazz, composition, and music technology. Master Classes take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. They are open to the College community and count toward the concert attendance.

## **Mozart and Beethoven: Music from 1720 to 1810**

**Jean Wentworth**

*Intermediate—Fall*

The classical style especially manifest in the music of “divine” Mozart is complemented and sharply opposed by his younger contemporary, Beethoven, and their lives were scarcely more distant from each other than was the Enlightenment from events of 1789 and the world of Napoleon. We will touch on the source of the classical manner in the reaction of minor figures such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach, then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music score study.

*Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course.*

## **Music and Identity**

**Eric Martin Usner**

*Open—Spring*

In this seminar we will look at how scholars of music, working with poststructuralist concerns, have illuminated the ways music manifests and reveals the politics of social identities such as nationhood, race and ethnicity, gender, and sexuality. The “New Musicology” has led the field in studies of music and identity in popular music from Madonna to hip-hop and in providing new assessments of Western European art music such as opera and the symphony.

Ethnomusicologists have long been concerned with the potential of music to construct, reproduce, and engender normative identities such as gender, class, race/ethnicity, and nation. Using ethnomusicological studies, we will examine these issues as understood within communities in Central Europe, West Africa, and Latin America. Historians and scholars writing from ethnic studies have produced powerful work that utilizes music as a means of recovering and asserting the experiences of those marginalized by dominant narratives of national history. In the United States this has most notably been accomplished by African-American scholars but, more recently, has also been the project of Latino and Asian-American writers. Here, we’ll examine debates around jazz, hip-hop, and taiko. Students in this seminar will acquire a deeper understanding of the importance of music to varied constituencies in the United States and a variety of peoples and cultures throughout the world. They will thus gain an understanding of the powerful role music plays in the constructions of social identities within cultures and communities around the world.

## Music from Copland House: Collaborative Exchange

### **Copland House Faculty**

#### **Open—Year**

Music from Copland House and Sarah Lawrence College have developed an exciting collaborative exchange between Bronxville and the historic Copland House in Cortlandt Manor, New York. The ensemble will use the College as a home base in Westchester and participate in the Music program by presenting concerts, master classes, workshops, and lectures that range widely across the American musical landscape and beyond. The collaboration will also include music student visits to Copland's restored, longtime home.

## Musicianship

### **Martin Goldray, John A. Yannelli, Anthony de Mare**

#### **Open—Year**

This introductory course will meet twice each week (two one-and-a-half-hour sessions). We will study elements of music such as pitch, rhythm, intensity, and timbre, and we will see how they combine in various musical structures and how these structures communicate. Studies will include sight-singing, notation, ear training, and keyboard proficiency as well as compositional exercises, rudimentary analyses, and the study of repertoire from various eras of Western music.

*The materials of this course are prerequisite to the first- and second-year theory sequence.*

## Music Literature, Analysis, and Composition (Theory and Composition II)

### **Carsten Schmidt**

#### **Intermediate—Year**

This course will examine a broad range of musical styles ranging from the late middle ages to the early twentieth century, with a particular focus on works from the eighteenth and nineteenth centuries. We will study representative works for their structural properties such as formal design, harmonic vocabulary, and linear fulfillment. Course activities will include written analyses, compositional exercises, and review of theoretical literature. Students will also meet in weekly ear training sessions (see Intermediate and Advanced Sight-Singing and Dictation below).

*This course is the third required component in the Music program's theory sequence.*

## Music Software Lab

### **Steven Burke, Chester Biscardi, John A. Yannelli**

#### **Open—Year**

An introduction to the principles of music engraving and MIDI applications.

## Music Workshop

### **Jean Wentworth, Music Faculty**

#### **Open—Year**

Approximately twice monthly music workshops are held in which a student or student ensemble, with consent of his or her teacher, may participate as performer(s). The College community is welcome to attend. Since the only limitation is that the composition(s) should be fully prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

## Nineteenth- and Twentieth-Century Music: Romanticism to Post- Modernism

### **Martin Goldray**

#### **Open—Year**

A study of classical music from the rise of Romanticism to the present. The course is designed as a yearlong survey, although students may enter in the spring for twentieth-century music. The fall semester will begin with the new attitudes toward form and feeling in the music of Beethoven, Schubert, and Rossini and culminate in the late Romanticism of Wagner and Brahms. The spring semester will examine Modernism and anti-Modernism in its successive forms, starting with the early music of Strauss, Schoenberg, and Stravinsky, and the transition to Post-Modernism. Focused and active listening to music will be central to the class, as will the presupposition that music is a complex form of expression that is simultaneously self-explanatory (in that thematic relationships and structures convey a complete system of meaning) and also part of a network of attitudes and assumptions that govern its understanding and reception (including literary and philosophical practice, patterns of consumption, the development of technology, etc.). Behind the analysis of pieces of music will remain the question: how do the conjunctions and confrontations with history in general (such as late romantic music in the context of realism and industrialism, or Wagner's intersections with Feuerbach, Schopenhauer and capitalism) illuminate the experience of listening?

*Open to students as a seminar with individual conferences or as a component of a Music Third that does not require individual conferences.*

## Orchestra

**Martin Goldray**

*Open—Year*

The Sarah Lawrence College Orchestra is open to all students as well as to members of the College community by audition. It is required for all instrumentalists taking a Music Third. The Orchestra performs at least twice each semester as a full symphony orchestra and in various chamber music configurations. There is at least one joint concert with the Sarah Lawrence College Chorus, as well as collaborations with the Dance and Theatre departments. The concerto competition provides an opportunity for students to perform as soloists with the orchestra. Recent performances have included Stravinsky's *L'histoire du Soldat* with dancing and narration, Satie's film score *Entr'acte* performed live with a screening of the film, and the Haydn *Nelson Mass*.

## Self-Discovery Through Singing

**Eddy Pierce-Young**

*Open—Year*

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student as well as to present vocal challenge. *The course is open to nonmusic students on an audit basis and for credit to students with a Music or Theatre Third.*

## Seminar in Vocal Performance

*Open—Year*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance. For further information, see Ms. Pierce Young.

## Senior Recital

*Open—Spring*

This component offers students the opportunity to share with the larger College community the results of their sustained work in performance study. During the semester of the recital they will receive additional coachings by their principal teachers. *By audition.*

## Sound and Music for the Theatre I and II

**John A. Yannelli**

*Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music.

## Studio for Electronic Music and Experimental Sound

**John A. Yannelli**

*Open—Year*

The Sarah Lawrence electronic music studio is an extensive laboratory whose primary function is the instruction and development of electronic music composition. The studio contains analog and digital instruments and maintains a basic multitrack tape recording facility. Beginning students will start with an introduction to the equipment, basic acoustics, principles of studio recording, and an historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—focus will be on preparing tape compositions that will be heard in concerts of electronic music, student composers' concerts, and music workshops.

## Survey of Western Music

**Chester Biscardi**

*Open—Year*

This course is designed to acquaint the student with significant compositions of the Western musical tradition from the Middle Ages to the present, exploring the cyclical nature of music that mirrors philosophical and theoretical ideas in ancient Greece and how it appears every 300 years: the *Ars nova* of the fourteenth century, *Le nuove musiche* of the seventeenth century, and the *New Music* of the twentieth century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods.

*This component is required for all second-year theory students. It may also be taken by those students who have completed the theory sequence and have not yet followed a general history sequence.*

## **The Cygnus Ensemble: Artists-in-Residence**

### **Cygnus Ensemble Faculty**

#### **Open—Year**

The Cygnus Ensemble is a contemporary music ensemble in residence at the College. Along with presenting concerts of new music on the Concert Series, the members of the ensemble work individually with instrumental students and participate in readings of new works by student composers.

## **Theory and Composition I**

### **Kip Montgomery**

#### **Open—Year**

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice-leading, elementary counterpoint, and simple forms. Students will develop an understanding through part-writing, keyboard skills, aural dictation, and analysis. For the analysis component of the course, performers will incorporate their current repertoire for study.

## **Twentieth-Century Compositional Techniques**

### **Steven Burke**

#### **Open—Year**

This course is an introduction to the art of composition. Significant works by—but not limited to—Debussy, Stravinsky, Bartók, Takemitsu, and Druckman, as well as by Mozart, Beethoven, and Mahler, will serve as models for original student compositions. Recent methods of orchestration and computer engraving will also be discussed.

## **Voice Class**

### **Wayne Sanders**

#### **Open—Year**

This course is for beginning voice students. *Recommendation by the faculty.*

## **2004-2005**

## **Chamber Choir**

### **Patrick Romano**

#### **Intermediate—Year**

Students may qualify for membership in the Chamber Choir by audition. Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire.

## **Chamber Music**

### **Sungrai Sohn, Music Faculty**

#### **Open—Year**

Various chamber groups—from quartets or even quintets to violin and piano duos—are available each year depending on the number and variety of qualified instrumentalists who apply. They are coached weekly by members of the music faculty. An important part of the program is the chamber music workshop, generally held twice monthly, when all groups and several coaches meet for performance and discussion of works-in-progress.

## **Chamber Music Improvisation**

### **John A. Yannelli**

#### **Open—Year**

An experimental performing unit built around an ensemble of instrumentalists explores a variety of musical styles and techniques. Two concerts are performed each year.

*Open to a limited number of students. Composer-performers, vocalists, dancers, and actors are welcome.*

## **Character Development for Singers**

### **Thomas Young**

#### **Open—Spring**

This course will ask the following questions: What does a singer need? How does a singer process information? How does a singer communicate the information that he or she has processed? How does a singer prepare? How does a singer select material? We will try to find the answers to these questions together with the understanding that different solutions must necessarily be tailored to the individual performer.

*Enrollment is limited.*

## **Chorus**

### **Patrick Romano**

#### **Open—Year**

Students may take Chorus as part of a Music or performing arts program or on a noncredit basis. No auditions are required. Students will learn the basics of good choral singing, including pitch control, techniques for good ensemble sound, and breath support. All students must register for Chorus as part of their first-year Music program. Exceptions may be made for members of the Women's Vocal Ensemble and members of the orchestra. In addition, all students studying voice participate in Chorus. Theatre and dance students studying voice are strongly encouraged but not required to participate. Chorus meets once a week; no conflicts are permitted.

## Collegium Musicum

**Judith Davidoff**

*Open—Year*

This course is devoted to vocal and instrumental music of the Middle Ages, Renaissance, and Baroque periods. Open to music and nonmusic students. Modern instruments are welcome. Some historical instruments will be available for student use. Private instrumental instruction can be arranged.

## Composers' Workshop

**Music Faculty**

*Open—Year*

An informal forum for students and music faculty—including the Cygnus Ensemble and Affiliate Artists—for the discussion of new music composition and performance. Each semester there will be readings of new works by student composers.

## Conducting

**Martin Goldray**

*Open—Year*

A course in the basics of conducting is available to qualified students. Advanced study is taught on an individual conference basis.

## Counterpoint

**Patrick Muchmore**

*Intermediate—Year*

A methodical study of strict sixteenth-century contrapuntal techniques, beginning with two- and three-part species counterpoint. Techniques for elaborating strict counterpoint as well as its role underpinning tonal music of the eighteenth and nineteenth centuries will be studied in the second semester. Student compositions will be performed by the class.

*Required: completion of Theory and Composition I or the equivalent.*

## Debussy and the French School

**Jean Wentworth**

*Open—Spring*

Debussy's influence on today's music is incalculable. He has been called the only "universal" French composer, and he is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy's relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy's revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saens, Franck, Satie, Ravel, and

the group known as Les Six. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810.

## Diction for Singers

**Daniel Biaggi**

*Open—Year*

The course intends to discuss the basic rules of pronunciation and articulation for German, French, and Italian as used in lyric diction. Language-specific aspects such as purity of open vs. closed vowels, formation of mixed vowels and diphthongs, treatment of single consonants, especially plosives, and consonant clusters will be studied through both spoken and written exercises using the International Phonetic Alphabet (IPA). Students will get a chance to experience the languages through analytical listening as well as by being coached in song repertoire and recitatives. The course further intends to deepen the student's understanding of the three languages by introducing basic aspects of grammar.

*Required for all Music Thirds in voice, preferably during sophomore year.*

## Electronic Music Studio: Intermediate and Advanced Classes

**John A. Yannelli**

*Advanced, Intermediate—Year*

Students who have completed the Studio for Electronic Music and Experimental Sound course and wish to continue their study of electronic music will work on projects in conference or in an advanced class, depending on the number of interested students.

*By permission only.*

## Ethnomusicology 101: Sampling Music and Performance Traditions of the World

**Eric Martin Usner**

*Open—Spring*

This component course will survey music and performance traditions from around the world. Using ethnographic methodologies, ethnomusicologists have traditionally sought to understand vernacular musics within cultural contexts around the globe. More recently, they have begun to study popular musics as well. Thus in lectures, students will learn about the traditional musics and how these practices have been blended with globalized musics and technologies to produce new forms that represent localized expressions of engagements with modernity.

## Guitar Class

**William Anderson**

*Open—Year*

This course is for beginning guitar students.

*Recommendation by the faculty.*

## Intermediate and Advanced Sight-Singing and Dictation

**Catherine Rowe**

*Open—Year*

Skills-building courses designed as adjuncts to the theory sequence. Students will be placed according to their levels of proficiency.

*Required for all students studying Music Literature, Analysis, and Composition (Theory and Composition II).*

## Jazz Colloquium

**Glenn Alexander**

*Open—Year*

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock as well as some rock, Motown, and blues.

*All instruments are welcome; an audition is required.*

## Jazz History

**Glenn Alexander**

*Open—Spring*

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, be-bop, cool jazz, jazz of the 60's and 70's, fusion and jazz rock, jazz of the 80's, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will be the influence that modern concert music and world music has had on jazz styles.

*This is a two-semester class; however, it will be possible to enter in the second semester.*

## Jazz Performance and Improvisation Workshop

**Glenn Alexander**

*Open—Year*

This class is intended for all instrumentalists and will provide a "hands-on" study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound and concept. Topics include jazz chord/ scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency.

*A placement audition is required.*

## Jazz Theory and Harmony

**Glenn Alexander**

*Intermediate—Year*

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales as well as the use of melodic and harmonic minor scales and their respective modals systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations as well as substitute chords, re-harmonization, and back cycling. We will look at polytonality and the superposition and of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres including bebop, modal, free and progressive jazz. The study of rhythm, which is possibly the single most important aspect of jazz, will be a primary focus as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

*Theory and Composition I is a prerequisite.*

## Jazz Vocal Ensemble

**Glenn Alexander**

*Open—Year*

No longer do the vocalist need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to



providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. They will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment to learn to hear forms and changes and also work on vocal improvisation if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but to work with other vocalist in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician.

## Keyboard Literature I

**Carsten Schmidt**

*Open—Spring*

This seminar will trace the development of keyboard music from the early seventeenth to the late eighteenth century. Our survey will focus on seminal works of this tradition, and we will study these for their structural and stylistic properties and for their relationship to larger trends of music and social history. We will also address performance practice. Keyboard literature will feature frequent in-class performances and attendance of several concerts. Reading knowledge of music is essential and some theory background is highly recommended. *Open to any interested student with permission of the instructor.*

## Master Class

**Music Faculty**

*Open—Year*

A series of concerts and instrumental and vocal seminars as well as lecture/demo presentations of music history, world music, improvisation, jazz, composition, and music technology. Master Classes take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. They are open to the College community and count toward the concert attendance.

## Mozart and Beethoven: Music from 1720-1810

**Jean Wentworth**

*Intermediate—Fall*

The classical style especially manifest in the music of "divine" Mozart is complemented and sharply opposed by his younger contemporary, Beethoven, and their lives were scarcely more distant from each other than was the Enlightenment from events of 1789 and the world of

Napoleon. We will touch on the source of the classical manner in the reaction of minor figures such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach, then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music score study.

*Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course.*

## Music, Performance, and Politics

**Eric Martin Usner**

*Open—Fall*

Expressive culture, particularly music, is often at the center of subaltern political struggles as a vehicle for voice and representation and asserting and consolidating group identity. In this seminar we will study how various groups have enlisted music and other forms of expressive culture to mobilize for collective political action. Among the examples we'll delve into are popular music in Haiti, the Nueva Cancion in Cuba and Chile, the *musica testimonial* and mural in Nicaragua, *chimuranga* in the Zimbabwean struggle for independence, and folk music and the Left in the United States. We will also consider how the state has enlisted music to both assert national identity and marginalize. Here we'll look at the National Socialist policy toward both classical music and jazz, popular music in China, folkloric musics in central Europe, as well as issues of censorship in the United States.

## Music from Copland House: Collaborative Exchange

**Derek Bermel, Michael Boriskin, Paul Lustig Dunkel, Nicholas Kitchen, Wilhelmina Smith**

*Open—Year*

Music from Copland House and Sarah Lawrence College have developed an exciting collaborative exchange between Bronxville and the historic Copland House in Cortlandt Manor, New York. The ensemble will use the College as a home base in Westchester and participate in the Music program by presenting concerts, master classes, workshops, and lectures that range widely across the American musical landscape and beyond. The collaboration will also include music student visits to Copland's restored, longtime home.

## Musicianship

**Anthony de Mare, Patrick Muchmore, Robert Paterson**

*Open—Year*

This introductory course will meet twice each week (two one-and-a-half-hour sessions). We will study

elements of music such as pitch, rhythm, intensity, and timbre, and we will see how they combine in various musical structures and how these structures communicate. Studies will include sight-singing, notation, ear training, and keyboard proficiency as well as compositional exercises, rudimentary analyses, and the study of repertoire from various eras of Western music.

*The materials of this course are prerequisite to the first- and second-year theory sequence.*

## **Music Literature, Analysis, and Composition (Theory and Composition II)**

**Martin Goldray, Carsten Schmidt**  
*Intermediate—Year*

This course will examine a broad range of musical styles ranging from the late middle ages to the early twentieth century, with a particular focus on works from the eighteenth and nineteenth centuries. We will study representative works for their structural properties such as formal design, harmonic vocabulary, and linear fulfillment. Course activities will include written analyses, compositional exercises, and review of theoretical literature. Students will also meet in weekly ear training sessions (see Intermediate and Advanced Sight-Singing and Dictation below).

*This course is the third required component in the Music program's theory sequence.*

## **Music Software Lab**

**Robert Paterson, John A. Yannelli**  
*Open—Year*

An introduction to the principles of music engraving and MIDI applications using Finale and Sibelius software for PC and Macintosh platforms.

## **Music Workshop**

**Jean Wentworth, Music Faculty**  
*Open—Year*

Approximately twice monthly music workshops are held in which a student or student ensemble, with consent of his or her teacher, may participate as performer(s). The College community is welcome to attend. Since the only limitation is that the composition(s) should be fully prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

## **Orchestra**

**Martin Goldray, John A. Yannelli**  
*Open—Year*

The Sarah Lawrence College Orchestra is open to all students as well as to members of the College

community by audition. It is required for all instrumentalists taking a Music Third. The Orchestra performs at least twice each semester as a full symphony orchestra and in various chamber music configurations. There is at least one joint concert with the Sarah Lawrence College Chorus, as well as collaborations with the Dance and Theatre departments. The concerto competition provides an opportunity for students to perform as soloists with the orchestra. Recent performances have included Stravinsky's *L'histoire du Soldat* with dancing and narration, Satie's film score *Entr'acte* performed live with a screening of the film, and the Haydn Nelson Mass.

## **Schubert**

**Carsten Schmidt**  
*Intermediate—Spring*

This course will offer an opportunity to study in detail some of Schubert's extraordinary contributions to the genres important in his time. We will examine a broad cross-section of his music, including selections from his songs, song cycles, symphonies, masses, operas, piano sonatas, and impromptus, as well as chamber music compositions. Readings in biography, intellectual history, analysis, and literary criticism will help us to place his music in a larger context.

*Since analytical work is at the core of this course, participants will need to have completed Music Literature, Theory, and Analysis or have a comparable background in music theory.*

## **Self-Discovery Through Singing**

**Eddy Pierce-Young**  
*Open—Year*

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student as well as to present vocal challenge.

*The course is open to nonmusic students on an audit basis and for credit to students with a Music or Theatre Third.*

## **Seminar in Vocal Performance**

*Open—Year*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance. For further information, see Ms. Pierce Young.

## Senior Recital

### Music Faculty

#### *Advanced—Spring*

This component offers students the opportunity to share with the larger College community the results of their sustained work in performance study. During the semester of the recital they will receive additional coachings by their principal teachers.

*By audition.*

## Sight-Reading for Instrumentalists

### Sungrai Sohn

#### *Open—Year*

This course is open to all instrumentalists who are interested in developing techniques to improve sight-reading. Groups from duets to quintets will be formed according to level. Intermediate to advanced groups will meet once a week. A sight-reading "performance" will be held at the end of each semester.

## Sound and Music for the Theatre I and II

### John A. Yannelli

#### *Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music.

## Studio for Electronic Music and Experimental Sound

### John A. Yannelli

#### *Open—Year*

The Sarah Lawrence electronic music studio is an extensive laboratory whose primary function is the instruction and development of electronic music composition. The studio contains analog and digital instruments and maintains a basic multitrack tape recording facility. Beginning students will start with an introduction to the equipment, basic acoustics, principles of studio recording, and an historical

overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—focus will be on preparing tape compositions that will be heard in concerts of electronic music, student composers' concerts, and music workshops.

## Survey of Western Music

### Eric Martin Usner

#### *Open—Year*

This course will be an introduction to the music and cultural history of classical music (music of the Western European art music tradition). Through readings, lectures, recordings, and concert attendance, students will learn how this practice evolved in its European contexts. Much of the course will focus on the emergence of forms, styles, and genres of Western European art music, as well as the composers and cultural contexts that gave rise to these developments. And while globalization is an idea used to speak of more recent movements of culture, we will also explore how the music, as a compositional and cultural practice, has been adapted in the United States as well as briefly consider how "classical music" has been adopted around the world.

*This component is required for all second-year theory students. It may also be taken by those students who have completed the theory sequence and have not yet followed a general history sequence.*

## The Cygnus Ensemble: Artists-in-Residence

### William Anderson, Susannah Chapman, , , Tara Helen O'Connor,

#### *Open—Year*

The Cygnus Ensemble is a contemporary music ensemble in residence at the College. Along with presenting concerts of new music on the Concert Series, the members of the ensemble work individually with instrumental students and participate in readings of new works by student composers.

## Theory and Composition I

### Patrick Muchmore

#### *Open—Year*

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice-leading, elementary counterpoint, and simple forms. Students will develop an understanding through part-writing, keyboard skills, aural dictation, and analysis. For the analysis component of the course, performers will incorporate their current repertoire for study.

## The Politics of Race in Music and Culture in the United States

**Eric Martin Usner**

*Open—Spring*

In this course we will study the complexity of race relations in the United States that have infused so much creative energy and innovation into the development of American musics. Indeed, the histories of musics in the United States are also histories of how race has been lived. Throughout the course we will be concerned with three larger questions: (1) How has musical production within a variety of contexts and communities provide a means for understanding race relations in America? (2) How have artists, intellectual, and political leaders within different communities mobilized musical expressions in their struggles for social, economic, and cultural justice? (3) How has the circulation and consumption of these musics also articulate lived realities of race in America? We will study these questions through a chronological look at Americans musics, from nineteenth-century blackface minstrelsy, the Creole origins of jazz, American popular song, country music, rhythm and blues and rock 'n' roll, funk, soul, and hip-hop. In studying these musical articulations, we will push beyond the black/white binary into which race in the United States is essentialized and examine how music in the United States has always testified to the pluralist and syncretic nature of American culture.

## The Traditions of Opera: Mozart, Verdi, Wagner, Berg

**Daniel Kaiser, Martin Goldray**

*Fall*

Opera seems to be undergoing something of a renaissance: the audience for opera grows, works that have fallen into obscurity are revived, and directors attempt new and radical stagings of the familiar works of the operatic repertory. This course will pay some attention to the history of opera from its invention at the beginning of the seventeenth century as a combination of music and drama that attempted to revive the lost glories of Greek theatre, but most of our time will be given to analysis of works of major importance by Mozart, Verdi, Wagner, and Berg. We will be especially concerned with opera's relationship to earlier dramatic forms (Greek and Shakespearean drama) as well as its relationship to both the nondramatic musical forms and the literary forms contemporary with its development. We will frequently be concerned with what might be called questions about the cultural work of opera. For example, what can opera represent with its often extravagant materials and means that other narrative and dramatic forms of its period can't, and how can an opera be related to the important social and political issues of its time? Although a

technical knowledge of music is not required, students will be instructed in those basic elements of musical form and technique that are necessary to a serious study of opera. Readings will be drawn from opera librettos, theoretical writing about opera and music generally (including the composers), earlier writings on opera (e.g., Kierkegaard, Nietzsche, Adorno), and the impressive amount of contemporary writing on opera. Conference work, at least at first, will be conducted in small groups that can consider such topics as late Renaissance opera, Baroque opera, Wagner's *Ring* tetralogy, French opera, contemporary opera, opera and the nineteenth-century novel, among others.

## Twentieth-Century Compositional Techniques

**Robert Paterson**

*Open—Year*

This course is an introduction to the art of composition with a focus on twentieth-century techniques. We will discuss recent methods of orchestration, notation, and computer engraving. Significant works by a wide variety of major twentieth-century composers such as Bartók, Berio, Cage, Carter, Debussy, Ligeti, Stravinsky, and Takemitsu, as well as Mozart, Beethoven, and Mahler, will be explored and serve as inspirations and models for original student compositions.

## Voice Class

**Wayne Sanders**

*Open—Year*

This course is for beginning voice students.

*Recommendation by the faculty.*

## Women's Vocal Ensemble

**Patrick Romano**

*Intermediate—Year*

Students may qualify for membership in this ensemble by audition. Repertoire may include both accompanied and a cappella works from the Renaissance to the contemporary, specifically composed for women's chorus. The ensemble will perform in the winter and spring concerts. Women's Vocal Ensemble meets once a week.

## 2005-2006

## Chamber Choir

**Patrick Romano**

*Intermediate—Year*

Students may qualify for membership in the Chamber Choir by audition. Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire.

## Chamber Music

**Sungrai Sohn, Music Faculty**

*Open—Year*

Various chamber groups—from quartets or even quintets to violin and piano duos—are available each year depending on the number and variety of qualified instrumentalists who apply. They are coached weekly by members of the music faculty. An important part of the program is the chamber music workshop, generally held twice monthly, when all groups and several coaches meet for performance and discussion of works-in-progress.

## Chamber Music Improvisation

**John A. Yannelli**

*Open—Year*

An experimental performing unit built around an ensemble of instrumentalists explores a variety of musical styles and techniques. Two concerts are performed each year.

*Open to a limited number of students. Composer-performers, vocalists, dancers, and actors are welcome.*

## Character Development for Singers

**Thomas Young**

*Open—Spring*

This course will ask the following questions: What does a singer need? How does a singer process information? How does a singer communicate the information that he or she has processed? How does a singer prepare? How does a singer select material? We will try to find the answers to these questions together with the understanding that different solutions must necessarily be tailored to the individual performer.

*Enrollment is limited.*

## Chorus

**Patrick Romano**

*Open—Year*

Students may take Chorus as part of a Music or performing arts program or on a noncredit basis. No auditions are required. Students will learn the basics of good choral singing, including pitch control, techniques for good ensemble sound, and breath support. All students must register for Chorus as part of their first-year Music program. Exceptions may be made for members of the Women's Vocal Ensemble and members of the orchestra. In addition, all students studying voice participate in Chorus. Theatre and dance students studying voice are strongly encouraged but not required to participate. Chorus meets once a week; no conflicts are permitted.

## Collegium Musicum

**Judith Davidoff**

*Open—Year*

This course is devoted to vocal and instrumental music of the Middle Ages, Renaissance, and Baroque periods. Open to music and nonmusic students. Modern instruments are welcome. Some historical instruments will be available for student use. Private instrumental instruction can be arranged.

## Conducting

**Martin Goldray**

*Open—Year*

A course in the basics of conducting is available to qualified students. Advanced study is taught on an individual conference basis.

## Debussy and the French School

**Jean Wentworth**

*Open—Spring*

Debussy's influence on today's music is incalculable. He has been called the only "universal" French composer, and he is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy's relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy's revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saëns, Franck, Satie, Ravel, and the group known as Les Six. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810.

## Diction for Singers

**Daniel Biaggi**

*Open—Year*

The course intends to discuss the basic rules of pronunciation and articulation for German, French, and Italian as used in lyric diction. Language-specific aspects such as purity of open vs. closed vowels, formation of mixed vowels and diphthongs, treatment of single consonants, especially plosives, and consonant clusters will be studied through both spoken and written exercises using the International Phonetic Alphabet (IPA). Students will get a chance to experience the languages through analytical listening as well as by being coached in song repertoire and recitatives. The course further intends to deepen the student's understanding of the three languages by introducing basic aspects of grammar.

*Required for all Music Thirds in voice, preferably during sophomore year.*

## Ear Training and Sight-Singing I and II

**Suna Chung**

*Open—Year*

These courses are designed to cultivate an increased interdependence of ear, eye, and voice. Aural and written skills are developed as students learn to identify and sing various intervals and sonorities and use these skills in melodic and harmonic dictation. Students will also work with rhythm and rhythm patterns in various meters to be able to perform and transcribe rhythms. An understanding of the relationship between the tones of the scale and a facility with these tones is built using solfège and/or numbers to aid with sight-singing. Level I of this course concentrates on the fundamentals of aural and written skills. Level II is a continuation of Level I and incorporates more advanced skills, including work with atonal melodies and irregular meters. These skills-building courses are adjuncts to the theory sequence.

*Required for all students studying Music Literature, Analysis, and Composition (Theory and Composition II).*

## Evolution of a Performance

**Advanced—Year**

This advanced seminar presents a unique resource designed to help students develop well-informed and inspired performances. The content of this course will be carefully tailored to participants' interests, needs, abilities, and chosen repertoire. It will include a combination of the following: textual criticism and possible creation of a performance edition; consideration of performance practices, drawing on historical documents and recent scholarship; study of historical instruments (with possible field trips to the Yale and Smithsonian Instrument Collections); review of pertinent analytical techniques and writings; analytical, compositional, and ear-training assignments; readings that explore the cultural, artistic, and emotional worlds of the composers studied; in-class performances and coaching; and discussion of broader philosophical issues relating to authenticity in performance. This course is for accomplished and highly motivated performers who have a theory background commensurate with completion of at least the first semester of Music Literature, Analysis, and Composition (Theory and Composition II). It is especially suitable for instrumentalists and singers who are preparing for a recital or performances of major chamber music works.

*Permission of the instructor required.*

## First-Year Studies: Landmarks of Western Music

**Martin Goldray**

*FYS*

An overview of the principal styles and genres of Western art music from Gregorian chant to the present day. The goal of the class is to make listening a more intense, multifaceted, enriching, and enjoyable experience. No prior musical training is necessary, although students who have had such training will have ample opportunity to use those skills. The course will begin with a close study of the eighteenth century and the transition from the late Baroque to the classical style (Bach, Handel, Mozart, Haydn, and Beethoven) and range forward and backward from there. Although the emphasis will be on serious listening, close attention will be paid to the social and political structures within which the music arose, as well as to other art forms that have interesting relationships to the music. Major genres to be studied include symphonies, concertos, chamber music, opera, art song, and liturgical music.

## Gamelan Angklung Chandra Bawana

**David Novak**

*Open—Spring*

The gamelan is an orchestra that includes four-toned metallophones, gongs, drums, and flutes. This *gamelan angklung* was specially handcrafted in Bali for the College and was named *Chandra Bawana*, or "Moon Earth," at its dedication on April 16, 2000 in Reisinger Concert Hall at Sarah Lawrence. Any interested student may join; no previous experience with music is necessary.

## Global Sounds: South and Southeast Asia

**David Novak**

*Open—Fall*

Modern perspectives on music, including the study of ethnomusicology, are redefining ideas of place, tradition and cultural meaning as part of an interrelated global history. This seminar is a general introduction to the cultural study of music and performance with a specific focus on Asian music and society. Although this course is a geographically broad survey, it will move through several distinct South and Southeast Asian styles. We will focus in turn on Hindustani and Karnatic musical traditions of India, Bollywood film song, Sufi qawwali performance and religious practices of Pakistan and Afghanistan, as well as Javanese and Balinese gamelan orchestras. Each of these

genres will be described locally – in society, religion, politics, and identity – and in context of postcolonial, technological, and transnational development. Points of discussion will include the changing balance of traditional and modern ideas of music in systems of learning, performance techniques, ways of writing and recording music, and the social concept of music itself. The class is open to all, and no previous background in music is required.

*Open to students as a seminar with individual conferences or as a component of a music third that does not require individual conferences.*

## Guitar Class

**William Anderson**

**Open—Year**

This course is for beginning guitar students.

*Recommendation by the faculty.*

## Individual Instruction

**Music Faculty**

**Year**

With the following members of the music faculty and Affiliate Artists:

**Composition**—Mr. Biscardi, Mr. Paterson, Mr. Yannelli

**Conducting**—Mr. Goldray

**Contrabass**—Mr. Helias

**Clarinet**—Ms. Kopperud

**Early Wind Instruments (recorder, krummhorn, etc.)**—Ms. Bixler

**Guitar**—Mr. Anderson (acoustic), Mr. Alexander (jazz)

**Harp**—Ms. Agresta

**Percussion**—Mr. Altschul

**Piano**—Mr. Biscardi, Mr. deMare, Mr. Goldray, Mr. Schmidt, Ms. Wentworth

**Violin**—Ms. Jolles, Mr. Sohn

**Violoncello**—Mr. Finckel

**Viols**—Ms. Davidoff

**Voice**—Ms. Harris, Ms. Pierce-Young, Mr. Sanders, Mr. Young

**Voice Guest Artist**—Ms. Upshaw

With the following members of the Cygnus Ensemble, where appropriate:

**Flute**—Ms. O'Connor

**Oboe and English horn**—Mr. Ingliss

**Violin**—Mr. Wiersma

**Violoncello**—Ms. Chapman

**Guitar and Mandolin**—Mr. Anderson, Mr. Fader

All other instruments are arranged by the director of the Music program with affiliate artist faculty who teach off campus. In some years, when the demand is high, it has been necessary to limit the number of lessons with affiliate teachers that will be paid for by the College.

Note: Those who wish a genuine experience in vocal or piano study but do not have previous training have long been encouraged by the College. For instruments other than the piano, a degree of competence is assumed. In all cases, individual instruction involves consultation with members of the faculty and/or the department chair.

Auditions for all instruments, including voice, during the registration period are for placement purposes only.

## Jazz Colloquium

**Glenn Alexander**

**Open—Year**

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock as well as some rock, Motown, and blues.

*All instruments are welcome; an audition is required.*

## Jazz History

**Glenn Alexander**

**Open—Year**

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players,

evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, be-bop, cool jazz, jazz of the 60's and 70's, fusion and jazz rock, jazz of the 80's, and modern trends. The cross-over of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will be the influence that modern concert music and world music has had on jazz styles.

*This is a two-semester class; however, it will be possible to enter in the second semester.*

## **Jazz Performance and Improvisation Workshop**

**Glenn Alexander**

**Open—Year**

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound and concept. Topics include jazz chord/ scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency.

*A placement audition is required.*

## **Jazz Theory and Harmony**

**Glenn Alexander**

**Intermediate—Year**

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales as well as the use of melodic and harmonic minor scales and their respective modals systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations as well as substitute chords, re-harmonization, and back cycling. We will look at polytonality and the superposition and of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres including bebop, modal, free, and progressive jazz. The study of rhythm,

which is possibly the single most important aspect of jazz, will be a primary focus as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

*Theory and Composition I is a prerequisite.*

## **Jazz Vocal Ensemble**

**Glenn Alexander**

**Open—Year**

No longer do the vocalist need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. They will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment to learn to hear forms and changes and also work on vocal improvisation if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but to work with other vocalist in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician.

## **Johann Sebastian Bach**

**Carsten Schmidt**

**Open—Year**

Bach's roots are deep, arguably reaching back to the Middle Ages. This course, which will offer a thorough introduction to his works and life, will consider some of these roots, but also discuss his influence on later generations. This seminar will trace the development of Bach's musical language and discuss his extraordinary contributions to almost all of the genres important in his time, including cantatas, concertos, suites, passions, orchestral music, and pedagogical keyboard works. Analysis of his music is at the core of this course and will be combined with discussion of readings that address topics of biography, theology, performance practice, and reception history. We will also address issues of performance practice, and in-class performances will be a regular component of this seminar.

*Reading knowledge of music is essential for this course, and a background in music theory is highly recommended.*



## **Mozart and Beethoven: Music from 1720-1810**

**Jean Wentworth**  
*Intermediate—Fall*

The classical style especially manifest in the music of “divine” Mozart is complemented and sharply opposed by his younger contemporary, Beethoven, and their lives were scarcely more distant from each other than was the Enlightenment from events of 1789 and the world of Napoleon. We will touch on the source of the classical manner in the reaction of minor figures such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach, then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music score study.

*Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course.*

## **Musicianship**

**Carsten Schmidt, Patrick Muchmore, Robert Paterson**  
*Open—Year*

This introductory course will meet twice each week (two one-and-a-half-hour sessions). We will study elements of music such as pitch, rhythm, intensity, and timbre, and we will see how they combine in various musical structures and how these structures communicate. Studies will include sight-singing, notation, ear training, and keyboard proficiency as well as compositional exercises, rudimentary analyses, and the study of repertoire from various eras of Western music.

*The materials of this course are prerequisite to the first- and second-year theory sequence.*

## **Music Literature, Analysis, and Composition (Theory and Composition II)**

**Carsten Schmidt**  
*Intermediate—Year*

This course will examine a broad range of musical styles ranging from the late middle ages to the early twentieth century, with a particular focus on works from the eighteenth and nineteenth centuries. We will study representative works for their structural properties such as formal design, harmonic vocabulary, and linear fulfillment. Course activities will include written analyses, compositional exercises, and review of theoretical literature. Students will also meet in weekly ear training sessions (see Ear Training and Sight-Singing I and II).

*This course is the third required component in the Music program's theory sequence.*

## **Music Software Lab**

**Robert Paterson, John A. Yannelli, Chester Biscardi**

*Open—Year*

An introduction to the principles of music engraving and MIDI applications using Finale and Sibelius software for PC and Macintosh platforms.

## **Music Tuesdays**

**Music Faculty,**  
*Open—Year*

Required for all Music Thirds. This component will consist of various programs including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other programs. Meetings, which will take place in Reisinger Concert Hall on Tuesdays from 1:30-3:30 p.m., are open to the community and count toward concert attendance. Schedule to be announced each semester.

## **Orchestra**

**Martin Goldray, John A. Yannelli**  
*Open—Year*

The Sarah Lawrence College Orchestra is open to all students as well as to members of the College community by audition. It is required for all instrumentalists taking a Music Third. The Orchestra performs at least twice each semester as a full symphony orchestra and in various chamber music configurations. There is at least one joint concert with the Sarah Lawrence College Chorus, as well as collaborations with the Dance and Theatre departments. The concerto competition provides an opportunity for students to perform as soloists with the orchestra. Recent performances have included Stravinsky's *L'histoire du Soldat* with dancing and narration, Satie's film score *Entr'acte* performed live with a screening of the film, and the Haydn *Nelson Mass*.

## **Self-Discovery Through Singing**

**Eddye Pierce-Young**  
*Open—Year*

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student as well as to present vocal challenge.

*The course is open to nonmusic students on an audit basis and for credit to students with a Music or Theatre Third.*

## Seminar in Vocal Performance

### *Open—Year*

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance. For further information, see Ms. Pierce-Young.

## Senior Recital

### *Music Faculty*

### *Advanced—Spring*

This component offers students the opportunity to share with the larger College community the results of their sustained work in performance study. During the semester of the recital they will receive additional coachings by their principal teachers.

*By audition.*

## Sight-Reading for Instrumentalists

### *Sungrai Sohn*

### *Open—Year*

This course is open to all instrumentalists who are interested in developing techniques to improve sight-reading. Groups from duets to quintets will be formed according to level. Intermediate to advanced groups will meet once a week. A sight-reading "performance" will be held at the end of each semester.

## So This Is Opera?

### *Eddye Pierce-Young, Wayne Sanders*

### *Open—Year*

Introductory course in opera production. Open to students enrolled in any performing art (music, dance, and theatre thirds) as well as to the college community at large. Repertoire will be selected from the standard traditional and contemporary operatic expression in English and Italian languages. One production per year. Attendance is required for every session.

*Audition required.*

## Sound and Music for the Theatre I and II

### *John A. Yannelli*

### *Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical

application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music.

## Studio for Electronic Music and Experimental Sound

### *John A. Yannelli*

### *Open—Year*

The Sarah Lawrence Electronic Music Studio is an extensive, state-of-the art facility whose primary function is the instruction and development of electronic music composition. The studio contains the latest in digital audio hardware and software for synthesis, recording and signal processing, along with a full complement of vintage analog synthesizers and tape machines. Beginning students will start with an introduction to the equipment, basic acoustics, principles of studio recording, and a historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—focus will be on preparing compositions that will be heard in concerts of electronic music, student composers' concerts, and music workshops.

## Studio for Electronic Music and Experimental Sound II and III

### *John A. Yannelli*

### *Intermediate—Year*

Students who have successfully completed the beginning course and wish to continue their study of electronic music may continue with the intermediate and advanced courses in electronic music. The intermediate Studio for Electronic Music focuses on digital audio workstations using such programs as Pro Tools, Digital Performer, Logic, and others. Students work on individual projects and present material in class for discussion and critique. Students may also be assigned or elect to work on collaborative projects involving students from dance, theatre, and film. The advanced Studio for Electronic Music continues with the above topics and includes various types of synthesizer architecture, working in surround sound environments, developing software and experimental

compositional techniques. Students create projects for presentation in various performance venues throughout the year.

*By permission only.*

## Survey of Western Music

**Chester Biscardi**

*Open—Year*

This course is designed to acquaint the student with significant compositions of the Western musical tradition from the Middle Ages to the present, exploring the cyclical nature of music that mirrors philosophical and theoretical ideas in ancient Greece and how it appears every 300 years: the *Ars nova* of the fourteenth century, *Le nuove musiche* of the seventeenth century, and the New Music of the twentieth century and beyond. The course involves listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods.

*This component is required for all second-year theory students. It may also be taken by those students who have completed the theory sequence and have not yet followed a general history sequence.*

## The Blues Ensemble

**Glenn Alexander**

*Open—Year*

This performance ensemble is geared toward learning and performing various traditional as well as hybrid styles of blues music. The blues, like jazz, is purely an American art form. Students will learn and investigate Delta Blues, performing songs by Robert Johnson, Charlie Patton, Skip James, and others; as well as Texas Country Blues by originators such as Blind Lemon Jefferson; and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B.B. King and how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix.

*By audition only.*

## Theory and Composition I

**Patrick Muchmore**

*Open—Year*

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice-leading, elementary counterpoint, and simple forms. Students will develop an understanding through part-writing, keyboard skills, aural dictation, and analysis. For the analysis component of the course, performers will incorporate their current repertoire for study.

## Transnational Circulations of Popular Music

**David Novak**

*Open—Spring*

How does a sound's meaning change as it circles the world? What happens to our understanding of politics, aesthetics, place, identity, and culture when we travel alongside recordings in their global cycles? This seminar explores the circulation of transnational popular music by hearing the soundscape of musical globalization through the ears of its scattered listeners. When we trace these routes we explore a broad web of sonic and cultural material, from personal auditions and communal performances to the decontextualized fragments of remote, static-y transmissions. Documenting global change through music touches on themes of social life, agendas of political identity, representations of locality, and the communication of cultural difference. Examples will be drawn from a variety of musical and social sites, including recording studios in South Africa, US-Japan networks of underground musicians, salsa record shops in urban Colombia, marketing departments at British record labels, and several others. The course will consider divergent uses of technological media, document early histories of the gramophone, discuss new frameworks of "world music" as an industrial category, and explore "alternative" practices of new musical subcultures. Topics will also include emerging networks of internet distribution and the recording studio as a site for ethnographic research, among other challenges to existing theoretical models for how musical sounds, ideas, and people make their way through the world. No musical background is required for this course.

## Twentieth-Century Compositional Techniques

**Robert Paterson**

*Open—Year*

This course is an introduction to the art of composition with a focus on twentieth-century techniques. We will discuss recent methods of orchestration, notation, and computer engraving. Significant works by a wide variety of major twentieth-century composers such as Bartók, Berio, Cage, Carter, Debussy, Ligeti, Stravinsky, and Takemitsu, as well as Mozart, Beethoven, and Mahler, will be explored and serve as inspirations and models for original student compositions.

## Twentieth-Century Music Theoretical Approaches

**Patrick Muchmore**

*Intermediate—Year*

This course will be an examination of various theoretical approaches to music of the twentieth

century—including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Straus's *Introduction to Post-Tonal Theory*, but we will also explore other relevant texts, including, most important, scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Stravinsky, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano, and Del Tredici, among others.

*Open to students who have successfully completed Theory and Composition I.*

## Voice Class

**Wayne Sanders**

*Open—Year*

This course is for beginning voice students.

*Recommendation by the faculty.*

## Women's Vocal Ensemble

**Patrick Romano**

*Intermediate—Year*

Students may qualify for membership in this ensemble by audition. Repertoire may include both accompanied and a cappella works from the Renaissance to the contemporary, specifically composed for women's chorus. The ensemble will perform in the winter and spring concerts. Women's Vocal Ensemble meets once a week.

## 2006-2007

### Advanced Aural Skills

**Suna Chung**

*Advanced—Year*

This course continues to support the cooperation of senses that began in Basic Aural Skills. The facility gained in leaning on one or more senses to inform another will be further challenged and developed in this course, whether in sight singing (eye and ear guiding the voice) or dictation (ear and voice advising the eye). Students will both perform and dictate four-part writing, atonal melodies, irregular meters, and work with chromatic harmony (including seventh chords and secondary dominants). This course is taken in conjunction with Advanced Theory: Advanced Tonal Theory and Composition and may be taken by any student who has completed the required theory sequence.

### Advanced Theory: Advanced Tonal Theory and Composition

**Robert Paterson**

*Advanced—Year*

This course will build on diatonic skills established in Theory II. Part writing and musical analysis are integral components of this course. Compositional exercises and listening skills will be emphasized. Advanced harmonic and contrapuntal techniques, chromaticism and modulation will be covered, as well as a selection of basic twentieth-century techniques.

### Advanced Theory: Figured Bass Realization and Continuo Playing

**Carsten Schmidt**

*Advanced—Year*

Soon after its introduction in the early seventeenth century, the concept of figured bass notation and realization became a central compositional, educational, and creative tool of Western composers. It remained this far beyond the end of the Baroque era. This course will offer a thorough introduction to its notational conventions, creative applications, historical evolution, and theoretical underpinnings. We will begin with the basics in the fall; by the spring term, we will be able to explore sophisticated applications in continuo improvisation. This course presents a hands-on exploration of these issues, and it requires some keyboard proficiency.

### Advanced Theory: Jazz Theory and Harmony

**Glenn Alexander**

*Advanced—Year*

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include the study of the standard modes and scales as well as the use of melodic and harmonic minor scales and their respective modal systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations as well as substitute chords, reharmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, free, and progressive jazz. The study of rhythm, which is possibly the single most important aspect of jazz, will be a primary focus as well. We will also use composition as a way to absorb and truly understand the concepts discussed. Theory II is a prerequisite.

## Advanced Theory: Twentieth-Century Theoretical Approaches: Post-Tonal and Rock Music

**Patrick Muchmore**

*Advanced—Fall*

This course will be an examination of various theoretical approaches to music of the twentieth century—including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Straus's *Introduction to Post-Tonal Theory*, but we will also explore other relevant texts, including scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Pink Floyd, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano, and Del Tredici, among others. Open to students who have successfully completed Theory II.

## Basic Aural Skills

**Suna Chung**

*Open—Year*

This course is designed to cultivate an increased interdependence of eye, ear, and voice. Basic Aural Skills concentrates on the building of fundamental skills: to identify and sing various intervals and sonorities, and to perform and transcribe rhythm and rhythmic patterns in simple and compound meters. These skills are functionally realized in simple melodic and harmonic dictation. Thus, singing moves written theory knowledge from paper to practice, while dictation returns the aural abstract into its tangible form. Integral to this class is the understanding of the relationship between the tones of the scale using solfège and/or numbers because it serves as a visual and aural framework on which the ear is able to hang the muscle memory of the voice. Basic Aural Skills is required for all students studying Theory II: Basic Tonal Theory and Composition.

## Chamber Choir

**Patrick Romano**

*Open—Year*

Students may qualify for membership in the Chamber Choir by audition. Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire.

## Chamber Music

**Sungrai Sohn**

*Year*

Various chamber groups—from quartets or even quintets to violin and piano duos—are formed each year depending on the number and variety of qualified instrumentalists who apply. They are weekly coaching sessions. An important part of the program is the

chamber music workshop, generally held twice monthly, when all groups meet for performance and discussion of works-in-progress.

## Chamber Music Improvisation

**John A. Yannelli**

*Open—Year*

This is an experimental performing ensemble that explores a variety of musical styles and techniques. Composer-performers, vocalists, dancers, and actors are welcome. Two concerts are performed each year. Open to a limited number of students by audition.

## Character Development for Singers

**Thomas Young**

*Open—Year*

This course will ask the following questions: What does a singer need? How does a singer process information? How does a singer communicate the information that he or she has processed? How does a singer prepare? How does a singer select material? We will try to find the answers to these questions together with the understanding that different solutions must necessarily be tailored to the individual performer. Enrollment is limited.

## Chorus

**Patrick Romano**

*Open—Year*

Chorus is required for all students studying Theory II: Basic Tonal Theory and Composition and for all students with full voice lessons. It is optional for students studying Theory I: Materials of Music. Exceptions may be made for members of the Women's Vocal Ensemble and members of the orchestra. No auditions are required. Students will learn the basics of good choral singing, including pitch control, techniques for good ensemble sound, and breath support. Chorus meets once a week; no conflicts are permitted.

## Collegium Musicum

**Judith Davidoff**

*Open—Year*

This course is devoted to vocal and instrumental music of the Middle Ages, Renaissance, and Baroque periods. Open to music and non-music students. Modern instruments are welcome. Some historical instruments will be available for student use. Private instrumental instruction can be arranged.

## Concert Attendance Requirement

*Year*

The music faculty wants students to have access to a variety of musical experiences. Therefore, all Music Thirds are required to attend five Music department-

sponsored concerts on campus per semester, including concerts presented by music faculty and outside professionals that are part of the Concert Series, as well as concerts that are part of Music Tuesdays.

## Conducting

**Martin Goldray**

*Advanced—Year*

A course in the basics of conducting is available to qualified students and is taught on an individual conference basis. Completion of Advanced Theory is required. With consent of instructor.

## Debussy and the French School

**Jean Wentworth**

*Open—Spring*

Debussy's influence on today's music is incalculable. He has been called the only "universal" French composer, and he is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy's relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy's revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saëns, Franck, Satie, Ravel, and the group known as Les Six. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810.

## Diction for Singers

*Open—Year*

The course intends to discuss the basic rules of pronunciation and articulation for German, French, and Italian as used in lyric diction. Language-specific aspects such as purity of open vs. closed vowels, formation of mixed vowels and diphthongs, treatment of single consonants, especially plosives, and consonant clusters will be studied through both spoken and written exercises using the International Phonetic Alphabet (IPA). Students will get a chance to experience the languages through analytical listening as well as by being coached in song repertoire and recitatives. The course further intends to deepen the student's understanding of the three languages by introducing basic aspects of grammar.

*Required for all Music Thirds in voice, preferably during sophomore year.*

## Evolution of a Performance

**Carsten Schmidt**

*Advanced—Year*

This advanced seminar presents a unique resource designed to help students develop well-informed and inspired performances. The content of this course will be carefully tailored to participants' interests, needs, abilities, and chosen repertoire. It will include a combination of the following: textual criticism and possible creation of a performance edition; consideration of performance practices, drawing on historical documents and recent scholarship; study of historical instruments (with possible field trips to the Yale and Smithsonian Instrument Collections); review of pertinent analytical techniques and writings; analytical, compositional, and ear-training assignments; readings that explore the cultural, artistic, and emotional worlds of the composers studied; in-class performances and coaching; and discussion of broader philosophical issues relating to authenticity in performance. This course is for accomplished and highly motivated performers who have a theory background commensurate with completion of at least the first semester of Music Literature, Analysis, and Composition (Theory and Composition II). It is especially suitable for instrumentalists and singers who are preparing for a recital or performances of major chamber music works. Permission of the instructor required.

## First-Year Studies in Music: Music and Society

**Carsten Schmidt**

*FYS*

Focusing on a broad range of musical works from the Western classical tradition, this course will explore multifaceted and fascinating connections between music making and politics, religion, science, philosophy, visual arts, and education. We will begin this seminar with a quick overview of major stages in the development of Western music history as well as an introduction to some of its theoretical and structural principles. This will help course participants gain a larger context in which to develop and pursue their conference projects. The core of class discussions will be organized topically rather than chronologically, and we will examine, among others, the musical environment of the medieval mystic and composer Hildegard von Bingen; musical debates and traditions surrounding the reformation; musical life in Stalinist Russia; issues of orientalist imaginations in some nineteenth-century music; gender politics of domestic music making in eighteenth-century England; reception history of Beethoven's symphonic music; and the intellectual and political forces that shaped the development of early opera. This course has no prerequisites and assumes no prior knowledge of

music history or theory. However, course participants certainly will be able to utilize prior experiences with music study or performance in their conference work.

## **Gamelan Angklung Chandra Bawana**

*, David Novak*

*Open—Fall*

The gamelan is an “orchestra” that includes four-toned metallophones, gongs, drums, and flutes. This gamelan angklung was specially handcrafted in Bali for the College and was named Chandra Bawana, or “Moon Earth,” at its dedication on April 16, 2000, in Reisinger Concert Hall at Sarah Lawrence. Required for all students taking Studies in Music and Culture. Any interested student may join; no previous experience with music is necessary.

## **Guitar Class**

*William Anderson*

*Open—Year*

This course is for beginning guitar students. Recommendation by the faculty.

## **Hearing and Singing**

*Suna Chung*

*Open—Year*

This course focuses on the development of critical listening and purposeful singing. It is the required aural corollary to Theory I: Materials of Music. As students begin to explore the fundamental concepts of written theory—reading notes on the staff, building scales, constructing chords—Hearing and Singing works to translate these sights into sounds. The act of singing with the increasing awareness gained from these skills will ultimately result in greater vocal facility; in-class chorale singing supports this process.

## **Individual Instruction**

*Music Faculty*

*Open—Year*

Arranged by audition with the following members of the music faculty and affiliate artists:

Composition—Mr. Biscardi, Mr. Muchmore, Mr. Paterson, Mr. Yannelli Conducting—Mr. Goldray  
Contrabass—Mr. Helias  
Baroque Oboe—Ms. Davol  
Early Wind Instruments (recorder, krummhorn, etc.)—Ms. Bixler  
Guitar—Mr. Alexander (jazz), Mr. Anderson (acoustic), Mr. Driscoll (jazz bass)  
Harp—Ms. Agresta  
Percussion—Mr. Altschul  
Piano—Mr. Biscardi, Mr. deMare, Mr. Goldray, Mr.

Schmidt, Ms. Wentworth

Violin—Mr. Sohn

Violoncello—Mr. Finckel

Viols—Ms. Davidoff

Voice—Ms. Harris, Ms. Pierce-Young, Mr. Sanders, Mr. Young

Voice Guest Artist—Ms. Upshaw

With the following members of the Cygnus Ensemble, where appropriate:

Flute—Ms. O'Connor

Oboe and English horn—Mr. Ingliss

Violin—Mr. Wiersma

Violoncello—Ms. Chapman

Guitar and Mandolin—Mr. Anderson, Mr. Fader

The director of the Music program will arrange all other instrumental study with the affiliate artist faculty who teach off campus. In all cases, individual instruction involves consultation with members of the faculty and/or the director of the Music program. Auditions for all instruments, including voice, during the registration period are for placement purposes only. Voice juries at the end of the year evaluate each student's progress and goals.

## **Jazz Colloquium**

*Glenn Alexander*

*Intermediate, Open—Year*

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock as well as some rock, Motown, and blues. All instruments are welcome; an audition is required.

## **Jazz History**

*Glenn Alexander*

*Open—Year*

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the 60's and 70's, fusion and jazz rock, jazz of the 80's, and

modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will be the influence that modern concert music and world music have had on jazz styles. This is a two-semester course; however, it will be possible to enter in the second semester.

## **Jazz Performance and Improvisation Workshop**

**Glenn Alexander**

*Open—Year*

This course is intended for all instrumentalists and will provide a hands-on study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments, and immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound and concept. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales; improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency. A placement audition is required.

## **Jazz Vocal Ensemble**

**Glenn Alexander**

*Intermediate, Open—Year*

No longer do the vocalist need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will get an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. They will learn how to work with, give direction to, and get what they need from the rhythm section. The ensemble will provide an environment to learn to hear forms and changes and also work on vocal improvisation if students so choose. This will not only give students an opportunity to work on singing solo or lead vocals but to work with other vocalist in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician.

## **Master Class**

**Music Faculty,**

*Year*

A series of concerts and instrumental and vocal seminars as well as lecture/demo presentations of music history, world music, improvisation, jazz, composition, and music technology. Master Classes take place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House Room 1. They are open to the College community and count toward the concert attendance.

## **Mozart and Beethoven: Music from 1720 to 1810**

**Jean Wentworth**

*Open—Fall*

The classical style especially manifest in the music of "divine" Mozart is complemented and sharply opposed by his younger contemporary, Beethoven, and their lives were scarcely more distant from each other than was the Enlightenment from events of 1789 and the world of Napoleon. We will touch on the source of the classical manner in the reaction of minor figures such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach and then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music score study. Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course.

## **Music and Language**

**David Novak**

*Advanced—Spring*

From Romantic aesthetic systems to the cross-cultural exchanges of modern globalization, music has long been conceptualized as a kind of language - sometimes even a "universal language," or a transcendent language of emotion beyond words. But what are the relationships between language and music? How does music become a mode of communication, and how does semiotic meaning work in the context of abstract musical sound? How are the meanings of words enriched and transformed when speech is expressed in song? And how does our everyday improvised talk about music become a kind of musical performance in itself? In exploring these diverse interrelationships, this seminar will consider music and language as mutually constructive territories of social interaction and performance. Students will be introduced to a variety of different sonic models and social contexts of music/language interaction through texts drawn from cultural and linguistic anthropology, ethnomusicology, music theory, and performance studies. We will learn about how music making is



enfolded in text and speech; observe how language overlaps with social and musical performance in the expressive uses of the voice; and explore the symbolic counterpoint of musical and linguistic forms in everyday life.

*This seminar is limited to a small group of students prepared for an advanced reading- and discussion-intensive seminar; no musical experience is required.*

## **Music from Copland House: Collaborative Exchange**

**Derek Bermel, Michael Boriskin, Paul Lustig Dunkel, Nicholas Kitchen, Wilhelmina Smith,**

**Year**

Music from Copland House and Sarah Lawrence College have developed an exciting collaborative exchange between Bronxville and the historic Copland House in Cortlandt Manor, New York. The ensemble will use the College as a home base in Westchester and participate in the Music program by presenting concerts, master classes, workshops, and lectures that range widely across the American musical landscape and beyond. The collaboration will also include music student visits to Copland's restored, longtime home.

## **Music Software Lab**

**Robert Paterson, John A. Yannelli**

**Open—Year**

An introduction to the principles of music engraving and MIDI applications using Finale and Sibelius software for PC and Macintosh platforms.

## **Music Tuesdays**

**Music Faculty,**

**Open—Year**

Required for all Music Thirds. This component will consist of various programs including student/faculty town meetings, concert presentations, guest artists' lectures and performances, master classes, and collaborations with other departments and performing arts programs. Meetings, which will take place in Reisinger Concert Hall on Tuesdays from 1:30-3:30 p.m., are open to the community. Concerts that take place on Music Tuesdays will count toward the concert attendance requirement. Schedule to be announced each semester.

## **Music Workshop**

**Jean Wentworth, Music Faculty**

**Open—Year**

Approximately twice-monthly music workshops are held in which a student or student ensemble, with consent of his or her teacher, may participate as performer(s). The

College community is welcome to attend. Since the only limitation is that the composition(s) should be fully prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

## **Orchestra**

**Martin Goldray**

**Open—Year**

The Sarah Lawrence College Orchestra is open to all students as well as to members of the College community by audition. It is required for all instrumentalists taking a Music Third. The orchestra performs at least twice each semester as a full symphony orchestra and in various chamber music configurations. There is at least one joint concert with the Sarah Lawrence College Chorus, as well as collaborations with the Dance and Theatre departments. The concerto competition provides an opportunity for students to perform as soloists with the orchestra. Recent performances have included Stravinsky's *L'histoire du Soldat* with dancing and narration, Satie's film score *Entr'acte* performed live with a screening of the film, and a concert version of Bernstein's *Candide*.

## **Self-Discovery Through Singing**

**Eddy Pierce-Young**

**Open—Year**

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student as well as to present vocal challenge.

## **Seminar in Vocal Performance**

**Open—Year**

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters. For further information, see Ms. Pierce-Young.

## **Senior Recital**

**Music Faculty**

**Advanced—Spring**

This component offers students the opportunity to share with the larger College community the results of their

sustained work in performance study. During the semester of their recital, students will receive additional coachings by their principal teachers.

*By audition.*

## Sight Reading for Instrumentalists

**Sungrai Sohn**

*Open—Year*

This course is open to all instrumentalists who are interested in developing techniques to improve sight reading. Groups from duets to quintets will be formed according to level. Intermediate to advanced groups will meet once a week. A sight-reading “performance” will be held at the end of each semester.

## So This Is Opera?

**Eddie Pierce-Young, Wayne Sanders**

*Open—Year*

This is an introductory course in opera production. Open to students enrolled in any performing art (Music, Dance, and Theatre Thirds) as well as to the college community at large. Repertoire will be selected from the standard traditional and contemporary operatic expression in English and Italian languages. There will be one production per year. Attendance is required for every session.

*Audition required.*

## Sound and Music for the Theatre I and II

**John A. Yannelli**

*Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music. This class meets once a week.

*Open to any interested student.*

## Studies in Music and Culture

**David Novak**

*Open—Year*

This yearlong course provides students with an introduction to ethnomusicology, the study of the interactive relationship between musical and cultural practices. Selected case studies will introduce students to world musical styles through specific communities' aesthetic-theoretical models and social histories, as well as considering nationalism and colonialism through music and connecting to the global routes of its intercultural exchange. The first semester will cover musical styles of Asia with sections on classical, folk, and popular genres in Japan, Indonesia, and South Asia; the second will focus on several different traditional and contemporary African musical practices, as well documenting historical movements and modern developments throughout the black Atlantic diaspora. We will not stop at considering contemporary and traditional arts as mere reflections of local culture, but instead learn that music actually produces culture; we will discover how musical performance and listening construct social relationships through their vital roles in everyday life. Gamelan Angklung Chandra Buana (fall term) and African Mande Percussion Ensemble (spring term) are taken concurrently with this course.

## Studio Class

**Hilda Harris, Wayne Sanders, Thomas Young**

*Open—Year*

Voice Class is a beginning course in basic vocal technique. The voice faculty strongly feels that classes in voice for the beginner are supportive and educationally sound ways of approaching individual vocal needs. Placement in this course is determined by audition at the beginning of the year.

## Studio for Electronic Music and Experimental Sound

**John A. Yannelli**

*Open—Year*

The Sarah Lawrence Electronic Music Studio is an extensive, state-of-the-art facility whose primary function is the instruction and development of electronic music composition. The studio contains the latest in digital audio hardware and software for synthesis, recording, and signal processing, along with a full complement of vintage analog synthesizers and tape machines. Beginning students will start with an introduction to the equipment, basic acoustics, principles of studio recording, and a historical overview of the medium. Once students have acquired a certain level of proficiency with the equipment and material—usually by the second semester—focus will be

on preparing compositions that will be heard in concerts of electronic music, student composers' concerts, and music workshops.

## Studio for Electronic Music and Experimental Sound II and III

**John A. Yannelli**

*Intermediate—Year*

Students who have successfully completed the beginning course and wish to continue their study of electronic music may continue with the intermediate and advanced courses in electronic music. The intermediate Studio for Electronic Music focuses on digital audio workstations using such programs as Pro Tools, Digital Performer, Logic, and others. Students work on individual projects and present material in class for discussion and critique. Students may also be assigned or elect to work on collaborative projects involving students from dance, theatre, and film. The advanced Studio for Electronic Music continues with the above topics and includes various types of synthesizer architecture, working in surround sound environments, and developing software and experimental compositional techniques. Students create projects for presentation in various performance venues throughout the year. By permission only.

## Survey of Western Music

**Martin Goldray**

*Open—Year*

A chronological survey of Western art music from the Middle Ages to the present day. The fall semester will begin with an introductory section on the views of the ancient Greeks toward music and music theory and then continue through the Middle Ages, the Renaissance, and the Baroque, ending with the music of Bach and Handel. The second semester will begin with the transition to the classical style in the eighteenth century and proceed through the nineteenth and twentieth centuries, concluding with an overview of the musical languages of today. Ability to read music required. Required for all students enrolled in Theory II.

## Technologies of Recorded Sound

**David Novak**

*Advanced—Fall*

Recorded sound and technological media have become central to the way we hear, create, exchange and conceive of music in modern life. What can we learn from considering the crucial role of technology in shaping the past, present, and future of our experiences with music? How do electronic media technologies change the way we listen to music? And what do we mean by "technology" in music, anyway? This seminar will explore the global impact of musical sound reproduction in a variety of cultural and historical

contexts. Readings will draw from an interdisciplinary theoretical perspective, ranging from ethnomusicology, science and technology studies, anthropology, cultural history, and media studies. Topics include contemporary practices of studio recording; diverse social experiences of listening to recorded media; histories of electronic instruments; futurism and techno cultural influences in popular music; early uses of the gramophone in 20th century public life; peer-to-peer file sharing exchange and music piracy; and the functions of sound reproduction in locating music within (and dislocating music from) local cultural sites.

*This seminar is limited to a small group of students prepared for an advanced reading- and discussion-intensive seminar; no musical experience is required.*

## The Blues Ensemble

**Glenn Alexander**

*Open—Year*

This performance ensemble is geared toward learning and performing various traditional as well as hybrid styles of blues music. The blues, like jazz, is purely an American art form. Students will learn and investigate Delta Blues, performing songs by Robert Johnson, Charlie Patton, Skip James, and others; as well as Texas Country Blues by originators such as Blind Lemon Jefferson; and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B. B. King and how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix. By audition only.

## The Cygnus Ensemble: Artists-in-Residence

**William Anderson, Susannah Chapman, , , Tara Helen O'Connor,**

*Year*

The Cygnus Ensemble is a contemporary music ensemble in residence at the College. Along with presenting concerts of new music on the Concert Series, the members of the ensemble work individually with instrumental students and participate in readings of new works by student composers.

## The Idea of a New Style

**Chester Biscardi**

*Advanced—Year*

This course is designed to acquaint the student with significant compositions of the Western musical tradition from the Middle Ages to the present, exploring the cyclical nature of music that mirrors philosophical and theoretical ideas in ancient Greece and how it

appears every three hundred years: the *Ars nova* of the fourteenth century, *Le nuove musiche* of the seventeenth century, and the New Music of the twentieth century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. This component is required for all Advanced Theory students and is also open to students who have completed the theory sequence.

## Theory I: Materials of Music

**Martin Goldray, Patrick Muchmore**

*Open—Year*

This introductory course will meet twice each week (two one-and-a-half-hour sessions). We will study elements of music such as pitch, rhythm, intensity, and timbre, and we will see how they combine in various musical structures and how these structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. Hearing and Singing is taken concurrently with this course. The materials of this course are prerequisite to the Theory II and Advanced Theory sequence.

## Theory II: Basic Tonal Theory and Composition

**Patrick Muchmore**

*Intermediate—Year*

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice leading, elementary counterpoint, and simple forms. Students will develop an understanding through part writing, analysis, and composition. Basic Aural Skills and Survey of Western Music are taken concurrently with this course. The materials of this course are prerequisite to any Advanced Theory course.

## Twentieth-Century Compositional Techniques

**Robert Paterson**

*Open—Year*

This course is an introduction to the art of composition with a focus on twentieth-century techniques. We will discuss recent methods of orchestration, notation, and computer engraving. Significant works by a wide variety of major twentieth-century composers such as Bartók, Berio, Cage, Carter, Debussy, Ligeti, Stravinsky, and Takemitsu, as well as Mozart, Beethoven, and Mahler, will be explored and serve as inspirations and models for original student compositions.

## Women's Vocal Ensemble

**Patrick Romano**

*Open—Year*

Students may qualify for membership in this ensemble by audition. Repertoire may include both accompanied and a cappella works from the Renaissance to the contemporary, specifically composed for women's chorus. The ensemble will perform in the winter and spring concerts. Women's Vocal Ensemble meets once a week.

## 2011-2012

### 20th-Century Compositional Techniques

**Daniel Wohl**

This is a workshop in the art of composition with a focus on 20th-century techniques. We will discuss recent compositional techniques and philosophies, as well as issues in orchestration and notation. We will explore significant works by a wide variety of major 20th-century composers, such as Bartók, Berio, Cage, Carter, Debussy, Ligeti, and Stravinsky, as well as recent compositions by established and emerging composers across the world. These works will serve as models for original student compositions. It is expected that the students will develop a fluency in using either Finale or Sibelius.

### Advanced Theory: 20th-Century Theoretical Approaches: Post-Tonal and Rock Music

**Patrick Muchmore**

This course will be an examination of various theoretical approaches to music of the 20th century, including post-tonal, serial, textural, minimalist, and pop/rock music. Our primary text will be Joseph Strauss' *Introduction to Post-Tonal Theory*; but we will also explore other relevant texts, including scores and recordings of the works themselves. This course will include study of the music of Schoenberg, Webern, Pink Floyd, Ligeti, Bartók, Reich, Radiohead, Nine Inch Nails, Corigliano, and Del Tredici, among others.

### Advanced Theory: 20th-Century Theoretical Approaches II: Post-Tonal and Rock Music

**Patrick Muchmore**

This course is a direct follow-up to 20th-Century Theoretical Approaches I: Post-Tonal and Rock Music. In addition to a more thorough grounding in set theory and basic serialism, the first semester will also introduce advanced serial techniques, neo-Riemannian analysis, and basic transformation theory. The syllabus will

include some of the same composers studied before, but there will be a particular emphasis on Elliott Carter, Milton Babbitt, and Ruth Crawford Seeger. Discussion will also cover more recent musical trends such as spectralism, eclecticism, and The New Complexity. The second semester will involve a more detailed look at rock, electronic, and hip-hop music and will cover artists such as Saul Williams, Animal Collective, and King Crimson.

## **Advanced Theory: Advanced Tonal Theory and Composition**

**Daniel Wohl**

This course will discuss the fundamentals of chromatic harmony and will build on diatonic skills established in Theory II. Students will learn tools in order to enhance their knowledge of chord progressions and musical form. They will also acquire knowledge of essential techniques, such as counterpoint, modulation, mixture, and basic 20th-century practices. This class will emphasize keyboard, writing, and listening skills, as well as score analysis.

## **Advanced Theory: Beethoven**

**Carsten Schmidt**

*Spring*

Very few composers had a more profound influence on the course of Western history than Beethoven. After 200 years, many of his extraordinary works remain at the very core of the concert repertoire; and the way in which they blend formal design, compositional techniques, and emotional force continue to serve as a great source of inspiration for many musicians today. Already during his lifetime, Beethoven became a new model of what it actually meant to be a composer. This course will examine a broad range of his music, including selections from his piano sonatas and trios, string quartets, symphonies, opera, mass settings, and songs. Our main focus will be on detailed analysis. We will also consider Beethoven's own sources of inspiration—not only the musical ones (such as Haydn, Mozart, J.S. and C.P.E. Bach, Handel, and French revolutionary music) but also some of the political, philosophical, and literary currents of his time. In addition to more general biographic literature, we will draw upon some recent writings on Beethoven's economic, medical, and psychological circumstances. Successful completion of the first two years of theory (or equivalent background) is a requirement.

## **Advanced Theory: Jazz Theory and Harmony I**

**Glenn Alexander**

This course will study the building blocks and concepts of jazz theory, harmony, and rhythm. This will include

the study of the standard modes and scales, as well as the use of melodic and harmonic minor scales and their respective modals systems. It will include the study and application of diminished and augmented scales and their role in harmonic progression, particularly the diminished chord as a parental structure. An in-depth study will be given to harmony and harmonic progression through analysis and memorization of triads, extensions, and alterations, as well as substitute chords, re-harmonization, and back cycling. We will look at polytonality and the superposition of various hybrid chords over different bass tones and other harmonic structures. We will study and apply all of the above to their characteristic and stylistic genres, including bebop, modal, and free and progressive jazz. The study of rhythm, which is possibly the single most-important aspect of jazz, will be a primary focus, as well. We will also use composition as a way to absorb and truly understand the concepts discussed.

## **Advanced Theory: Jazz Theory and Harmony II**

**Glenn Alexander**

Jazz Theory and Harmony II will be a continuation of Level I, with more in-depth study and application of the same concepts and an emphasis placed on the actual performance of the material. This class will also introduce new concepts in slash-chord harmony, superposition of pentatonics as both harmonic structures and scales for improvisation, back cycling on blues, rhythm changes and standards, extensive chord substitution, reharmonization, exploring Coltrane changes, etc.

## **African Classics of the Post-Colonial Era**

**Andrew Algire, Jonathan King**

*Fall*

From highlife and jùjú in Nigeria to soukous and makossa in Congo and Cameroon to the sounds of Manding music in Guinea and “Swinging Addis” in Ethiopia, the decades following World War II saw an explosion of musical creativity that blossomed across sub-Saharan Africa. Syncretic styles merging African aesthetics with European, Caribbean, and American influences and instruments resulted in vibrant new musical genres that harken back to traditional African sources, while exploring bold and original musical forms. As European powers formally withdrew from their former colonies, newly inspired African musicians took advantage of broadened artistic resources and created vital, contemporary musical expressions. This performance course will explore a wide range of African musical styles that emerged in the second half of the 20th century. We will undertake a broad musical history, considering prominent groups and individual musicians

during this time period, and will perform tightly structured arrangements of some of their most effective and influential pieces. There will be some opportunities for genre-appropriate improvisation and soloing. A wide range of instruments will be welcome, including strings, horns, guitars, keyboards, drums, and various other percussion instruments. Basic facility on one's musical instrument is expected, but prior experience with African musical aesthetics is not assumed nor required.

## **Analog and Digital Synthesis**

**John A. Yannelli**

*Spring*

This module deals exclusively with the Moog, Buchla, and Arp analog synthesizers, as well as a variety of MIDI instruments. Students will work on creative projects centered on the use of these instruments. Projects will be presented in class for discussion and critique. This course is open to students who have successfully completed the beginning module or its equivalent.

## **Awareness Through Movement™ for Musicians**

**Carsten Schmidt**

*Spring*

This course will offer a selection from the thousands of Awareness-Through-Movement™ lessons developed by Moshe Feldenkrais. The lessons consist of verbal instructions for carefully designed movement sequences. These allow the students to better sense and feel themselves and thereby develop new and improved organizational patterns. These gentle movements are done in comfortable positions (lying, sitting, and standing), and many instrumentalists and singers have found them to be hugely helpful in developing greater ease, reducing unwanted tension and performance anxiety, and preventing injuries. Another benefit is the often increased capacity for learning and, perhaps most importantly, an increased enjoyment of music making and the creative process. *Open to everyone.*

## **Baroque Ensemble**

**Carsten Schmidt**

*Spring*

This performance ensemble focuses on music from roughly 1600 to 1750 and is open to both instrumentalists and singers by audition. Using modern instruments, we will explore the rich and diverse musical world of the Baroque. Our work will culminate in a joint concert with the Chamber Choir. Regular coachings will be supported by sessions exploring a variety of performance practice issues, such as ornamentation, notational conventions, continuo playing, and editions.

## **Basic Aural Skills**

Basic Aural Skills tackles written theory concepts from an aural perspective. We will develop the ability to sing and identify intervals and sonorities, perform and transcribe rhythm in simple and compound meters, sing melodies at sight, and dictate melodies and harmonic progressions—all of which add dimension and scope to written theory. Students who have completed Hearing and Singing or demonstrate the equivalent may take this course. During the course of their studies, all Music Thirds are required to take Basic Aural Skills. It is recommended, but not required, that this course be taken in conjunction with Theory II: Basic Tonal Theory and Composition.

## **Beethoven**

**Carsten Schmidt**

*Spring*

This is one of the music history component courses required for all Advanced Theory students. Please see course description under Advanced Theory.

## **Bluegrass Performance Ensemble**

**Jonathan King**

*Spring*

Bluegrass music is a 20th-century amalgam of popular and traditional music styles, emphasizing vocal performance and instrumental improvisation, that coalesced in the 1940s in the American Southeast. This ensemble will highlight through performance many of the influences and traditions that bluegrass comprises, including ballads, breakdowns, "brother duets," gospel quartets, Irish-style medleys, "modal" instrumentals, "old-time" country, popular song, and rhythm and blues, among many possible others. Though experienced players will have plenty of opportunities to improvise, participants need not have played bluegrass before. The ensemble should include fiddle, five-string banjo, steel string acoustic guitar, mandolin, resonophonic guitar (Dobro®), and upright (double) bass.

## **Chamber Choir**

**Patrick Romano**

Early madrigals and motets and contemporary works especially suited to a small number of voices will form the body of this group's repertoire. The ensemble will perform winter and spring concerts.

## **Chamber Music**

**Sungrai Sohn**

Various chamber groups—from quartets or quintets to violin and piano duos—are formed each year, depending on the number and variety of qualified instrumentalists

who apply. There are weekly coaching sessions. Groups will have an opportunity to perform at the end of each semester in a chamber music concert.

## Chamber Music Improvisation

**John A. Yannelli**

This is an experimental performing ensemble that explores a variety of musical styles and techniques, including free improvisation, improvisational conducting, and various other chance-based methods. The ensemble is open to all instruments (acoustic and electric), voice, electronic synthesizers, and laptop computers. Students must be able to demonstrate a level of proficiency on their chosen instrument. Composer-performers, dancers, and actors are also welcome. Performance opportunities will include concerts, collaboration with other programs such as dance, theater, film, and performance art, as well as community outreach.

## Character Development for Singers

**Thomas Young**

*Spring*

This course will ask the following questions: What does a singer need? How does a singer process information? How does a singer communicate the information that he or she has processed? How does a singer prepare? How does a singer select material? We will try to find the answers to these questions together, with the understanding that different solutions must necessarily be tailored to the individual performer.

## Concert Attendance/Music Tuesdays Requirement

The Music faculty wants students to have access to a variety of musical experiences. Therefore, all Music Thirds are required to attend all Music Tuesday events and three Music program-sponsored concerts on campus per semester, including concerts (the required number varies from semester to semester) presented by music faculty and outside professionals that are part of the Concert Series.

Music Tuesdays consists of various programs, including student/faculty town meetings, concert presentations, guest artist lectures and performances, master classes, and collaborations with other departments and performing arts programs. Meetings, which take place in Reisinger Concert Hall on selected Tuesdays from 1:30-3:00 p.m., are open to the community. The schedule will be announced each semester.

## Conducting

A course in the basics of conducting is available to qualified students and is taught on an individual conference basis. Completion of Advanced Theory is required.

## Debussy and the French School

**Jean Wentworth**

*Spring*

Debussy's influence on today's music is incalculable. He has been called the only "universal" French composer and is very likely also the greatest. This course will deal with the ambience of the Second Empire, from which he emerged, and with Debussy's relationships to the impressionist, symbolist, and decadent aesthetics. Allowing for earlier influences, including the contradictory effects of Wagner, we will explore Debussy's revolutionary musical language in detail, with many references to older and younger contemporaries such as Massenet, Saint-Saëns, Franck, Satie, Ravel, and the group known as Les Six. For approach and qualifications, see Mozart and Beethoven: Music from 1720 to 1810. This is one of the component courses required for all Advanced Theory students.

## Diction for Singers

The course intends to discuss the basic rules of pronunciation and articulation for German, French, and Italian, as used in lyric diction. Language-specific aspects such as purity of open vs. closed vowels, formation of mixed vowels and diphthongs, treatment of single consonants (especially plosives), and consonant clusters will be studied through both spoken and written exercises using the International Phonetic Alphabet (IPA). Students will get a chance to experience the languages through analytical listening, as well as by being coached in song repertoire and recitatives. The course further intends to deepen the student's understanding of the three languages by introducing basic aspects of grammar. This course is required for all Music Thirds in voice during their first year in the vocal program.

## Digital Audio Workstations and MIDI

**John A. Yannelli**

*Fall*

This module will focus on creating electronic music primarily using software-based digital audio workstations. Materials covered will include MIDI, ProTools, Digital Performer, Logic, Reason, Ableton Live, MaxMsp, and others. Class assignments will focus on composing individual works and/or creating music and designing sound for various media such as film, dance, and interactive performance art. Projects will be

presented in class for discussion and critique. This course is open to students who have successfully completed the beginning module or its equivalent.

## **Ethnomusicology of the Americas: Music, Language, and Identity**

**Jonathan King**

*Open—Year*

This course provides students with an introduction to ethnomusicology—the study of the interactive relationship between musical and cultural practices—through an examination of the diverse musical worlds of North America, Central America, South America, and the Caribbean. We will gain a highly specific knowledge of many musical traditions from Cuba, Puerto Rico, Trinidad, Brazil, Peru, Argentina, Mexico, Texas, the American Southwest and Northwest, Appalachia, and New York City. As we become familiar with these diverse musical practices, we will begin to use tools from linguistic and cultural anthropology to examine how music is a communicative process very much like language in some ways and quite different in others. As the year progresses, we will see how musical communication and expression—what some have called “musicking”—is used dynamically to generate and maintain social identities in complex and ever-changing contexts. While these musical styles are sophisticated and challenging, prior experience with “music theory” is absolutely not required for this course. No musical experience is necessary. Participation in Gamelan Angklung Chandra Buana (fall) is required for all students taking this course, though occasional exceptions may be granted by the instructor. Participation in African Percussion Ensemble Faso Foli (spring) is optional but encouraged.

## **Ethnomusicology of the Americas: Music, Language, and Identity**

**Jonathan King**

*Open—Year*

This yearlong seminar may also be taken as a yearlong component in a Music Third. (Please see the course description under the listing of full courses—seminars with conferences—that constitute one-third of a student’s total program.) This is one of the music history component courses required for all Advanced Theory students and is also open to students who have completed the theory sequence. No musical experience is necessary. Participation in Gamelan Angklung Chandra Buana (fall) is required for all students taking this course, though occasional exceptions may be granted by the instructor. Participation in African Percussion Ensemble Faso Foli (spring) is optional but encouraged.

## **Evolution of a Performance**

**Carsten Schmidt**

*Spring*

This advanced seminar presents a unique resource designed to help students develop well-informed and inspired performances. The content of this course will be carefully tailored to participants’ interests, needs, abilities, and chosen repertoire. It will include a combination of the following: textual criticism and possible creation of a performance edition; consideration of performance practices, drawing on historical documents and recent scholarship; study of historical instruments (with possible field trips to the Yale Collection of Musical Instruments); review of pertinent analytical techniques and writings; analytical, compositional, and ear-training assignments; readings that explore the cultural, artistic, and emotional worlds of the composers studied; in-class performances and coaching; and discussion of broader philosophical issues relating to authenticity in performance. This course is for accomplished and highly motivated performers who have a theory background commensurate with completion of at least the first semester of Advanced Theory: Advanced Tonal Theory and Composition. It is especially suitable for instrumentalists and singers who are preparing for a recital or performances of major chamber works.

## **Gamelan Angklung Chandra Buana**

**Jonathan King,**

*Fall*

A *gamelan angklung* is a bronze orchestra that includes four-toned metallophones, gongs, drums, and flutes. Simple patterns played upon the instruments interlock and combine to form large structures of great complexity and beauty. The *gamelan angklung* that we will play was specially handcrafted in Bali for the College and was named *Chandra Buana*, or “Moon Earth,” at its dedication on April 16, 2000, in Reisinger Concert Hall. Any interested student may join; no previous experience with music is necessary. Participation in Gamelan Angklung Chandra Buana (fall) is required for all students taking Structures of Music and Structures of Power: Ethnomusicology of Africa, Asia, and the Middle East; occasional exceptions may be granted by the instructor.

## **Guitar Class**

**William Anderson**

This course is for beginning guitar students by recommendation of the faculty.



## Guitar Ensemble

**William Anderson**

This class offers informal performance opportunities on a weekly basis as a way of exploring guitar solo, duo, and ensemble repertoire. The course will seek to improve sight-reading abilities and foster a thorough knowledge of the guitar literature. Recommended for students interested in classical guitar.

## Hearing and Singing

This class focuses on developing fluency with the rudiments of music. It is the required aural corollary to Theory I: Materials of Music. As students begin to explore the fundamental concepts of written theory—reading notes on the staff, interpreting rhythm—Hearing and Singing works to translate these sights into sounds. The use of solfège helps in this process, as ear, mind, and voice begin to understand the relationship between the pitches of the scale. Rhythm drills help solidify a sense of rhythm and a familiarity with rhythm patterns. In-class chorale singing supports this process. All incoming students will take a diagnostic test to determine placement. This class fulfills the performance component of the Music program for those beginning students who are not ready to participate in other ensembles. Students who demonstrate proficiency for this subject may advance directly into Basic Aural Skills.

## Intermediate Aural Skills

This class continues to develop the cooperation of ear, eye, and voice initiated in Hearing and Singing and Basic Aural Skills, with an emphasis placed on harmony. The harmonic language in this level of aural skills broadens to incorporate an increased variety of 7th chords, as well as chromatically altered harmonies (including Neapolitan, augmented 6th, secondary dominant, and other borrowed chords). Singing, dictations, and listening exercises of multipart and modulating music samples help realize this. Additionally, the study of rhythm will take on more challenging aspects, expanding to multiple parts. It is recommended, but not required, that this course be taken in conjunction with Advanced Theory: Advanced Tonal Theory and Composition and may be taken by any student who has completed the required theory sequence.

## Introduction to Electronic Music and Music Technology

**John A. Yannelli**

*Fall*

This module is for beginners and is a prerequisite to the other modules. Areas covered in this course will include

an introduction to the studio's equipment, basic musical acoustics, principles of studio recording, signal processing, and an historical overview of the medium.

## Jazz Colloquium

**Glenn Alexander**

This ensemble will meet weekly to rehearse and perform a wide variety of modern jazz music and other related styles. Repertoire in the past has included works by composers Thelonius Monk, Duke Ellington, Miles Davis, and Herbie Hancock, as well as some rock, Motown, and blues. All instruments are welcome.

## Jazz History

**Glenn Alexander**

Jazz music of all styles and periods will be listened to, analyzed, and discussed. Emphasis will be placed on instrumental styles and performance techniques that have evolved in the performance of jazz. Skills in listening to and enjoying some of the finer points of the music will be enhanced by the study of elements such as form, phrasing, instrumentation, instrumental technique, and style. Special emphasis will be placed on the development of modern jazz and its relationship to older styles. Some topics: Jelly Roll Morton, King Oliver, Louis Armstrong, roots and development of the Big Band sound, Fletcher Henderson, Count Basie, Duke Ellington, lineage of pianists, horn players, evolution of the rhythm section, Art Tatum, Bud Powell, Bill Evans, Thelonius Monk, Miles Davis, John Coltrane, Charlie Parker, bebop, cool jazz, jazz of the 1960s and '70s, fusion and jazz rock, jazz of the 1980s, and modern trends. The crossover of jazz into other styles of modern music, such as rock and R&B, will be discussed, as will the influence that modern concert music and world music has had on jazz styles. This is a two-semester class; however, it will be possible to enter in the second semester. This is one of the music history component courses required for all Advanced Theory students.

## Jazz Performance and Improvisation Workshop

**Glenn Alexander**

This class is intended for all instrumentalists and will provide a “hands-on” study of topics relating to the performance of jazz music. The class will meet as an ensemble, but the focus will not be on rehearsing repertoire and giving concerts. Instead, students will focus on improving jazz playing by applying the topic at hand directly to instruments; immediate feedback on the performance will be given. The workshop environment will allow students to experiment with new techniques as they develop their sound. Topics include jazz chord/scale theory; extensions of traditional tonal harmony; altered chords; modes; scales;

improvising on chord changes; analyzing a chord progression or tune; analysis of form; performance and style study, including swing, Latin, jazz-rock, and ballade styles; and ensemble technique. The format can be adapted to varying instrumentation and levels of proficiency.

## **Jazz Vocal Ensemble**

**Glenn Alexander**

No longer do vocalists need to share valuable time with those wanting to focus primarily on instrumental jazz and vice versa. This ensemble will be dedicated to providing a performance-oriented environment for the aspiring jazz vocalist. We will mostly concentrate on picking material from the standard jazz repertoire. Vocalists will have an opportunity to work on arrangements, interpretation, delivery, phrasing, and intonation in a realistic situation with a live rhythm section and soloists. They will learn how to work with, give direction to, and get what they need from the rhythm section. It will provide an environment to learn to hear forms and changes and also to work on vocal improvisation, if they so choose. This will not only give students an opportunity to work on singing solo or lead vocals but to work with other vocalists in singing backup or harmony vocals for and with each other. This will also serve as a great opportunity for instrumentalists to learn the true art of accompanying the jazz vocalist, which will prove to be a valuable experience in preparing for a career as a professional musician.

## **Jazz Vocal Seminar**

**Thomas Young**

*Fall*

This course will be an exploration of the relationship between and among melody, harmony, rhythm, text, style and of how these elements can be combined and manipulated to create meaning and beauty. A significant level of vocal development will be expected and required.

## **Keyboard Lab**

This course is designed to accommodate beginning piano students who take the Keyboard Lab as the core of their Music Third or as part of a music "split" (e.g., a full lesson in voice with a half-lesson in piano). This instruction takes place in a group setting, with eight keyboard stations and one master station. Students will be introduced to elementary keyboard technique and simple piano pieces.

## **Master Class**

**Music Faculty,**

Master Class includes a series of concerts and instrumental and vocal seminars, as well as lecture/

demonstration presentations of music history, world music, improvisation, jazz, composition, and music technology. Master Class takes place on Wednesdays from 12:30-1:30 p.m. in either Reisinger Concert Hall or Marshall Field House, Room 1. The classes are open to the College community.

## **Mozart and Beethoven: Music from 1720-1810**

**Jean Wentworth**

*Fall*

The classical style especially manifested in the music of the "divine" Mozart is both complemented and sharply opposed by his younger contemporary, Beethoven—and their lives were scarcely more distant from each other than was the Enlightenment from the events of 1789 and the world of Napoleon. We will touch on the source of the classical manner in the reactions of minor figures such as Sammartini, Quantz, and the Bach sons to the learned style of J. S. Bach and then explore the operatic style that made Mozart possible. His mature works will then be set alongside both the more genteel early period and the combative and partly romantic middle style of Beethoven. Readings in cultural history will be joined by biographical and music-score study. Some experience in music theory is necessary and general historical interest is desirable for enrollment in this course. This is one of the music history component courses required for all Advanced Theory students.

## **Music, Circulation, and Appropriation**

**Jonathan King**

*Open—Spring*

This yearlong seminar may also be taken as a yearlong component in a Music Third. (Please see course description under the listing of full courses—seminars with conferences—that constitute one-third of a student's total program.) This is one of the music history component courses required for all Advanced Theory students and is also open to students who have completed the theory sequence.

## **Music, Circulation, and Appropriation**

**Jonathan King**

*Open—Spring*

What happens when one culture sings in the musical voice of another? Through close examination of musical performances, we'll see how the effects of both (or more) cultures are present in the music itself. And in so doing, we'll further critique what it means to be "Western," "global," and "modern." We'll examine theories of cultural creolization and media circulation and apply them to specific case studies of musical

traditions in transformation. We'll begin in the 19th century, when Hungarian musical traditions were being heard and imitated by the Romantics and early Moderns, and continue by examining how black and white folk traditions from the United States were assimilated and transformed in the early 20th century. We'll see that musical cultural "flows" don't always move in the same direction, as with traditions moving both toward and from guitar traditions of central Africa in the 1950s and '60s. Later in the semester, we'll closely examine how musical traditions can be manifested in certain physical objects, which can gain a life of their own; for example, what happens when one musical culture uses the instruments of another for its own purposes? We'll ask how the socioeconomic implications of the circulation of other musical objects—records, CDs, and mp3s—are affecting the very meaning of those musics in the 21st century. This course continues to develop ideas explored in "Non-Western" Western Musics in Europe and Asia, although that class is not an official prerequisite.

## Music Workshop

**Jean Wentworth**

Approximately twice monthly, music workshops are held in which a student or student ensemble, with consent of the individual teacher, may participate as performer(s). The College community is welcome to attend. Since the only limitation is that the composition(s) should be well-prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

## Recording, Sequencing, and Mastering Electronic Music

**John A. Yannelli**

*Spring*

This is the final module in the sequence and focuses on the production of electronic music from creation to the final mix. Students will have access to the full range of hardware and software and use these materials to evolve works of considerable complexity and range. This course is open to students who have successfully completed Introduction to Electronic Music and Music Technology and either Digital Audio Workstations and MIDI or Analog and Digital Synthesis.

## Sarah Lawrence Orchestra

The Sarah Lawrence Orchestra is open to all students, as well as to members of the College and Westchester communities. The Orchestra performs at least once each semester. Recent performances have included Stravinsky's *L'histoire du Soldat*, with dancing and narration; Satie's film score *Entr'acte*, performed live

with a screening of the film; a concert version of Bernstein's *Candide*; Mahler's *Symphony No. 1*; and a concert performance of Humperdinck's *Hansel and Gretel*.

## Sarah Lawrence String Orchestra

**Sungrai Sohn**

The Sarah Lawrence String Orchestra will meet one and a half hours once a week and will be open to Music Third students, as well as to other students who are interested in playing in a string orchestra. There will be one performance each semester; each performance will highlight a soloist from the orchestra. Auditions will be held at the beginning of each semester.

## Self-Discovery Through Singing

**Eddye Pierce-Young**

This course will develop the student's knowledge and awareness of her or his vocal potential through experience in singing. Basic vocal technique will be explored, and individual vocal needs will be addressed. Repertoire will be chosen to enhance the strengths of each student, as well as to present vocal challenges.

## Seminar in Vocal Performance

**Thomas Allen Harris, Wayne Sanders**

Voice students will gain performance experience by singing repertoire selected in cooperation with the studio instructor. Students will become acquainted with a broader vocal literature perspective through singing in several languages and exploring several historical music periods. Interpretation, diction, and stage deportment will be stressed. During the course of their studies and with permission of their instructor, all Music Thirds in voice are required to take Seminar in Vocal Performance for two semesters.

## Senior Recital

**Music Faculty**

*Spring*

This component offers students the opportunity to share with the larger SLC community the results of their sustained work in performance study. During the semester of their recital, students will receive additional coachings by their principal teachers.

## Sight Reading for Instrumentalists

**Sungrai Sohn**

This course is open to all instrumentalists who are interested in developing techniques to improve their sight-reading skills. Groups from duets to quintets will be formed according to level. A sight-reading "performance" will be held at the end of each semester.

## So This Is Opera?

**Wayne Sanders, Eddy Pierce-Young**

This is an introductory course in opera production. It is open to students enrolled in any performing art (Music, Dance, and Theatre Thirds), as well as to the college community at large. Repertoire will be selected from the standard traditional and contemporary operatic expression in English and Italian languages. There will be one production per year. Attendance is required for every session.

## Studio Class

**Wayne Sanders, Eddy Pierce-Young, Thomas Young, Thomas Allen Harris**

This is a beginning course in basic vocal technique. The voice faculty strongly feels that classes in voice for the beginner are supportive and educationally sound ways of approaching individual vocal needs.

## Studio Composition and Music Technology

**John A. Yannelli**

Students work on individual projects involving aspects of music technology including, but not limited, to works for electro-acoustic instruments—live and/or prerecorded works involving interactive performance media, laptop ensembles, Disklavier, and improvised or through-composed works. This component is open to advanced students who have successfully completed Studio for Electronic Music and Experimental Sound and are at or beyond the Advanced Theory level.

## Survey of Western Music

**Chester Biscardi, Carsten Schmidt**

This course is a chronological survey of Western music from the Middle Ages to the present. It is designed to acquaint the student with significant compositions of the Western musical tradition, as well as to explore the cyclical nature of music that mirrors philosophical and theoretical ideas in Ancient Greece and how that cycle appears every 300 years: the *ars nova* of the 14th century, *le nuove musiche* of the 17th century, and the *new music* of the 20th century and beyond. The course involves participation in listening, reading, and discussion, including occasional quizzes about and/or written summaries of historical periods. This component is required for all students taking Theory II: Basic Tonal Theory and Composition and is also open to students who have completed the theory sequence.

## The Blues Ensemble

**Glenn Alexander**

This performance ensemble is geared toward learning and performing various traditional, as well as hybrid, styles of blues music. The blues, like jazz, is purely an

American art form. Students will learn and investigate Delta Blues—performing songs by Robert Johnson, Charlie Patton, Skip James, and others—as well as Texas Country Blues by originators such as Blind Lemon Jefferson and Chicago Blues, beginning with Big Bill Broonzy and moving up through Howlin' Wolf and Buddy Guy. Students will also learn songs and stylings by Muddy Waters, Albert King, and B.B. King and how they influenced modern blues men such as Johnny Winter, Stevie Ray Vaughn, and pioneer rockers such as Jeff Beck, Eric Clapton, Jimmy Page, and Jimi Hendrix.

## The Cygnus Ensemble: Artists-in-Residence

**William Anderson, Susannah Chapman, , Tara Helen O'Connor,**

The Cygnus Ensemble is a contemporary music ensemble in residence at the College. Along with presenting concerts of new music in the Concert Series, the members of the ensemble work individually with instrumental students and participate in readings of new works by student composers.

## Theory I: Materials of Music

**Patrick Muchmore, Daniel Wohl**

In this introductory course, we will study elements of music such as pitch, rhythm, intensity, and timbre to see how they combine in various musical structures and how these structures communicate. Studies will include notation and ear training, as well as theoretical exercises, rudimentary analyses, and the study of repertoire from various eras of Western music. Hearing and Singing is taken concurrently with this course. This course is a prerequisite to the Theory II: Basic Tonal Theory and Composition and Advanced Theory sequence.

## Theory II: Basic Tonal Theory and Composition

**Patrick Muchmore**

As a skill-building course in the language of tonal music, this course covers diatonic harmony and voice leading, elementary counterpoint, and simple forms. Students will develop an understanding through part writing, analysis, and composition. Survey of Western Music is required for all students taking Theory II who have not had a similar history course. It is highly recommended, although not required, that students in this course also take Basic Aural Skills. The materials of this course are prerequisite to any Advanced Theory course; at least one Advanced Theory course is required after Theory II.

## Violin Master Class

### *Sungrai Sohn*

Violin Master Class involves both playing and discussion. Each student is required to prepare a solo piece. An accompanist will be present before and during each class to rehearse and perform with students. Each master class is organized as a series of individual lessons that address recurrent performance problems, including discussions concerning technical and musical issues (basic and advanced), as well as performance practices. All students will receive copies of the works being performed.

## West African Percussion Ensemble Faso Foli

### *Andrew Algire, Jonathan King*

#### *Spring*

The African Percussion Ensemble *Faso Foli* performs music of West Africa on balafons (a type of xylophone) and djembe drums. “Faso Foli” is a Mande phrase that translates loosely as “playing to my father's home.” It refers to the West African origin of our djembes and balafons, which were built for the college in Guinea in 2006. Any interested student may join; no previous experience with music is necessary.

## Women’s Vocal Ensemble

### *Patrick Romano*

Repertoire may include both accompanied and a cappella works from the Renaissance to the present that

were specifically composed for women’s chorus. The ensemble will perform winter and spring concerts. Students are required to attend either the Monday or the Wednesday rehearsal; they are welcome but not required to attend both. All students are welcome to become a member of this ensemble; auditions are not necessary.

## “Non-Western” Western Musics in Europe and Asia

### *Jonathan King*

#### *Lecture, Open—Fall*

When we think of Western music, we often think of the masterpieces of Beethoven, Verdi, or Debussy—or of the overwhelming commercial power of pop, rock, or hip hop. Alongside and among performances of these well-known traditions is a wealth of lesser-known musical traditions across Europe and Western Asia. These traditions draw upon centuries of local traditions and focus the actions of contemporary musicians. In this course, we’ll examine representations of the “other” in Western classical and popular traditions; we’ll consider what else might be considered “Western” in such a context; and we’ll see and hear how these musics, across Europe and Asia, represent sophisticated forms of art, as well as complex modes of social behavior. Although it may be taken on its own, this course is intended to prepare students for the more advanced seminar, *Music, Circulation, and Appropriation*. Participation in *Gamelan Angklung Chandra Buana* (fall) is encouraged for all students taking this course.

# Philosophy

## 2000-2001

### Music Workshop

*Jean Wentworth*

Approximately twice-monthly music workshops are held in which a student or student ensemble, with consent of his or her teacher, may participate as performer(s). The College community is welcome to attend. Since the only limitation is that the composition(s) should be fully prepared, these workshops serve as important opportunities for students at all levels to share their playing, singing, or composing work with others and to have a significant way to trace their own development.

## 2002-2003

### Anglo-American Analytic Philosophy: Philosophy of Science, Language, and Mind

*Bernard R. Roy*

This seminar will examine the writings of the prominent philosophers of the analytic tradition. We shall focus on issues of language, science, and mind. The philosophy of language will consider the arguments of the formalist (Gottlob Frege, Bertrand Russell, early Wittgenstein, and W. V. O. Quine) and of the ordinary language philosophers, (late Wittgenstein, J. L. Austin, Gilbert Ryle). The philosophy of science will contrast the positivist, postpositivist, and feminist views on the nature of scientific theories. Readings from the positivists will include Rudolf Carnap and Carl Hempel; from the postpositivists, Thomas Kuhn, Paul Feyerabend, and Bas von Fraassen; from the feminists, H. Longo and Sandra Harding. The section on philosophy of mind will focus on the nature of consciousness. Readings will include Thomas Nagel, Daniel Dennett, and Jerry Fodor.

### Continental Philosophy: French Existentialism

*Bernard R. Roy*

This seminar will examine the writings of the four major French existentialists: Jean Paul Sartre, Albert Camus, Simone de Beauvoir, and Gabriel Marcel. Each has authored philosophical essays as well as works of fiction. Our readings will include both genres. Sartre's readings will include *Nausea*, *The Transcendence of the Ego*, *The Humanism of Existentialism*; Camus's readings will include *The Stranger* and *The Myth of Sisyphus*; Gabriel Marcel's readings will include *Philosophy of Existentialism*; and de Beauvoir's will be *The Ethics of*

Ambiguity and selections from *The Second Sex*. For those interested to do the readings in the original texts, I'll be happy to consider requests for conference work in French.

### First-Year Studies: Philosophy of Religion

*Nancy Baker*

The essence and perhaps the origins of religion lie in mysticism, at the heart of which is a kind of experience that seems to contradict the basic assumptions of Western philosophy and psychology. It is a rare experience that is said to close the gap between subject and object and is often described as being "beyond the limits of language." Only after the experience is over and the mind returns to its normal state of self-consciousness and cognitive discrimination are human beings able to reflect on and "re-present" the experience to themselves and to others. This involves interpretation, commitment, and celebration, out of which come the doctrines, moral principles, and rituals of what we know as religion. These, in turn, as they become institutionalized and take on more and more of a life of their own, tend to degenerate into the dogmatism, moralism, and ritualism that many of us in our culture today mistakenly assume to be the essence of religion. In this course we will examine the metaphysical, epistemological, moral, and psychological implications of mysticism to see why it can never be fully accounted for or replaced by philosophy, psychology, or religious doctrine. We will take seriously the idea that religious faith and practice go through stages of development and that most of us, whether religious or not, are familiar with only the earliest levels of development. In addition, we will examine specific religious concepts as they are actually used and understood by those who are at the highest levels of religious development. How, for example, is the concept of "God" understood? How is it different from the philosopher's concept of "God"? What is meant by "spiritual transformation," "nonattachment," "salvation," "eternity," etc.?

### Looking Awry at the Philosophical Essay

*Elfie S. Raymond*

This course is offered as a small, experimental reading and writing seminar to students who would like to reflect carefully on the human faculty called "empathy" and the penumbra of divergent opinions that surrounds it. Is empathy part of cognition? Does it increase our knowledge? Or is it a pure feeling that cannot be adequately communicated? Are depictions of people in art that stir the emotions proof of the artist's power of empathy? Or deliberate side effects of accomplished technique? Is the fact that we are often moved by

hearing of somebody else's misfortune a valid sign of our empathetic disposition, or are these fleeting feelings just arising from our being in conformity with social conventions? Is it a pathology of mild degree? Or a virtue? How, if at all, is empathy related to social perceptions and the use of intelligence, not to mention the imagination? Does cultivating empathy lead at times to improved relations with oneself and with others? Can it serve to reduce the communication gap between "self" and "other"? How, if at all, does the presence of empathy register in one's own reading and writing? And what can we say from different vantage points how empathy increases, or diminishes, the prevalent fear of the unknown? These are a few of the questions we will raise in debate, and attempt to answer with trepidation, when studying some of the erudite, truly philosophical essays by Simone Weil. Her intelligence and spirit are equally at home in ancient and modern times. And she fully knows that whatever really counts does not change: sorrow is sorrow, no matter who experiences it, and sorrow's opposite is always joy. The perennial dialectic of the human emotions, a sign post of the existential dialectic of conscious life as such, is laid out by her in transcendent yet also most personal fashion: a miracle of sorts in modernity's spiritual waste land. We will read and respond to her writings in the light of her essays on Homer, Aristophanes, Aeschylus, Sophocles, Plato, Lucian, and Shakespeare. Thomas Harrison's study "Essayism: Conrad, Musil, Pirandello" will provide facts and insights on the condemned cultural setting that she was able to briefly defy and survive, and, in the end, transcend.

## Mind and Language

### *Nancy Baker*

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be yes if a basic assumption of much of Western philosophy were true, viz., that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some philosophers, such as Descartes, have gone so far as to claim that even the learning of language cannot make consciousness communicable, for we could never know, for example, whether we each see the same when we describe what we see as "red" or "blue," or whether we feel the same when we describe ourselves as "happy" or "sad" or, even, whether other people have minds at all. A major thinker of the twentieth century, Ludwig Wittgenstein has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues we will read closely

Philosophical Investigations, a text unique in the history of philosophy for being "therapy" instead of "theory." Mastering Wittgenstein's technique of philosophizing will reveal to us our own conceptual confusions as well as those of the Western philosophical tradition and will give us the experience of dismantling or deconstructing what he calls the "pictures that hold us captive." Readings will be from Descartes, Wittgenstein, and other twentieth-century philosophers.

## Nature, Mind, and Knowledge in Ancient Greece

### *Elfie S. Raymond*

The Greeks have been credited with originating paradigms for the conduct of life and its cultural representations of unrivaled formal perfection and with the momentous discovery of the human mind's power and purpose. The order of nature in its entirety was there to be intelligently observed and — over time — rationally explained and heeded. Reason, the Greek nous, was not conceptualized as a subjective and psychological faculty but rather as the eternal power that is the ground and rule of all that constitutes the cosmos. The human faculty of reasoning is not separate and distinct from universal reason, but identical with it. Reason's purpose, the Greek thinkers and scientists maintained, is to discover the first principles, or laws, that underlie as formal matrix the order of nature as it presents itself to methodical observation. They undertook rational inquiries into the workings of the cosmos that led over the span of three generations of thinkers to an empirically based and speculatively enhanced knowledge of the human sphere in its political and moral dimensions: a knowledge the classical philosophers convey with clarity and passion. The first semester of this course is devoted to the writings of the early Greek nature philosophers, the fathers of what now has become the modern scientific enterprise; the second to Plato's Socratic dialogues and an introduction to Aristotle's *Nicomachian Ethics*.

## Philosophy, History, Culture

### *Robert Zimmerman*

Whether it is understood narrowly, as for example, the art of a society, or broadly, as the worldview of a society, culture and its relation to history has interested philosophers since at least the eighteenth century. From the Enlightenment's utopic vision of the necessity and parallel movement of historical and cultural progress to Nietzsche's dramatic nihilistic critique of the integrity and autonomy of historical structures and cultural forms to Heidegger's and Foucault's despairing sense of the collapse, even the ultimate unreality of both history and culture, philosophers have confronted and reached into this centrally human dialectic. This course will examine the responses of a selected group of philosophers to this

issue and aim both at deepening our sense of it and providing a matrix within which philosophy and the many disciplines and practices (e.g., history, anthropology, sociological theory, criticism, literature, painting, music) concerned with, and expressive of, cultural forms can find common ground. Open to any interested student with permission of the instructor.

## **Rationalism and Empiricism in the Seventeenth and Eighteenth Centuries**

**Bernard R. Roy**

This is an introductory course in the philosophy of the early modern period in Europe. It is philosophy's response to the scientific revolution, and it is a very rich and fascinating period in the history of philosophy. The fall will belong to the rationalists, and the spring to the empiricists. Our concentration will be on epistemology (the attempt to know how we know what we know), and on metaphysics (the nature of reality, substances, God, the mind, and the will). In the fall we shall read Descartes' *Meditations* together with some objections and replies to them, as well as some letters that Descartes and Princess Elisabeth of Bohemia exchanged regarding the mind/body interaction. We'll then read Spinoza's first two parts of his *Ethics* and Leibniz' *Monadology*. Time permitting, we'll read some excerpts from Ann Conway's *Principles*. In the spring, we'll begin with Locke's *Essay Concerning Human Understanding*; we'll focus on the origin of knowledge, personal identity, the nature of the will, and some remarks on language. We'll then move on to Berkeley's *Principles*, and there, we shall focus on what he has to say about material substances. We'll end with excerpts of Hume's *Treatise*, the whole first *Enquiry*, and excerpts from his *Dialogues Concerning Natural Religion*. Active seminar participation and a paper on an issue of student's choice for each of the philosophers will be required. In addition, each member of the seminar will make a short oral presentation of his or her conference project to the seminar.

## **2003-2004**

### **Ancient Philosophy (Aristotle)**

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy, usually Plato or Aristotle. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself, and not as a stage

in an historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading.

### **German Aesthetic Theory**

**Tom Huhn**

Modern aesthetic theory begins in the mid-eighteenth century with questions regarding what constitutes taste. Taste comes to be encountered by philosophical texts that regard it as central to the formation of human subjectivity and social cohesiveness. This course will be an intensive consideration of some primary modern European texts that offer theories regarding the nature and sweep of taste and aesthetic judgment. We begin against the backdrop of the Scottish and English consideration of the origin of our ideas of beauty, and of the sublime, according to David Hume and Edmund Burke. We advance to the crucial sections of Kant's *Critique of Judgment* and its expansion of a theory of taste into the bases of social formation. We then turn to Schiller's remarkable interpretation—and application—of Kant's doctrine in his *Letters on the Aesthetic Education of Man*. We next study portions of Hegel's *Lectures on Aesthetics* and their attempts at overcoming the Kantian specification of the role of judgment in human self-fashioning. We turn then to Nietzsche's *Birth of Tragedy* and consider the further development of a theory of taste into a cultural theory. The semester concludes by engaging shorter works of Herbert Marcuse and Theodor Adorno, two philosophers who saw themselves as accepting the German tradition of aesthetic theory and who attempt to make it still more central to, and provocative for, theories of social life.

### **Language and Religious Experience**

**Nancy Baker**

It often has been said that certain religious experiences are "beyond the limits of language." "Apophatic" is the word used to describe this in the case of Western mysticism. Interestingly, many Western mystics wrote at great length about their experiences but by using various literary devices to "unsay" what they had just said. The Zen koan tradition is also "apophatic" but uses what looks like paradox to "unsay" what is being said. In this course we will look at the uses of language in these two traditions with attention to the differences between what Wittgenstein called "saying" and "showing" or "describing" and "expressing." This will lead us into consideration of the debate current in philosophy of religion about whether "unmediated" experience is even possible. We also will consider the nature of prayer by looking at it linguistically, the Biblical notion that God "speaks," and the uses of metaphor and analogy in religious discourse.



## Looking Awry at the Philosophical Essay

**Elfie S. Raymond**

This course is offered as a small, experimental reading and writing seminar to students who would like to reflect carefully on the human faculty called “empathy” and the penumbra of divergent opinions that surrounds it. Is empathy part of cognition? Does it increase our knowledge? Or is it a pure feeling that cannot be adequately communicated? Are depictions of people in art that stir the emotions proof of the artist’s power of empathy or deliberate side effects of accomplished technique? Is the fact that we are often moved by hearing of somebody else’s misfortune a valid sign of our empathetic disposition, or are these fleeting feelings just arising from our being in conformity with social conventions? Is it a pathology of mild degree or a virtue? How, if at all, is empathy related to social perceptions and the use of intelligence, not to mention the imagination? Does cultivating empathy lead at times to improved relations with oneself and with others? Can it serve to reduce the communication gap between “self” and “other”? How, if at all, does the presence of empathy register in one’s own reading and writing? And what can we say from different vantage points how empathy increases, or diminishes, the prevalent fear of the unknown? These are a few of the questions we will raise in debate, and attempt to answer with trepidation, when studying some of the erudite, truly philosophical essays by Simone Weil. Her intelligence and spirit are equally at home in ancient and modern times. And she fully knows that whatever really counts does not change: sorrow is sorrow, no matter who experiences it, and sorrow’s opposite is always joy. The perennial dialectic of the human emotions, a signpost of the existential dialectic of conscious life as such, is laid out by her in transcendent, yet also most personal, fashion: a miracle of sorts in modernity’s spiritual waste land. We will read and respond to her writings in the light of her essays on Homer, Aristophanes, Aeschylus, Sophocles, Plato, Lucian, and Shakespeare. Thomas Harrison’s study “Essayism: Conrad, Musil, Pirandello” will provide facts and insights on the condemned cultural setting that she was able to briefly defy and survive, and, in the end, transcend.

## Mind and Language

**Nancy Baker**

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be yes if a basic assumption of much of Western philosophy were true, viz., that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some

philosophers, such as Descartes, have gone so far as to claim that even the learning of language cannot make consciousness communicable, for we could never know, for example, whether we each see the same when we describe what we see as “red” or “blue,” or whether we feel the same when we describe ourselves as “happy” or “sad”—or, even, whether other people have minds at all. A major thinker of the twentieth century, Ludwig Wittgenstein, has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues we will read closely *Philosophical Investigations*, a text unique in the history of philosophy for being “therapy” instead of “theory.” Mastering Wittgenstein’s technique of philosophizing will reveal to us our own conceptual confusions as well as those of the Western philosophical tradition and will give us the experience of dismantling or deconstructing what he calls the “pictures that hold us captive.” Readings will be from Descartes, Wittgenstein, and other twentieth-century philosophers.

## Modern Philosophy (Machiavelli)

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts from a major figure in the modern philosophical tradition since Machiavelli, e.g., Hobbes, Descartes, Locke, Rousseau, Nietzsche. The goal of the course is twofold. It is first designed to afford students the luxury of spending a great deal of time on one thinker, to examine the way in which our own thought bears the residue of previous thought, but especially to make the attempt to understand the philosopher as he understood himself. Second, we will learn something of how difficult it is to match an author’s care in writing with an equal care in reading.

## Nineteenth-Century Subjectivity

**Tom Huhn**

This course will trace the development throughout the nineteenth century of theories of subjectivity. Its early focus will be on Hegel’s *Phenomenology of Spirit* and especially the formulation there of the role of consciousness in human subjectivity. We will then consider how Hegel’s insights were taken up and transformed by Marx, Kierkegaard, Nietzsche, and Freud. An important goal of the course will be to plot the expansion of Hegel’s conception of subjective, historical becoming into the variety of social, political, existential, and cultural theories that took their orientation from his speculations. The concluding portion of the course will look still further ahead to twentieth-century developments in the areas of phenomenology and cultural theory.

## Platonism, Empiricism, Pragmatism

**Tom Huhn**

This course introduces students to the study of philosophy through encounters with three of the most influential movements in the history of Western intellectual life. The specific focus of the course is on issues in metaphysics, political theory, and the theory of knowledge. We will consider a variety of ways in which claims are made and arguments advanced in support of them. We will also examine ways in which claims and arguments are refuted. Perhaps yet more interesting, also to be considered is the content and meaning of a variety of claims. The readings for the course include one classical text, one eighteenth-century text, and one from the early twentieth century. We will engage with Platonism, Empiricism, and Pragmatism by means of close reading and discussion of a key text from each school of thought: Plato's *Republic*, David Hume's *Enquiry Concerning Human Understanding*, and William James's *Pragmatism*.

## Plato's Theory of Knowledge: A Writing Workshop

**Elfie S. Raymond**

Two and a half millennia ago, Plato developed a theory of knowledge that is subtle, flexible, and nondogmatic according to the findings of the British philosopher Gilbert Ryle. Today, familiarity with Ryle's interpretation of Plato's praxis and theory can guide toward a fair perspective on the competing claims put forward by currently fashionable epistemological theories. Incidentally, the very concept of theory has suffered radical changes and needs to be carefully re-examined. This writing workshop will familiarize its members with the best contemporary translations of Plato's *Theaetetus*, *Phaedrus*, and *Sophist*. The *Theaetetus* asks the question, "What is knowledge?"; the *Sophist* aims and succeeds in establishing the definition of the sophist; and the *Phaedrus* engages the patient readers in profound debates on how love and sex are transformed by art into the four pillars of discourse that sustain and expand civilization over the succession of generations. Class discussions will focus on students' questions generated by the study of each dialogue. To keep track of and profit from these very questions, students are asked to write comments regularly on the student forum and thereby cultivate their writing and public speaking skills.

## The Greeks

**Michael Davis**

Politics, philosophy, poetry, music, history, psychology, eros, democracy, tyranny, biology, physics, anthropology, metaphysics. This list of words borrowed from Greek is a small indication of how much our own world and the terms we use to understand it are rooted in Greek

thought. We will study a series of Greek authors with a view to understanding how we are in their debt but also simply to think through what they say. Authors will include Homer, Hesiod, Pindar, Sappho, Aeschylus, Sophocles, Euripides, Aristophanes, Herodotus, Thucydides, Xenophon, Parmenides, Heraclitus, Plato, and Aristotle.

## 2004-2005

### Ancient Philosophy

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts (frequently only one) from a major figure in ancient philosophy, usually Plato or Aristotle. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself, and not as a stage in an historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading.

### First-Year Studies: Philosophy and Literature

**Michael Davis**

Literature isn't very interesting unless it is thoughtful. Shakespeare's greatness as a poet is inseparable from his greatness as a thinker. Insofar as philosophy is written down, philosophy is always literature. Accordingly, the greatest of philosophers are always aware that how they write is inseparable from what they mean to say. This course will have two concerns: first, to study the thought of some great thinkers who are either philosopher-poets or poet-philosophers; second, through them to understand the complicated relation between philosophy and literature. What is at stake is not simply two alternative ways of expressing thought but two competing views of the nature of thought and of things. We will study philosophic and literary works concerned with the nature and importance of such things as art, science, politics, morality, and, of course, poetry and philosophy. Authors will include Homer, Sophocles, Aristophanes, Plato, Aristotle, Shakespeare, Machiavelli, Descartes, Swift, Rousseau, Nietzsche, and Twain.

### Hegel and His Successors: Kierkegaard and Nietzsche

**Marina Vitkin**

Hegel's philosophical achievement was of such magnitude as to have molded the thinking not just of

his followers but of his severest critics, down to the present day. The contemporary challenges to the primacy of reason in the Western philosophical tradition, which Hegel brought to fruition, began in the nineteenth century. Kierkegaard and Nietzsche opposed the type of rationality embodied in Hegel's philosophy and the social, religious, and intellectual climate of European culture that it both permeated and crystallized. In this seminar we will begin by focusing on the problem of history in Hegel's thought. We will be led to explore his claim to have completed the history of philosophy in a comprehensive presentation of truth that at once preserves and transcends all the one-sided and contradictory philosophies of the past. Then, taking as our point of departure Kierkegaard's counter-claim that "truth is subjectivity" and Nietzsche's that a philosophy is "the personal confession of its author," we will consider the major themes of Kierkegaard's and Nietzsche's philosophical projects to unseat Hegelian rationality. While concentrating on the different strategies the two thinkers deployed, we will be able to discern underlying commonalities. To make these especially clear we will, in the latter part of the course, contrast Kierkegaard's and Nietzsche's approach with the contemporaneous yet alternative critique of Hegel's philosophy developed by Marx. We will conclude by briefly tracing the unfolding of Kierkegaardian and Nietzschean themes in current philosophical explorations.

## Knowledge and Power: Plato, Hobbes, Nietzsche, Foucault

*Marina Vitkin*

The relationship between knowledge and power has been a central preoccupation throughout the Western philosophical tradition. In this lecture course, we will study four key philosophers, focusing on a central text from each. While aiming to grasp each text as a whole, we will pay special attention to its doctrines on the nature of reality and knowledge as well as its conception of how life in society should be organized. In this way fundamental branches of philosophical enquiry—metaphysics, epistemology, and political philosophy—will be illuminated by way of their history. The extraordinary breadth of the philosophers' questioning and the diversity of their responses will reveal to us the structure of philosophical thinking and its continuing importance in shaping the culture and politics of our present. Plato (ancient philosophy) and Hobbes (early modern philosophy) both thought that knowledge and power must be fused in a society, although Plato privileged knowledge and Hobbes power. Nietzsche in the nineteenth century and Foucault in the twentieth undertook a radical subversion of the tradition, essentially claiming that knowledge is power in a different guise. We are still living out the complex consequences, both intellectual and political, of this

subversive project. The texts to which the course is devoted are vastly different from one another, in style as in content. There is no better way to learn how to read a philosophical text—that is, to acquire the skills needed to appreciate fully the power and subtlety with which great thinkers pose problems and formulate solutions—than to engage with such diverse works. And there is no better reward than the greater power and subtlety in our own thinking that develops from such engagement.

## Knowledge and Skepticism

*Nancy Baker*

Skepticism about the possibility of our knowing anything is one of the central problems of philosophy. Traditionally, skeptical arguments and the attempts to respond to them have been concerned with the relationship of our perceptions to the external world. Both sides of the debate have presupposed a certain model of mind, which has been seriously called into question in the twentieth century. The modern version of this debate is framed not in perceptual terms, but in terms of language or conceptual frameworks and their relation to the world. Instead of wondering whether the external world is what it appears to be or whether it exists at all, modern philosophers have wondered whether our language or conceptual frameworks truly represent reality and whether objectivity, or even truth, is possible at all. In this course we will look closely at a variety of skeptical arguments and some well-known attempts to respond to them, as well as the relationship of these arguments to current debates about truth, objectivity, and relativism. Readings will be from Descartes, Russell, Kuhn, Moore, Austin, Bouwsma, Cavell, and Wittgenstein.

## Language and Religious Experience

*Nancy Baker*

In this course we will consider what language can tell us about the nature of religious experience as well as what religious experience can tell us about the nature of language. Particular attention will be paid to the idea that certain religious experiences are "beyond the limits of language." "Apophatic" is the word used to describe this in the case of Western mysticism. Interestingly, many Western mystics wrote at great length about their experiences but by using various literary devices to "unsay" what they had just said. The Zen Koan tradition is also "apophatic," but uses what appears to be paradox to "unsay" what is being said. We will look at the uses of language in these two traditions with attention to the differences between what Wittgenstein called "saying" and "showing." We will also consider the nature of prayer and mantra, the Biblical notion that God "speaks," the uses of metaphor and analogy in religious discourse, the connection between language and

creation, and the Western notion of the "logos" or "word."

*Sophomores and above.*

## On the Origins and History of the Scientific Method

**Elfie S. Raymond**

This course is intended for thoughtful students who wish to gain a better understanding of science and its method(s) by knowing their threefold origins and early history. The origins are to be found first of all in the amazing utterances of the early sages whose words have been collected and handed on by tradition as the Fragments of Pre-Socratic Philosophy. The most influential thinkers of this period are Xenocrates, Heraclitus, Anaximander, Empedocles, Parmenides, Zeno, and Democritus. Their words proved formative, and we will carefully study them with the aid of later commentators. Secondly, the development of science was greatly fostered by the mythic-rational-creative worldview of early Hellas that Plato updated, systematized, and published in his dialogue *Timaeus*. In this text the cosmos comes into being as a living artificer where reason (*Peitho*) and the artificer (*demiurge*) succeed to moderate the strife between necessity and chance by the peaceful means of intelligent persuasion. The human role in this cosmic setting is to come to know and cooperate with the universal order in harmony. With this desirable goal in mind, the quest for knowledge with its trials and errors was set in motion and human intelligence saw the advantage of cooperating knowledgeably and thus contributing to the universal order. We will study the *Timaeus* for its early science, its poetry and literary virtues and benefit from contemporary commentaries, especially Luc Brisson's *Inventing the Universe*. Thirdly, what was still missing to give the quest for knowledge dynamic continuity was a reliable, flexible method. Such a method was slow in coming. Its precursor is the Socratic way of inquiry, the pathbreaking innovation of Socratic teaching and argumentation both of which Plato recorded in his dialogues *Meno*, *Gorgias*, *Sophist*, and *Theaetetus*. Plato's successor Aristotle, who was a natural scientist of distinction, adapted the Socratic model to the requirements of empirical research. With some gaps in time, Aristotle's version of the scientific method succeeded in making scientific pursuits self-correcting, cumulative, and continuous.

## Rousseau

**Michael Davis**

Rousseau had an enormous, if ambiguous, influence on modern life. Political movements of both the left and the right can trace their origins to his writings. If he is famous for his advocacy of human freedom, he is equally famous for his praise of harsh moral conformism. He

presents himself as profoundly religious, and yet his *Emile* was burned in Protestant Geneva and Catholic France. Although Rousseau wrote a novel and an opera, he was a merciless critic of the arts as corruptive of morality. He appears as moralist and immoralist, patriot and solitary dreamer, educator and attacker of education, democrat and authoritarian, modern and ancient. To understand him requires thinking through these apparent paradoxes. We will spend the semester looking carefully at one such difficulty—his account of the origin of language in *Discourse on the Origin of Inequality* and *Essay on the Origin of Languages*.

## Science: Pros and Cons

**Elfie S. Raymond**

In his intellectual history of the twentieth century, *The Modern Mind*, the writer and polymath Peter Watson offers his personal knowledge of the period's interlocking sequences of significant discoveries, inventions, and events. With the eye of his intellect trained to observe the symbiotic relations between science, politics, finance, and commerce on the local and global levels, Watson gives a riveting and complex account of the various pressures supporting or preventing the advancement of science. Summing up his findings with a generalization, Watson writes, "The last century may be understood as a period during which the scientific method colonized all modes of thought and changed the way thinking is done." Who among the leading thinkers of the last century would agree? Logical positivists probably; but existentialists and Marxists would voice vehement dissent. It seems only fair to ask would existentialism even exist in the absence of the intensely felt need to protect the presumed core of the human experience from the crippling threats posed by the efficient, rationalizing force of institutionalized science? In order to attempt to find valid answers to this and other questions, we will carefully read the key philosophical documents of the existentialists movements, including liberation theology, and keep company with novels, plays, and poems. This will incidentally enable us to better understand the philosophic underpinnings of recent culture collisions on both sides of the Atlantic and perhaps help explain the rapid ascent of Pragmatism. The period to be "covered" stretches from the thirties to the late nineties. The course will conclude with the critical study of Richard Rorty's *Mirror of Nature* and three chapters each from Thomas Nagel's *Mortal Questions* and *The Last Word*. Conference papers are required.

## 2005-2006

### Ancient Philosophy (Aristotle)

#### Michael Davis

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself, and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading.

### Ancient Philosophy (Plato)

#### Michael Davis

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself, and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading.

### First-Year Studies: Self, Mind, and World from Plato to Freud

#### Marina Vitkin

In this course we will study several figures in the Western philosophical tradition—among them Plato, Hobbes, Descartes, Nietzsche, and Freud—whose conceptions of the structure of the self and the nature of the mind continue to shape our understanding of ourselves and of our thinking in complex and interlocking ways. We will focus on a central text from each philosopher and will aim to grasp each text as a whole. At the same time, we will pay special attention to how different visions of who we are as thinking beings and how we fit into the world lead to different proposals for how to educate the self and how to cultivate thought. In this way important branches of philosophical enquiry—epistemology, philosophy of psychology, and philosophy of education—will be illuminated through the study of their history. The extraordinary breadth of the philosophers' questioning and the diversity of their responses will acquaint us with different types of philosophical thinking, allowing us to appreciate their continuing influence on contemporary

culture and the perspectives that compete in today's intellectual climate. Our engagement with philosophical texts will cultivate our own thought as we develop our reasoning skills through discussion, intensive close readings, and short, rigorous weekly assignments, while course papers and conference projects enable us to practice sustained, multilayered critical examinations.

### Knowledge and Skepticism

#### Nancy Baker

This one-semester course will be an introduction to Ordinary Language Philosophy, a mid-twentieth century Anglo-American philosophical movement that originated at Oxford. More a method or style of doing philosophy than a particular view of reality, its main concern was to correct philosophical error resulting from inattentiveness to "ordinary language," namely, to how words are actually used. We will concentrate on the work of John Austin and O. K. Bouwsma, and their often witty critiques of certain problems about knowledge and skepticism first articulated by Descartes in his *Meditations on First Philosophy*. We will also consider what light this movement sheds on the nature of philosophy. In addition to Austin, Bouwsma, and Descartes, there will be readings from A. J. Ayer and Bertrand Russell.

### Language and Religious Experience

#### Nancy Baker

In this one-semester course, we will look at what is meant by "religious experience" and why its relation to language has been considered problematic. We will concentrate on the concept of "God," some forms of mystical experience, and the linguistic phenomenon of "performative apophysis," or the saying of what cannot be said. Readings will be from Martin Buber, Ibn'Arabi, Michael Sells, Wittgenstein, and Bernadette Roberts.

*Sophomores, juniors, and seniors.*

### Moral Philosophy from Plato to Nietzsche

#### Michael Davis

Our age is suspicious of moral philosophy. We tend to assume that its central question "What is the human good?" however important, is not answerable. Yet in our daily lives we cannot help but take for granted that certain things are good and others not. Relativists in theory but not in practice, we are at odds with ourselves. That we are troubled by this tension between what we think and what we do—we sense that it is bad to be divided against ourselves in this way—is a compelling reason to study the various answers that have been given to the question of the human good. We will turn to the books of some of the seminal thinkers of the tradition of Western philosophy in order to gain clarity

about the fundamental moral alternatives, to discover the origins and implications of the underlying (and frequently hidden) principles of contemporary morality, and with the naïve hope that we may be able to answer the question of the human good. Readings will include selections from Genesis, Sophocles, Plato, Aristotle, Machiavelli, Shakespeare, Descartes, Locke, Swift, Rousseau, Kant, Hegel, Marx, and Nietzsche.

## Towards Hegel's "Absolute Knowing" and Beyond

**Marina Vitkin**

One of philosophy's abiding preoccupations is the nature and limits of human knowledge. This will be our focus in the course as we study one fascinating period in the history of Western philosophy. Our story begins with Kant, who responds to Hume's skepticism regarding human capacity for knowledge by embarking, in his *Critique of Pure Reason*, upon a revolutionary defense of thought's power. Reading the key sections of the *Critique* will show us why Kant nevertheless concludes that our highest aspirations for knowledge are doomed to frustration. Hegel's *Phenomenology of Spirit*, which claims to culminate in the standpoint of "Absolute Knowing," is in large part a defense of thought's power against the Kantian brand of skepticism. The *Phenomenology* is an extraordinary, difficult, immensely exciting, deeply influential text, and we will spend most of the year working through it in its entirety. Near the end of the course, we will briefly turn to anti-Hegelian philosophies, those of Kierkegaard and Marx in particular, in order to appreciate both the authority and the problems Hegel's construction posed for later thinkers. We will conclude with Zilberman's defense of thought's power, one in which both Hegel's vision and its alternatives play a central role. In our reading of the *Phenomenology* and the texts surrounding it, we will aim not only to grasp the significance and the rich legacy of Hegel's philosophical enterprise, but also to attend closely to the structural and rhetorical features of philosophical writing.

*Open to sophomores and above.*

## 2006-2007

### Ancient Philosophy (Aristotle)

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he

understood himself, and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. (The text for spring 2007 will be Aristotle's *On the Soul*.)

*Intermediate.*

### Ancient Philosophy (Plato)

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself, and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. (The text for fall 2006 will be Plato's *Laches*.)

*Intermediate.*

### First-Year Studies: Philosophy of Religion

**Nancy Baker**

The essence and perhaps the origins of religion lie in mysticism, at the heart of which is a kind of experience that seems to contradict the basic assumptions of Western philosophy and psychology. It is a rare experience that is said to close the gap between subject and object and is often described as being "beyond the limits of language." Only after the experience is over and the mind returns to its normal state of self-consciousness and cognitive discrimination are human beings able to reflect on and "re-present" the experience to themselves and to others. This involves interpretation, commitment, and celebration, out of which come the doctrines, moral principles, and rituals of what we know as religion. These, in turn, as they become institutionalized and take on more and more of a life of their own, tend to degenerate into the dogmatism, moralism, and ritualism that many of us in our culture today mistakenly assume to be the essence of religion. In this course, we will examine the metaphysical, epistemological, moral, and psychological implications of mysticism to see why it can never be fully accounted for or replaced by philosophy, psychology, or religious doctrine. We will take seriously the idea that religious faith and practice go through stages of development and that most of us, whether religious or not, are familiar with only the earliest levels of development. In addition, we will examine specific religious concepts as they are actually used and understood by those who are at the highest levels of

religious development. How, for example, is the concept of “God” understood? How is it different from the philosopher’s concept of “God”? What is meant by “spiritual transformation,” “nonattachment,” “salvation,” “eternity,” etc.?

## From Utopia to Nowhere

**Timothy Stock**

Utopia literally means “nowhere” and was first used as a pun by Thomas More to describe both the ideal human society and the notion that such an ideal is unrealizable. We will begin by understanding the thought of utopia of Renaissance thinkers such as Thomas More, Francis Bacon, and Thomas Hobbes. Yet the critical or satirical rejection of utopia (often referred to as “dystopia”) is equally important, and we will seek to understand this critical view through Jonathan Swift, George Orwell, and Arthur Koestler. In this course, we will read both philosophy and literature in an attempt to understand how we express the ideal society, what the limits of our ability to imagine it are, and how utopia, which is nowhere, can indirectly reveal what is in front of our eyes.

*Open to any interested student.*

## Hegel’s Philosophy of Religion

**Marina Vitkin**

Hegel’s philosophical achievement was of such magnitude as to have molded the thinking not just of his followers but of his severest critics, down to the present day. Hegel’s claim to have completed the history of philosophy in a comprehensive presentation of truth is intimately linked to his claim to have translated the truth of religion into its highest (philosophical) form. In this course, we will begin with an overview of Hegel’s entire system in order to grasp the scope of his endeavor and then work closely on his *Lectures on the Philosophy of Religion*. The contemporary challenges to the primacy of reason in the Western philosophical tradition, which Hegel brought to fruition, began in the nineteenth century. Kierkegaard (a Christian) on the one hand, and Nietzsche and Marx (both atheists) on the other, opposed in different ways the type of rationality embodied in Hegel’s philosophy and its religious dimension. One of our main goals in working with Hegel’s philosophy of religion will be to build a context for appreciating the continuing influence of Hegel’s thought on the horizon of contemporary intellectual debates, insofar as they have been lastingly defined by Hegel’s early critics.

*Open to any interested student.*

## Looking Awry at the Philosophical Essay

**Elfie S. Raymond**

This course is offered as a small, experimental reading and writing seminar to students who would like to reflect carefully on the nature of the human faculty called “empathy” and the conflict of opinions that surrounds it. Is empathy part of cognition? Does it increase our knowledge? Or is it a pure feeling? Are depictions of people in art that stir the emotions proof of the artist’s own power of empathy or the predictable effect of applying well-honed technique? Is the fact that we are often moved by hearing of somebody else’s misfortune a sign of empathy or a signal of habitual conformity to convention? How does empathy affect perception, memory, and imagination? And last, but not least, we will ask if reliance on empathy modifies the individual’s sense of autonomy and promotes the ability to communicate well. Readings will range from ancient philosophy to modern commentary. Emphasis will be placed on Plato’s essays *Theaetetus*, *Gorgias*, and *Symposium* and on Simone Weil’s luminous commentaries on select pieces from the works of Homer, Aeschylus, Plato, and Sophocles. Studying and analyzing these writings will permit us to see the ongoing role of empathy within the stressful dynamic of human life.

*Open to any interested student.*

## Mind and Language

**Nancy Baker**

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be yes if a basic assumption of much of Western philosophy were true, viz., that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some philosophers, such as Descartes, have gone so far as to claim that even the learning of language cannot make consciousness communicable, for we could never know, for example, whether we each see the same when we describe what we see as “red” or “blue” or whether we feel the same when we describe ourselves as “happy” or “sad,” or, even, whether other people have minds at all. A major thinker of the twentieth century, Ludwig Wittgenstein, has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues, we will read closely *Philosophical Investigations*, a text unique in the history of philosophy for being “therapy” instead of “theory.” Mastering Wittgenstein’s technique of philosophizing

will reveal to us our own conceptual confusions as well as those of the Western philosophical tradition and will give us the experience of dismantling or deconstructing what he calls the “pictures that hold us captive.” Readings will be from Descartes, Wittgenstein, and other twentieth-century philosophers.

*Advanced.*

## Philosophy and Difference: Nietzsche and His Twentieth-Century Heirs

**Marina Vitkin**

We will begin this course with Nietzsche’s reading of the Western philosophical tradition, as his critical strategies have profoundly influenced twentieth century’s most important Continental thinkers. We will then turn to the study of two or more such thinkers, to be chosen from among the following: Derrida, Lacan, Foucault, Irigaray, and Deleuze. Nietzsche’s view of difference will be our guiding theme as we work through *Beyond Good and Evil*. Then, never losing sight of the modes of thinking about difference that his successors have inherited from Nietzsche, we will aim to grasp the fundamental philosophical disposition of what is broadly referred to as postmodernism, as we become conversant with the otherwise diverse approaches and arguments of its different practitioners. Keeping the Nietzschean legacy in mind will also aid us in learning to read these difficult texts, which is a major aim of the course.

*Open to any interested student.*

## The Modern Mind: Rationalism and Empiricism

**Timothy Stock**

Descartes’ famous statement “I think therefore I am” has been described as the historical origin of our conception of the mind in modernity. The intuition that discovering the nature of the world lies in understanding our thinking lies at the heart of the “great debate” between rationalism and empiricism. In this course, we will study the work of rationalist philosophers, such as that of Descartes, Leibniz, and Spinoza, as well as those of empiricists, such as Locke, Berkeley, and Hume. We will seek to understand not only the historical and philosophical context for the impasse between these two positions, but also the way in which they are formative for our conception of the mind and knowledge in our own time. Our motivating questions will be as follows: Does the structure of our mind tell us something about the structure of the world? What are our conceptions of truth? How does the experience of our own minds relate to the nature and existence of God? Can knowledge

ever be certain and indubitable, and if so, how? In what ways have we moved beyond the great debate, and in what ways do we still encounter it?

*Open to any interested student.*

## The Philosopher’s Salvation

**Timothy Stock**

The history of the development of Western philosophy is frequently intertwined with the history of the Abrahamic religions: Judaism, Christianity, and Islam. The historical reality of these religious contexts, and at times the specific doctrinal commitments of religious philosophers, shaped the scope and mode of philosophy’s questioning for centuries. But what effect could philosophy have had on the religious beliefs of the philosophers themselves? Does a commitment to philosophical investigation inherently challenge religious faith, or are the two compatible? In this course, we will explore in depth a major figure in medieval philosophy from each of the Abrahamic traditions: Judah Halevi, Augustine, and Al-Ghazali. Each relates to us a personal story of conversion, integrated seamlessly with a philosophical defense and interpretation of the truth of their respective religions. Through this we seek to understand the intellectual side of these religious traditions, as well as the tension within philosophy between values such as pluralism, skepticism, and agnosticism with those of orthodoxy, dogmatism, and intellectual conversion.

*Open to any interested student.*

## The Philosophy of Tragedy

**Michael Davis**

Greek tragedy has been performed, read, imitated, and interpreted for twenty-five hundred years. From the very beginning, it was thought to be philosophically significant—somehow pointing to the truth of human life as a whole (the phrase the “tragedy of life” first appeared in Plato). As a literary form, it is thought especially revealing philosophically by Aristotle, Hegel, Nietzsche, and Heidegger, to name only a few. Among others, Seneca, Corneille, Racine, Voltaire, Goethe, Shelley, O’Neill, and Sartre wrote versions of Greek tragedies. And, of course, there is Freud. Greek tragedy examines the fundamental things in a fundamental way. Justice, family, guilt, law, autonomy, sexuality, political life, the divine—these are its issues. We will read plays by each of the great Athenian tragedians—Aeschylus’ *Oresteia* and *Persians*; Sophocles’ *Oedipus the King*, *Oedipus at Colonus*, *Antigone*, *Electra*, and *Ajax*; and Euripides’ *Bacchae*, *Hippolytus*, *Iphigenia Among the Taurians*, *Helen*, and *Trojan Women*—all with a view to understanding how they deal with these issues and with the question of the importance and nature of tragedy



itself. In addition, we will read perhaps the two greatest philosophical treatments of tragedy, Aristotle's *Poetics* and Nietzsche's *The Birth of Tragedy*.

*Open to any interested student.*

## 2007-2008

### Ancient Philosophy: Aristotle

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. (The text for spring 2008 will be Aristotle's *On the Soul*.)

### Ancient Philosophy: Plato

**Michael Davis**

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. (The text for fall 2007 will be Plato's *Laches*.)

### Knowledge and Power: Plato, Hobbes, Nietzsche, Foucault

**Marina Vitkin**

The relationship between knowledge and power has been a central preoccupation throughout the Western philosophical tradition. In this seminar, we will study four key philosophers, focusing on a central text from each. While aiming to grasp each text as a whole, we will pay special attention to its doctrines on the nature of reality and knowledge as well as its conception of how life in society should be organized. In this way, fundamental branches of philosophical enquiry—metaphysics, epistemology, and political philosophy—will be illuminated by way of their history. Plato (ancient philosophy) and Hobbes (early modern philosophy) both thought that knowledge and power

must be fused in a society, although Plato privileged knowledge and Hobbes, power. Nietzsche in the nineteenth century and Foucault in the twentieth undertook a radical subversion of the tradition, essentially claiming that knowledge is power in a different guise. We are still living out the complex consequences, both intellectual and political, of this subversive project. As the course unfolds, the extraordinary breadth of the philosophers' questioning and the diversity of their responses will reveal to us the structure of philosophical thinking and its continuing importance in shaping the culture and politics of our present.

### Knowledge and Skepticism

**Nancy Baker**

Skepticism about the possibility of our knowing anything is one of the central problems of philosophy. Traditionally, skeptical arguments and the attempts to respond to them have been concerned with the relationship of our perceptions to the external world. Both sides of the debate have presupposed a certain model of mind, which has been seriously called into question in the 20th century. The modern version of this debate is framed not in perceptual terms, but in terms of language or conceptual frameworks and their relation to the world. Instead of wondering whether the external world is what it appears to be or whether it exists at all, modern philosophers have wondered whether our language or conceptual frameworks truly represent reality and whether objectivity, or even truth, is possible at all. In this course, we will look closely at a variety of skeptical arguments and some well-known attempts to respond to them, as well as the relationship of these arguments to current debates about truth, objectivity, and relativism. Readings will be from Descartes, Russell, Kuhn, Moore, and Wittgenstein. This one-semester course will be an introduction to Ordinary Language Philosophy, a mid-twentieth-century Anglo-American philosophical movement that originated at Oxford. More a method or style of doing philosophy than a particular view of reality, it has as its main concern the correction of philosophical error resulting from inattentiveness to "ordinary language," namely, to how words are actually used. We will concentrate on the work of John Austin and O. K. Bouwsma and their often witty critiques of certain problems about knowledge and skepticism first articulated by Descartes in his *Meditations on First Philosophy*. We will also consider what light this movement sheds on the nature of philosophy. In addition to Austin, Bouwsma, and Descartes, there will be readings from A. J. Ayer and Bertrand Russell.

## Language and Religious Experience

**Nancy Baker**

In this one-semester course, we will look at what is meant by “religious experience” and why its relation to language has been considered problematic. We will concentrate on the concept of “God,” some forms of mystical experience, and the linguistic phenomenon of “performative apophysis,” or the saying of what cannot be said. Readings will be from Martin Buber, Ibn’Arabi, Michael Sells, Wittgenstein, and Bernadette Roberts.

*Open to sophomores and above.*

## Philosophical Approaches to the Problem of Evil

**Abraham Anderson**

Why is there evil? Why do the innocent suffer? In Greek literature, the problem is posed as far back as Homer. It is more acute, however, for Jews and Christians, who believe that the world is created by a single, just Creator. In the fall semester, we will begin by reading Sophocles’ *Oedipus Rex* and some brief selections from Herodotus. We will then pass on to the books of Genesis, Amos, Jonah, and Job from the Hebrew Bible. We will then read Plato’s *Timaeus* and *Critias*, selections from the *Republic*, and Book Ten of the *Laws*. We will study Aristotle’s principle that nothing happens without a reason. Then we will read Lucretius’s *On the Nature of Things*, which denies that the gods care about human beings, and some discussions of divine Providence from Cicero’s *On the Nature of the Gods*. In the second semester, we will read selections from the New Testament, and in particular Paul’s Letter to the Romans, in order to investigate the Christian hope of overcoming the Fall from Eden. After some readings on Manichaeism and selections from Dante’s treatment of hell and purgatory, we will consider Bacon’s promise of redemption through science, Descartes’s revision of Christian solutions to the problem of evil, and some responses to it by Bayle, Leibniz, Voltaire, and Rousseau. We will conclude with Shaftesbury’s “Moralists,” the founding text of Romanticism.

## Philosophical Therapy: From Socrates to Derrida

**Roy Brand**

If “therapy” is understood to mean increased understanding, self-awareness, and a striving toward the “good life,” then the theme of therapy is as old as philosophy itself. Ever since its inception, philosophy was more than an abstract search for truth or a body of knowledge; rather it was a way of perfecting one’s understanding and sensitivities by means of discussion, dialogues, and personal, poetic, or dramatic accounts. Philosophers such as Socrates, Rousseau, Nietzsche,

Wittgenstein, Foucault, and Derrida, different in almost any other respect, all share a common way of practicing philosophy, not as a detached intellectual discipline, but as a worldly art. The philosophical arguments we will discuss in this seminar are wide ranging: from ethics and aesthetics to the philosophy of language. But apart from their theoretical dimension, which is concerned with objective validity or truth, we will concentrate on the practical value of these arguments and on their ability to affect or shape a certain way of life.

## Philosophy of Art and Aesthetics

**Roy Brand**

In this course, we will explore and interpret different philosophical approaches to art and aesthetic experience in relation to the wider context of culture, society, and politics. Some of the questions that will interest us concern the rivalry between philosophy and the arts, the autonomy of art, aesthetic reflectivity and the formation of modern subjectivity, aesthetic ideology and its political ramifications, and aesthetic fragmentation and estrangement as it figures in pop culture and the mass media. Since our aim is to reach an understanding of aesthetic experience not only in theory but also in practice, the course will make use of art works (mostly plastic art and films) as means to integrate abstract, conceptual analysis of ideas with a concrete, experience-based understanding of them. Philosophers that will be discussed include, among others, Plato, Aristotle, Rousseau, Kant, Nietzsche, Heidegger, Benjamin, Adorno, and Derrida.

## The Roots and Meaning of Modern Science

**Abraham Anderson**

What do we mean by “science”? Is modern science the same kind of thing as ancient science? What is its relation to contemplation of the cosmos, to magic, and to religious authority? What are its political presuppositions and consequences? We will begin by reading some samples of ancient science from Aristotle, Ptolemy, and Archimedes. We will pass on to the beginnings of modern science in Copernicus, Galileo, and Kepler. We will then investigate the first major philosophical treatments of modern science by Bacon and Descartes. In the second semester, we will consider two works in philosophy of science, Thomas Kuhn’s *The Structure of Scientific Revolutions* and Paul Feyerabend’s *Against Method*, and ask whether they adequately characterize the facts about science we have considered in the first semester. We will then study the problem of the relation between modern science and the perspective of common life. We will investigate it by studying the criticisms of Cartesian science by Newton and Leibniz and some writings of Hume on attitudes to causation, including discussions of miracles and what is

nowadays called “intelligent design.” We will conclude with selections from Kant’s *Critique of Pure Reason* and *Critique of Teleological Judgment*.

## “The Other” in Post-Hegelian Thought: Hegel, Nietzsche, Zilberman

**Marina Vitkin**

The question of “the other” and issues of diversity are central preoccupations of our age. One important reason to study Hegel’s thought is its continuing and pervasive influence on the horizon of contemporary debates, insofar as these debates have been lastingly defined by Hegel’s early critics. The most significant “others” in Hegel’s philosophy are other philosophers. This is because the diversity of seemingly incompatible philosophical positions threatens to turn Hegel’s own position into simply one among many, thus posing the greatest challenge to his claim to “Absolute Knowing.” We will begin by reading from Hegel’s *Lectures on the History of Philosophy*, his most direct and well-developed attempt to meet this challenge. We will examine Hegel’s claim to have completed the history of philosophy in a comprehensive presentation of truth that preserves and transcends all the contradictory philosophies of the past and also makes future ones inconceivable. This response to the problem of intellectual plurality provokes later thinkers to accuse Hegel of misconstruing the genuine diversity of others. Nietzsche, our representative of influential early critiques of Hegel, argues in *Beyond Good and Evil: Prelude to the Philosophy of the Future* that Hegel’s method involves a misunderstanding of the nature and limits of knowledge, including philosophical knowledge. We will reconstruct Nietzsche’s argument that the price of retaining genuine diversity is to recognize oneself as part of that diversity and hence to abandon claims to an absolute position of knowing. We will then go on to consider the paradoxes of perspectivism as symptomatic of Nietzsche’s ultimate inability to construct a methodology of pluralistic understanding. Finally, we will turn to a novel and promising treatment of intellectual plurality in Zilberman’s *The Birth of Meaning in Hindu Thought*. Here we will be guided by the question of how the nature of thought must be understood if we are to appreciate both its capacity to issue in incompatible constructions and its capacity to deliver genuine knowledge of such constructions. This will allow us to consider whether it is possible to retain both Hegel’s commitment to knowledge and Nietzsche’s commitment to irreducible diversity, and how both need to be reconfigured if we do.

## 2008-2009

### Ancient Philosophy (Plato)

**Michael Davis, Gwenda-lin Grewal**

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading, to read almost painfully carefully, with a view to understanding the thinker as he wrote and as he understood himself, and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text for spring 2009 will be Plato’s *Euthydemus*—at once the most comical of Plato’s dialogues and in its way also his most serious treatment of the nature of philosophy. We will use the translation prepared by Ms. Grewal.

*Intermediate but open to first-year students with the consent of the instructors. This will be a large seminar of twenty-five students.*

### Contemporary Aesthetics

**Roy Brand**

This seminar will follow contemporary discussions in the philosophy of art and aesthetics, reviewing some of the most important texts, methods, and concepts that inform the practice of art today. Our perspective on art will be a wide-ranging one, including questions of memory and the archive, photography and trauma, the ephemeral and the monumental, participation and disengagement, the cinematic, the digital, and the contemporary moment. Authors to be discussed include, among others, Giorgio Agamben, “The Archive and Testimony”; Jacques Rancière, *The Politics of Aesthetics*; Gerhard Richter, *The Daily Practice of Painting*; Hal Foster, *The Return of the Real*; Ulrich Baer, *Spectral Evidence: The Photography of Trauma*; Nicolas Bourriaud, *Relational Aesthetics*; and Christine Ross, *The Aesthetics of Disengagement*. The seminar will place strong emphasis on art shows currently on view in New York, and participants will be asked to visit these on a regular basis.

### First-Year Studies: Philosophy and Film

**Roy Brand**

In this course, we will use the window of philosophy to examine the nature of cinematic experience and the capacity of films to represent reality, create and reflect meanings, motivate desire, and shape both the subject and our shared world. The premise of this course is that films are not merely forms of entertainment, but a

medium for experience, thought, and criticism. In a typical week, we will read a text, see a clip or a whole movie, and use the critical perspective suggested by the text to explore the film. The texts will elaborate on the philosophical and critical insights offered by the medium in general and by specific films in particular. Among other subjects, we will cover issues such as the language of films, aesthetic response, character formation, the formation of self or identity, fiction and narrativity, the psychology of the spectator, and the ethical or political uses and abuses of film. In addition to commercial cinema, we will also devote time to experimental cinema and to video art.

## First-Year Studies: Philosophy and Literature

### *Abraham Anderson*

Philosophy is the attempt to understand reality and how to live in it. So is literature, though it proceeds by stories and images rather than bare reasoning. Can philosophy do without stories and images, or literature without philosophy? What light does the difference between philosophy and literature shed on the nature of each? We will investigate these questions by reading a number of authors who seek to distinguish philosophy and literature or to cross the border between the two. Among the authors we may read are Herodotus, Plato, Plutarch, and Montaigne.

## Kierkegaard, Marx, and Freud

### *Marina Vitkin*

In this course, we will study three nineteenth-century thinkers who, in different ways, fundamentally challenged earlier philosophical conceptions of the structure of the self and the nature of the mind. Kierkegaard, Marx, and Freud are often grouped together as variations on a single theme—namely, the theme of “suspicion” that human consciousness is the effect of forces unknown to itself, thus radically undermining its claims to knowledge. Kierkegaard views the process of attaining knowledge as concealing an inescapable volitional element in the attained result (“truth is subjectivity”). Marx’s analysis of capitalism investigates how things turn into “social hieroglyphics” and induce objectively illusory reflections of themselves in consciousness. Freud analyzes the constitution of the conscious subject, and of the subject’s cognitive relation to others and the world, by unconscious psychic agencies. In studying all three conceptions, we will be interested in their implications for the possibility and limits of knowledge, focusing especially on how each author works to construct ways to exempt his own position from the general suspicion about claims to knowledge. We will discover just how different their strategies are for escaping their own critiques turned on themselves. In light of this discovery, we will look at the

ways in which we are still living out the consequences, intellectual as well as political, of the widespread reception of these incompatible thinkers as if they had charted a single course, and we will consider what the consequences might be of restoring their diversity.

## Language and Religious Experience

### *Nancy Baker*

In this course, we will consider what language can tell us about the nature of religious experience as well as what religious experience can tell us about the nature of language. Particular attention will be paid to the idea that certain religious experiences are “beyond the limits of language.” “Apophatic” is the word used to describe this in the case of Western mysticism. Interestingly, many Western mystics wrote at great length about their experiences but by using various literary devices to “unsay” what they had just said. The Zen koan tradition is also “apophatic,” but uses what appears to be paradox to “unsay” what is being said. We will look at the uses of language in these two traditions with attention to the differences between what Wittgenstein called “saying” and “showing.” We will also consider the nature of prayer and mantra, the biblical notion that God “speaks,” the uses of metaphor and analogy in religious discourse, the connection between language and creation, and the Western notion of the “logos” or “word.”

*Sophomores and above.*

## Mind and Language

### *Nancy Baker*

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be yes if a basic assumption of much of Western philosophy were true, viz., that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some philosophers, such as Descartes, have gone so far as to claim that even the learning of language cannot make consciousness communicable, for we could never know, for example, whether we each see the same when we describe what we see as “red” or “blue” or whether we feel the same when we describe ourselves as “happy” or “sad,” or, even, whether other people have minds at all. A major thinker of the twentieth century, Ludwig Wittgenstein has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues, we will read closely *Philosophical Investigations*, a text unique in the history of philosophy for being “therapy” instead of “theory.”

Mastering Wittgenstein's technique of philosophizing will reveal to us our own conceptual confusions as well as those of the Western philosophical tradition and will give us the experience of dismantling or deconstructing what he calls the "pictures that hold us captive." Readings will be from Descartes, Wittgenstein, and other twentieth-century philosophers.

## Philosophy and Feminism

### *Marina Vitkin*

Feminist theorizing takes the position of women as its object of study. Several theoretical perspectives have been formulated within feminism to deal with this object. This plurality of theories will be our object of study in this course. The course will thus have two goals. We will aim first to become conversant with the major types of feminism (liberal, socialist, existentialist, psychoanalytic, postmodernist, etc.) and to explore how they arise out of the corresponding philosophies. Readings will include works by Mill, Marx, Sartre, Freud, Lacan, and Derrida, as well as Wollstonecraft, Mitchell, Dinnerstein, Gilligan, de Beauvoir, Cixous, and Kristeva. We will study both the substantive claims of each framework and the criticisms aimed at each of them from within other feminist frames of reference. We will pay particular attention to how the concepts used by all of the theories (experience, consciousness, oppression, liberation, woman, etc.) mutate as we travel from type to type. This typology-building approach to feminist theoretical activity will help us achieve the second aim of the course: to appreciate the multiplicity of theoretical constructions as a philosophical problem. Can a theoretical position be developed that would incorporate the competing insights of all the types, thus superseding them all, or is such synthesis impossible in principle? Questions like this are particularly acute because every variety of feminism is a political program as well as a theoretical position, with the result that incompatible substantive claims lead to mutually exclusive practical prescriptions. We will be directed to such questions by the preoccupation with difference and plurality, including theoretical plurality, within several strands of feminism itself—and postmodernist feminism especially.

## Philosophy in Dialogue: Benjamin and Adorno

### *Roy Brand*

In the seminar, we will read and discuss two of the most important and influential thinkers of the mid-twentieth century. Benjamin and Adorno, members of the Frankfurt School of Social Research, developed some of the more important methods and concepts that inform cultural production and analysis today. The readings will concern a variety of issues, including the philosophy of language, visual culture, art criticism, myth and

ideology, memory and trauma, and the nature of the social and the political. This seminar is designed for students interested in the conjunction of philosophy and cultural practices. Situating the two thinkers around a set of problems will allow us to better evaluate their individual contribution as well as explore similarities and differences. Our aim would be to stage a fruitful dialogue between the two philosophers but also between philosophy and culture at large.

## Rousseau

### *Michael Davis*

Rousseau had an enormous, if ambiguous influence on modern life. Political movements of both the left and the right can trace their origins to his writings. If he is famous for his advocacy of human freedom, he is equally famous for his praise of harsh moral conformism. He presents himself as profoundly religious, and yet his *Emile* was burned in Protestant Geneva and Catholic France. Although Rousseau wrote a novel and an opera, he was a merciless critic of the arts as corruptive of morality. He appears as moralist and immoralist, patriot and solitary dreamer, educator and attacker of education, democrat and authoritarian, modern and ancient. To understand him requires thinking through these apparent paradoxes. We will spend the semester looking carefully at one such difficulty—his account of the origin of language in *Discourse on the Origin of Inequality* and *Essay on the Origin of Languages*.

## Science, Politics, and Religion

### *Abraham Anderson*

Modern science tries to stay above politics, and (for the most part), to avoid conflict with religion. Neither endeavor, however, is always successful. And science only seeks to stay above politics and at peace with religion because, since its origins in the ancient world, the existence of science has posed problems for both. We will focus on writings by philosophers and scientists, ancient and modern, who pose and address these difficulties. Authors studied may include Plato, Bacon, Galileo, Descartes, and Feyerabend.

## 2009-2010

## 20th-Century Philosophy in Dialogue: Derrida and Habermas

## Allegories of Self: The Construction of Modern Subjectivity

### *Roy Brand*

This course explores the notion of the self as it is shaped and developed by means of artistic, literary, and

philosophical accounts. From the Socratic demands to “know oneself” to Foucault’s “care of the self,” selfhood stands at the core of our forms of life, both individual and communal. We will follow its creation from antiquity to the present, with an emphasis on the modern turn inward and the demand for responsibility and personal identity, and onto the more contemporary focus on otherness, fragmentation, and multiplicity. In the first semester, we will read the primary historical material from Descartes to Kierkegaard, Nietzsche, and Freud. In the spring semester, we will move to the contemporary scene, emphasizing the allegorical nature of the self—it’s being a fiction or a work of art—or its fragmentation and loss. We will end with current debates concerning the need to rethink subjectivity as a model for experience and the possibilities opened by relational networks for a more collective form of thinking and being. In this section, we will read: Pierre Hadot, *Philosophy as a Way of Life*; Martha C. Nussbaum, *Love’s Knowledge*; Judith Butler, *Giving an Account of Oneself*; Jacques Derrida, *Psyche*; and Giorgio Agamben, *The Coming Community* and *The Open*. This class will work closely with some movies that explore similar themes; for example: Ridley Scott, *Blade Runner*; Todd Haynes, *I’m Not There*; Chris Marker, *La Jetée*; Ingmar Bergman, *Persona*; David Lynch, *Mulholland Drive*; and Terrance Malick, *The Thin Red Line*.

## Ancient Philosophy (Aristotle)

### Michael Davis

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading—to read almost painfully carefully—with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in an historical development. The second part of the goal is to introduce and encourage this kind of careful reading. The text for the semester will be Aristotle’s *Nicomachean Ethics*.

## Ancient Philosophy (Plato)

### Michael Davis

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of reading—to read almost painfully carefully—with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in an historical

development. The second part of the goal is to introduce and encourage this kind of careful reading. The text for the semester will be Plato’s *Charmides*.

## First-Year Studies in Philosophy and Literature

### Michael Davis

Literature isn’t very interesting unless it is thoughtful. Shakespeare’s greatness as a poet is inseparable from his greatness as a thinker. Insofar as philosophy is written down, philosophy is always literature. Accordingly, the greatest philosophers are always aware that how they write is inseparable from what they mean to say. This course will have two concerns: first, to study the thought of some great thinkers who are either philosopher-poets or poet-philosophers; second, to understand through them the complicated relation between philosophy and literature. What is at stake is not simply two alternative ways of expressing thought but two competing views of the nature of thought and of things. We will study philosophic and literary works concerned with the nature and importance of such things as art, science, politics, morality, and, of course, poetry and philosophy. Authors will include Homer, Sophocles, Aristophanes, Plato, Aristotle, Shakespeare, Machiavelli, Descartes, Swift, Rousseau, Nietzsche, and Twain.

## Language, Knowledge and Skepticism

### Nancy Baker

One of the most striking aspects of Descartes’ legacy is what we today call the representational view of knowledge. According to this view, the mind represents, through perception, thinking and language—a reality presumed to exist independently of it. Truth then becomes a question of a correspondence between mind and reality. Not only has this view profoundly influenced the subsequent history of philosophy and perhaps even how we ordinarily conceive of knowledge, truth, etc., but it also created a new kind of skepticism that is quite different from that of the ancients. Though in many quarters this Cartesian framework is still alive and well, the latter half of the 20th century saw the beginnings of its thorough dismantling, along with the related notions of “self” and “foundations.” In this course, we will look at the English-speaking, philosophical version of this, which does its critical work by paying careful attention to the misuses of ordinary language. The second semester will be devoted to a careful reading of Wittgenstein’s remarkable last work, *On Certainty*, which concerns itself with these epistemological issues in an entirely new way. Leading up to that in the first semester, we will read two ordinary language philosophers, O.K. Bouwsma and John Austin. To understand exactly what is being dismantled by

them, we will begin with a careful reading of Descartes' *Meditations*, a small book of Bertrand Russell's, and selections from A. J. Ayer.

## Language and Religious Experience

**Nancy Baker**

In this course, we will consider what language tells us about the nature of religious experience, as well as what religious experience tells us about the nature of language. Particular attention will be paid to the idea that certain religious experiences are said to be "beyond the limits of language." The word used to describe this in the case of Western mysticism is "apophatic."

Interestingly, many Western mystics wrote at great length about their experiences—but by using various literary devices to "unsay" what they had just said. The Zen koan tradition is also apophatic in some sense but uses what appears to be paradox to "unsay" what is being said. We will look at the uses of language in these two traditions, with attention to a distinction between what Wittgenstein called "describing" and "expressing," a distinction also found in the work of the great Zen philosopher mystic Eihei Dogen. We will also consider the nature of prayer and mantra, the Biblical notion that God "speaks," the uses of metaphor and analogy in religious discourse, the connection between language and creation, and the Western notion of the "Logos" or "Word," all of which can be topics for conference work.

*Sophomores and above.*

## Miracles, Causes, and Essences

**Abraham Anderson**

Can anything happen without a cause? Are events rooted in the essences or natures of things, or are there no such natures? We shall focus on a close study of Aristotle's *Metaphysics*, which argues for the necessity of causes and essences. After working through the *Metaphysics*, we shall consider the reflection on the foundations of the causal principle in Hume's *Enquiry*. If time permits, we may end with selections from Schopenhauer's *World as Will and Idea*.

## Philosophy and Politics: Plato and Hobbes

**Marina Vitkin**

The relationship between knowledge and power has been a central preoccupation throughout the Western philosophical tradition. In this lecture course, we will study two key texts of the tradition, Plato's *Republic* and Hobbes's *Leviathan*. While aiming to grasp each text as a whole, we will pay special attention to its doctrines on the nature of reality and knowledge, as well as its conception of how life in society is best organized. In this way, fundamental branches of philosophical enquiry—metaphysics, epistemology, and political

philosophy—will be illuminated by way of their history. We will pay attention to the structure of philosophical thinking and to the continuing influence of Plato's and Hobbes' ideas in shaping the culture and politics of our present. Both thinkers hold that knowledge and power must be fused in a society, but the two texts we will study are vastly different from one another in style as in content. There is no better way to learn how to read philosophical texts—that is, to acquire the skills needed to appreciate fully the power and subtlety with which great thinkers formulate solutions to a problem—than to engage closely with such diverse works. And there is no better reward than the greater power and subtlety in our own thinking that develops from such engagement.

## Philosophy and Psychology: Nietzsche and Freud

**Marina Vitkin**

In this course, we will study two thinkers who view the constitution of the human psyche and the nature of thought in ways that fundamentally challenge earlier philosophical views. Both Nietzsche and Freud hold human consciousness to be the effect of forces unknown to itself. This is especially problematic for the status of philosophical thinking, insofar as it is traditionally understood to aim at the knowledge of reality. Nietzsche analyzes the processes of attaining knowledge as the unconscious exercise of the subject's will-to-power, which obliterates the traces of its own operation in the philosophical system produced. Freud foregrounds eros in analyzing how the conscious subject, and the subject's cognitive relation to others and to the world, is constituted by unconscious psychic agencies, concluding that philosophy vastly overestimates the cognitive value of its constructs. In our study of Nietzsche and Freud, we will pay special attention to their shared assault on thought's claims to autonomy by implicating it in inescapable psychological preconditions. At the same time, we will examine how different visions of who we are as thinking beings result from considering alternative psychic forces—power or eros—as primary to human nature. Both of these visions continue to shape our understanding of ourselves in complex and interlocking ways; and toward the end of the semester, we will explore some of these ways through the writings of more recent theorists.

## Philosophy and the Invention of Scientific Experience

**Abraham Anderson**

What is scientific experience, and where does it come from? In the first semester, we shall read a series of works by Plato, Aristotle, Galen, Roger Bacon, and Nicolas of Cusa. In the second semester, we shall begin with Gilbert and then consider the competing models of science offered by Boyle and Hobbes. We shall also

compare these with other accounts of scientific experience from the period, considering how Newton's view of science as founded on experience was put forward in opposition to Descartes' views on scientific method. Depending on time and the wishes of the seminar, we may then go on to consider how Newton's critique of Cartesian method inspired Hume and Kant—or a work by Bruno Latour. Among the questions that will concern us are: How is scientific experience related to ordinary experience? What assumptions must science make about the stability of nature, and how do these assumptions inform notion of scientific experience? Among a variety of topics that may be explored in conference are: What is the relation between the notion of experience in modern science and in the traditions of astrology and alchemy? What was the bearing of religious piety on the invention of scientific experience?

## Towards Absolute Knowing: Hegel's *Phenomenology*

**Marina Vitkin**

One of philosophy's abiding preoccupations is the nature and limits of human knowledge. This will be our focus in the course, as we study one fascinating period in the history of Western philosophy. Hegel's *Phenomenology of Spirit*, which claims to culminate in the standpoint of "Absolute Knowing," is in large part a defense of thought's power against skepticism—which views our highest aspirations to know the nature of reality to be doomed to frustration. The *Phenomenology* is an extraordinary, difficult, immensely exciting, deeply influential text, and we will spend most of the year working through it in its entirety. Near the end of the course, we will briefly turn to post-Hegelian philosophies, those of Kierkegaard and Marx in particular, in order to appreciate both the authority and the problems that Hegel's construction posed for later thinkers. In our reading of the *Phenomenology* and the texts surrounding it, we will aim not only to grasp the significance and the rich legacy of Hegel's philosophical enterprise but also to attend closely to the structural and rhetorical features of philosophical writing.

A full description of the course may be found under the appropriate discipline.

**The Tao in Early Chinese Philosophy (p. 76), Ellen Neskar** *Asian Studies*

## 2010-2011

## Ancient Philosophy and Law

**Michael Davis**

*Intermediate—Year*

This course will be devoted to a careful reading of Plato's *Minos* and *Laws*. The first attempts to say what

law leads to the curious definition that "law wants to be the discovery of what is." The second is Plato's final writing—an extended discussion of what law would look like at its best. *Laws* is a profound reflection on what it means that human beings are everywhere formed by laws and customs (the word *nomos*, in Greek, means both). In describing the world for us without our being aware of the description, law prescribes how we understand the world. It substitutes itself for reality. To examine it, therefore, means to examine how and why this substitution takes place. This, in turn, proves to be the central feature of the beings who are naturally conventional—human beings. Taken together, then, *Minos* and *Laws* constitute anthropology in the original sense of the term. We will read both dialogues with some care, slowing our usual pace of reading with a view to understanding Plato as he wrote and as he understood himself.

*Intermediate.*

## Chinese Philosophy: The Mind and Human Nature

**Ellen Neskar**

*Open—Fall*

The nature of human nature, the proper functioning of the mind, and the relationship of both to the Tao are central preoccupations of Chinese philosophy. In this course, we will explore these concerns through a careful reading of the foundational texts from the early Taoist and Confucian traditions. Our goals are twofold: First, we will pay close attention to each philosopher's conceptions of the mind, emotions, human nature, thought, and knowledge. Second, we will examine the unfolding of the debates among the philosophers concerning the manner in which these conceptions relate to the Tao and shape the individual's practice of self-cultivation.

*Open to any interested student.*

## Language and Religious Experience

**Nancy Baker**

*Intermediate—Year*

In this course, we will consider what language tells us about the nature of religious experience, as well as what religious experience tells us about the nature of language. Particular attention will be paid to the idea that certain religious experiences are said to be "beyond the limits of language." The word used to describe this in the case of Western mysticism is "apophatic."

Interestingly, many Western mystics wrote at great length about their experiences—but by using various literary devices to "unsay" what they had just said. The Zen koan tradition is also apophatic in some sense but uses what appears to be paradox to "unsay" what is being said. We will look at the uses of language in these two



traditions, with attention to a distinction between what Wittgenstein called “describing” and “expressing”—a distinction also found in the work of the great Zen philosopher mystic, Eihei Dogen. We will also consider the nature of prayer and mantra, the Biblical notion that God “speaks,” the uses of metaphor and analogy in religious discourse, the connection between language and creation, and the Western notion of the “Logos” or “Word,” all of which can be topics for conference work. Readings will be from Herrigel, Buber, Panikkar, Plotinus, Sells, Heidegger, and Wittgenstein, among others.

*Intermediate. Open to sophomores and above.*

## Reading in Taoism: The Zhuangzi

Ellen Neskar

Open—Spring

This seminar centers on the careful reading of *The Zhuangzi*, one of the foundational texts of the Taoist tradition. Arguably, the greatest piece of Chinese literature and philosophy, *The Zhuangzi*, defies all categorization and, instead, invites readers to probe through its layers of myth, fantasy, jokes, short stories, philosophy, epistemology, social critique, and political commentary. In the end, *The Zhuangzi* plunges us into an examination of some of the core questions of philosophy: What is being? What is knowledge? What is the nature of human nature? The goal of this course is twofold: first, to familiarize ourselves with the text and the philosophical questions it raises through close and detailed reading; second, to understand *The Zhuangzi* within its broader historical context by looking at those texts to which it responds and which responded to it (including the *Dao-de-jing* and Confucius’ *Analects*).  
*Open to any interested student.*

## The Drama of Enlightenment: Philosophy and the Founding of the Modern World

Abraham Anderson

Open—Year

Philosophy underwent a radical change in the 17th century with the rejection of the authority of Aristotle and the beginnings of a new science of nature. This change was partly motivated by a desire to shake off the intellectual authority of theologians. This aim had enormous political implications, since it meant establishing a form of society in which the legitimacy of governments no longer depended on the authority of a church but on the will of the people and the guidance of modern science. We shall begin by reading Descartes’ *Discourse on Method and Meditations*, followed by selections from Locke, Bayle, and Berkeley. We shall then go on to Hume and Kant. We will attempt to understand how investigations of human knowledge, as

well as other topics (e.g., ethics, aesthetics, politics), by the founders of modern philosophy are related to the project of building a new kind of human society—the kind we live in today.

*Open to any interested student.*

## The Ethics of Science and the Science of Ethics

Abraham Anderson

Open—Year

Does modern science have a distinctive “ethic” or way of life? And if so, how is this ethic related to the study of ethics and to politics? We shall begin with recent work by Lorraine Daston and Peter Galison (*Objectivity*, 2007) on objectivity and the invention of the “subject” of modern science—that is to say, of the scientist. We shall then study Descartes’ *Discourse on Method and Passions of the Soul* and Spinoza’s *On the Improvement of the Understanding and Ethics*, both for what they tell us about the origins of the “ethic” of modern science and for the way they practice and promote this ethic by seeking to make ethics and moral psychology an object of science. In the second semester, we shall study the relation between the ethic of science, as characterized by Karl Popper in his *Conjectures and Refutations*, and the notion of an open society, as characterized in his *The Open Society and Its Enemies*. We shall compare Popper’s treatment of the relation between science and political liberalism and that offered by Spinoza in the *Theologico-Political Treatise*. We shall conclude with Paul Feyerabend’s *Science in a Free Society*.

*Open to any interested student.*

## The Philosophy of Tragedy

Michael Davis

Open—Year

Greek tragedy has been performed, read, imitated, and interpreted for 2,500 years. From the very beginning, it was thought to be philosophically significant—somehow pointing to the truth of human life as a whole. (The phrase the “tragedy of life” first appears in Plato.) As a literary form, it is thought especially revealing philosophically by Aristotle, Hegel, Nietzsche, and Heidegger, to name only a few. Among others, Seneca, Corneille, Racine, Voltaire, Goethe, Shelley, O’Neill, and Sartre wrote versions of Greek tragedies. And, of course, there is Freud. Greek tragedy examines the fundamental things in a fundamental way. Justice, family, guilt, law, autonomy, sexuality, political life, the divine—these are its issues. We will read plays by each of the great Athenian tragedians—Aeschylus’ *Oresteia* and *Persians*; Sophocles’ *Oedipus the King*, *Oedipus at Colonus*, *Antigone*, *Electra*, and *Ajax*; and Euripides’ *Bacchae*, *Hippolytus*, *Iphigenia Among the Taurians*, *Helen*, and *Trojan Women*—all with a view to

understanding how they deal with these issues and with the question of the importance and nature of tragedy itself. In addition, we will read perhaps the two greatest philosophical treatments of tragedy, Aristotle's *On Poetics* and Nietzsche's *The Birth of Tragedy*. *Open to any interested student.*

## Wittgenstein on Mind and Language

Nancy Baker

Intermediate—Year

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be “yes” if a basic assumption of much of Western philosophy were true; viz., that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some philosophers, such as Descartes, have gone so far as to claim that even the learning of language cannot make consciousness communicable; for we could never know, for example, whether we each see the same when we describe what we see as “red” or “blue,” or whether we feel the same when we describe ourselves as “happy” or “sad,” or even whether other people have minds at all. A major thinker of the 20th century, Ludwig Wittgenstein, has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues, we will read closely *Philosophical Investigations*, a text unique in the history of philosophy for being “therapy” instead of “theory.” Mastering Wittgenstein’s technique of philosophizing will reveal to us our own conceptual confusions, as well as those of the Western philosophical tradition, and will give us the experience of dismantling or deconstructing what he calls the “pictures that hold us captive.” Readings will be from Descartes, Wittgenstein, and other 20th-century philosophers.

*Intermediate. Open to sophomores and above. Permission of the instructor is required.*

## 2011-2012

### Ancient Philosophy (Plato)

Michael Davis

Intermediate—Fall

This course will be devoted to a careful reading of a small number of texts from a major figure in ancient philosophy. The goal of the course is twofold. It is first designed to acquaint students with one of the seminal figures of our tradition in more than a superficial way. In doing that, it will force us to slow our usual pace of

reading—to read almost painfully carefully—with a view to understanding the thinker as he wrote and as he understood himself and not as a stage in a historical development. The second part of the goal of the course is to introduce and encourage this kind of careful reading. The text will be Plato's *Alcibiades I*.

### First-Year Studies: Philosophy, Friend and Rival to Religion

Abraham Anderson

FYS

Since its earliest days, philosophy has been characterized by its rivalry with religion. Philosophy begins from a desire to comprehend mysteries, while religion involves an acceptance of the mysterious. It's no surprise, then, that philosophy has often criticized or even mocked religion, while religion has often been suspicious of philosophy. It is because their concerns are so close that philosophy and religion have often been rivals. Both seek ultimate reasons for acting and living and ultimate accounts of the nature of things. Yet the closeness of their concerns, which has sometimes brought them into conflict, has sometimes made them close allies. Philosophy has sought to draw on the energies, questions, and teachings of religion, and religion has sought the help of philosophy in explaining and defending its teachings—particularly when it had to defend them against philosophy itself. In this course, we shall study the tensions and alliances between philosophy and religion in order to gain a deeper understanding of both. We shall begin with the *Theogony* (account of the birth of the gods) of the Greek poet Hesiod. We shall then read the philosopher Heraclitus, who criticizes Hesiod, and the philosopher Parmenides, who seeks to provide an alternative to Hesiod's theology. This will be followed by Aristophanes' *Clouds* and Plato's *Euthyphro*, *Apology*, *Crito*, and *Phaedo* to study both the charges of impiety against Socrates and Plato's response to those charges. Depending on time and the interests of the class, we may also read Plato's *Phaedrus* and *Symposium*. In the second semester, we shall inquire into the relation between the Bible and philosophy by reading the first 11 chapters of the Book of Genesis, the Book of Job, and the Books of Amos and Jonah. We shall study the Epicurean attack on religion by reading Lucretius' *On the Nature of Things*. We shall then go on to Paul's *Letter to the Romans* in the New Testament, followed by Augustine's *Confessions*—in which Augustine shows us how Platonism and the ancient academic skeptics helped lead him to Christianity. If time permits, we shall read Averroes' *Decisive Treatise on the Relation Between Philosophy and Law*, in which the medieval Arab philosopher Averroes argues that philosophy and religion can be friends that grasp the same truths at different levels. If we have time, and depending on the interests of the class, we may read other works such as

Hume's *The Natural History of Religion* and Kant's humorous defense of religion in the *Dreams of a Spirit Seer*.

## First-Year Studies: Varieties of Intellectual Dissent

**Marina Vitkin**

FYS

In this course, we will explore the question of what it means "to think differently" as a powerful approach to understanding the nature of human thought. To set the stage, we will begin with Mikhail Bulgakov's *The Master and Margarita*, a novel in which religious and political worldviews clash as the Devil pays a visit to the Moscow of the 1930s. We will be led to consider the processes of grafting a framework of religious and philosophical thought, Christianity in our case, onto a pre-existing cultural worldview and, in the aftermath Bulgakov portrays, to tease out the logical issues of alternative modes of thinking from the political issues of standing up to power in the name of personal dignity or moral justice. For context, we will read relevant selections from the Old and the New Testaments. We will then turn to Plato's *Republic* and, while aiming to grasp the text as a whole, will focus especially on the portrayal of Socrates. As a philosopher, Socrates both exemplifies and reflects on the fundamental incommensurability of his thought with those of his fellow citizens, as illustrated in the dialogue by the Allegory of the Cave and dramatized by Socrates's trial-and-death sentence. Our next source will be a three-part play, *Slings and Arrows*, in which we will pay special attention to the challenges of bringing three of Shakespeare's greatest tragedies to life in a vastly altered historical context—that of contemporary North America. In addition to watching the performance, we will read *Hamlet*, *Macbeth*, and *King Lear*, as well as *Oedipus Rex* and several texts of Freud. Thomas Kuhn's *The Structure of Scientific Revolutions*, our next work, argues that periods of radical intellectual divergence are built into the very structure of science as a cultural institution. The book will equip us with further conceptual tools for thinking about thought and the complexities of its operation in society. We will conclude the course with Eva Hoffman's *Lost in Translation: Life in a New Language*, an autobiography that attends to the issues of thinking in incompatibly different ways from the perspective of someone brought up in one culture and then transplanted to another. When intellectual universes collide, when individuals with powerful alternatives to our modes of thinking appear in our midst, when an earlier worldview comes alive across historical discontinuities, when transitions to sweepingly novel conceptions constitute a normal part of an intellectual pursuit, when a subject of one cultural perspective translates herself into another—five works

of different genres will provide us with rich and multifaceted material for a philosophical exploration of thinking in radically diverse ways.

## Moral Philosophy from Plato to Nietzsche

**Michael Davis**

Lecture, Open—Year

Our age is suspicious of moral philosophy. We tend to assume that its central question—"What is the human good?"—however important, is not answerable. Yet, in our daily lives, we cannot help but take for granted that certain things are good and others are not. Relativists in theory but not in practice, we are at odds with ourselves. That we are troubled by this tension between what we think and what we do—we sense that it is bad to be divided against ourselves in this way—is a compelling reason to study the various answers that have been given to the question of the human good. We will turn to the books of some of the seminal thinkers of the tradition of Western philosophy in order to gain clarity about the fundamental moral alternatives—to discover the origins and implications of the underlying (and frequently hidden) principles of contemporary morality—with the naïve hope that we may be able to answer the question of the human good. Readings will include selections from Genesis, Sophocles, Plato, Aristotle, Machiavelli, Shakespeare, Descartes, Locke, Swift, Rousseau, Kant, Hegel, Marx, and Nietzsche.

## Philosophical Roots of the Philosophy of Science

**Abraham Anderson**

Open—Year

What is the philosophy of science—considered as a philosophical enterprise? The desire to understand science philosophically can mean strikingly different things, depending on the philosophical perspective from which that desire arises. Perhaps the three most influential positions in the philosophy of science over the last century have been those of the Vienna Circle, of Thomas Kuhn, and of Paul Feyerabend. But where were these thinkers "coming from," philosophically speaking? The most important influence on the Vienna Circle is recognized to be Wittgenstein's *Tractatus*, a work of general philosophy with teachings on ethics, aesthetics, and the meaning of life, as well as on the status of science. In order to understand what drives the Vienna Circle to see the nature of science as it does, we shall, therefore, read the *Tractatus*. The *Tractatus*, however, is a rather mysterious book that expresses its larger views partly by refusing to talk about them. In order to understand the *Tractatus* more fully, we shall read it, in turn, against the background of Schopenhauer's *World as Will and Idea*, which is generally acknowledged to have been a primary influence on Wittgenstein when he

wrote the *Tractatus*. Kuhn's *Structure of Scientific Revolutions* is, in large part, a criticism of the Vienna Circle. Behind that criticism lay, among other factors, Kuhn's study of Wittgenstein's late work, *Philosophical Investigations*. We shall explore this connection together and consider how much *The Structure of Scientific Revolutions* is a work in the spirit of *Philosophical Investigations*. Feyerabend's *Against Method* continues and radicalizes Kuhn's criticism of the Vienna Circle, yet with inflections remarkably unlike Kuhn's. There are striking resemblances between Feyerabend's skeptical perspectivism and that of Nietzsche in *Beyond Good and Evil*. We shall read the two works together and study the philosophical relationship between Feyerabend and Nietzsche. By studying some of the most significant currents in 20th-century philosophy of science against the broader matrix of 19th- and 20th-century philosophy generally, we will hope to gain a fuller understanding of both philosophy of science and that broader matrix itself.

## Philosophy and Friendship: Schelling and Hegel

**Marina Vitkin**

*Open—Year*

This seminar will be devoted to the intellectual relationship between Schelling and Hegel, each of whom produced great works in the context of one of the most fertile epochs of philosophical creativity in the Western tradition. For a time, Schelling and Hegel were close friends and associates. Their dramatic parting of philosophical ways, seemingly accompanied by concealed but unmistakable notes of personal bitterness, will lead us to reflect on the complex connections between the vagaries of their friendship and the principled incompatibility of their essential philosophical commitments. To get at the core of the intellectual disagreement between the two thinkers, we will study Hegel's *Phenomenology of Spirit* in the first semester and Schelling's *System of Transcendental Idealism* and *On Human Freedom* in the second. We will also read texts that specifically address their conceptual divergence as understood by each thinker, including selections from Hegel's *Lectures on the History of Philosophy* and from Schelling's Berlin Lectures. Both the nature of friendship and the nature of philosophical truth will be the guiding themes of the course, and conference work will provide students with opportunities to explore these themes across a wide range of philosophical and literary works.

## The Music of Philosophy: Nietzsche's Birth of Tragedy

**Michael Davis**

*Intermediate—Fall*

This course will be devoted to a careful reading of *The Birth of Tragedy Out of the Spirit of Music*. Nietzsche claims that tragedy, formed as a unique combination of Apollinian and Dionysian drives and in its connection to music, represent a more fundamental mode of being in the world than the tradition of rationalism that originates with Socrates, grows into the tradition of Western philosophy, and culminates in the optimism of modern science so powerful in his (and our) century. Nietzsche means to offer an alternative to reason understood in this way—a Dionysian philosophy, the image of which is a "music-making Socrates." We will read this text—sometimes painfully slowly and carefully—with a view to understanding what it means for Nietzsche to seek the truth of tragedy in a book that, on the surface at least, seems to be an attack on truth seeking—what it means that he can *speak* the words, "This book should have sung and not spoken."

## Wittgenstein on Mind and Language

**Nancy Baker**

*Intermediate, Sophomore and above—Year*

Would it be possible to know anything if we grew up isolated from one another on desert islands? Would we be able to think? Would we have emotions? Would we be able to invent our own language? Would we have minds? The answers to these questions would be "yes" if a basic assumption of much of Western philosophy were true, viz. that human consciousness has its origins in the individual and only later becomes social and communicable with the learning of language. Some philosophers, such as Descartes, have gone so far as to claim that even the learning of language cannot make consciousness communicable; for we could never know, for example, whether we each see the same when we describe what we see as "red" or "blue," or whether we feel the same when we describe ourselves as "happy" or "sad," or even whether other people have minds at all. A major thinker of the 20th century, Ludwig Wittgenstein, has seriously undermined these assumptions concerning the nature of mind and language. His work has profound implications not only for philosophy but also for psychology and anthropology. In dealing with these issues, we will closely read *Philosophical Investigations*, a text unique in the history of philosophy for being "therapy" instead of "theory." Mastering Wittgenstein's technique of philosophizing will reveal to us our own conceptual confusions, as well as those of the Western philosophical tradition, and will give us the experience of dismantling or deconstructing

what he calls the “pictures that hold us captive.”  
Readings will be from Descartes, Wittgenstein, and  
other 20th-century philosophers.

# Physics

## 2002-2003

### First-Year Studies: Physics Themes and Theories

#### Mark Matlin

This course will explore the development of physics and astrophysics through the ages. Through the musings and discoveries of the ancient Greeks, Galileo, Newton, Maxwell, Einstein, and many others, we will explore the methods by which humans have come to understand the physical universe, as well as the overarching conceptual structures they have developed to lend cohesiveness to that understanding. As our theories have expanded to encompass an ever-growing range of phenomena, these conceptual structures — primarily conservation laws and symmetries — have become more powerful and far-reaching. We also will consider how new ideas come to be accepted or rejected by the scientific community, as well as some aspects of the interplay between society and the work of physical scientists. Physics topics to be explored will include early Greek astronomy and the refinements of Copernicus, Kepler and Galileo; a study of motion prior to Newton followed by an investigation of Newton's laws of motion and gravity; the origins of atomic theory; the development of electromagnetic theory; and, finally, modern physics (quantum physics and relativity) and cosmology. Conference work could involve deeper exploration of theories or concepts presented in the course or investigation into relevant events, historical circumstances, or contributing individuals. Our treatment will make minimal use of high school algebra.

### General Physics

#### Mark Matlin

This course presents a survey of key subfields of physics. Topics to be covered include classical mechanics (motion, force, etc.), waves, electricity and magnetism, light, and some aspects of modern physics. Emphasis will be placed on building a conceptual understanding of the fundamental principles of physics and on the development of problem solving skills. Seminars will incorporate lecture, discussion, and both exploratory and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Conference time may be devoted to deeper investigation of topics covered in the course or to the exploration of other areas of interest through theoretical, experimental, or computational techniques. Prerequisites: high school algebra and geometry.

### Philosophical Concepts in Physics

#### Robert Steiner

This course will explore four key areas of physics that have provided a rich foundation for philosophical inquiries. Observation, theory and their interplay have, over the millennia, profoundly informed our conceptions of the universe and of the physical laws that govern it. These advances in physics have equally profound philosophical implications, including the role of humankind in the universe, relativism, the relationship of observer to the observed, free will versus determinism, the limits of knowledge and the reality of that which cannot be seen or measured. The course will focus first on the physics, with the scientific developments and their historical context providing a foundation for philosophical insights. This class will begin with the Aristotelian world, with its notions of a finite and limited cosmos ruled by geometry and centered on the Earth. We will then explore the Renaissance, including Copernicus' heliocentrism and Newton's deterministic "clockwork universe." The remainder of the semester will focus on the twin pillars of modern physics: relativity and quantum mechanics. Relativity, which extends physical law to the realm of the very fast, forces us to reexamine our most fundamental notions of space and time. Quantum mechanics, particularly in its application to subatomic systems, requires an even more revolutionary reassessment of the role of determinism, of the nature of measurement and of physical reality itself. Although there are no mathematical prerequisites for this course beyond high school algebra, students will be expected to read and discuss a variety of materials, including some that may be considered conceptually challenging. These are likely to include some required texts as well as readings by Aristotle, Galileo, Albert Einstein, Niels Bohr, Werner Heisenberg and others. Conference work will be used to explore selected topics in greater detail, and students will be asked to prepare papers as well as oral presentations on some of these topics. Open to all interested students.

## 2003-2004

### Astronomy

#### Scott Calvin

A survey of the Universe and our investigations of it, ranging from ancient navigation to modern cosmology. The course will discuss: solar system objects such as planets, asteroids, moons, and comets; the properties, lifetimes, and deaths of stars; galaxies, quasars, and black holes; and theories concerning the origin, evolution, and fate of the Universe, including the latest scientific results. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments. Conference projects may

be dedicated to delving more deeply into course material, conducting astronomical observation, or investigating the astronomical practices of other times of cultures. Open to any interested student.

## General Physics (Without Calculus)

### Scott Calvin

This course presents a survey of key subfields of physics. Topics to be covered include classical mechanics (motion, force, etc.), waves, electricity and magnetism, light, and some aspects of modern physics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Conference projects may be devoted to deeper investigation of topics covered in the course or to the exploration of other areas of interest through theoretical, experimental, or computational techniques. Opportunities for publication-quality research projects (including use of the National Synchrotron Light Source at Brookhaven National Laboratories) will be available to interested students. Prerequisites: high school algebra (trigonometry also recommended).

## General Physics With Calculus

### Kanwal Singh

This course is a one-year survey covering the major topics of classical physics and a few topics of modern physics. We begin with mechanics—the study of motion and forces—the area of physics dominated by Isaac Newton. Through Newton's three Laws of Motion and his Law of Universal Gravitation, we'll eventually be able to answer questions such as, "Why don't you fall out of your seat on a roller coaster loop-the-loop?" From mechanics we'll move on to electricity and magnetism, the areas of physics that probably have the most impact on our everyday lives. Electricity and magnetism lead directly to the study of light, through which we'll discuss what light actually is and how it travels, as well as effects such as rainbows, mirages, and holograms. Finally, we'll explore some of the major movements in modern physics—relativity and quantum physics—that revolutionized the way that scientists thought about how nature works and our place in it. Seminars will involve lecture, discussion, and problem-solving activities. A weekly laboratory session will also be conducted. Conference time may be devoted to deeper investigation of topics covered in the course or exploration of other areas of interest.

## Gravity: From Aristotle to Black Holes

### Scott Calvin

This course covers the scientific conception of gravity, with particular focus on the models of Aristotle, Galileo, Newton, Einstein, and modern cosmology (e.g. the work of Hawking). In addition to the content of each model, the accompanying paradigm will be highlighted—in the case of Newton, for example, his theory of gravity united the Heavens and the Earth. Wherever possible, the original writings of the scientists in question will be used. Students will be expected to read, discuss, and write about both primary and secondary source material, conduct and interpret simple experiments, and compare different models of gravity. Conference projects could include further investigation of original source material, consideration of the relationship between the development of theories of gravity and other aspects of the contemporary societies, actual or gedanken (thought) experiments related to gravitation, or investigation of other examples of scientific modeling and paradigm shifts. Students taking this course should be comfortable with algebra at the high school level.

## Physics in the Twentieth Century

### Kanwal Singh

This semester-long course covers the major movements in twentieth-century physics that resulted in a profound change in our understanding of the universe. Einstein's Theory of Special Relativity resulted in a fundamental restructuring of entities previously thought to be immutable—space and time. His Theory of General Relativity forced us to revisit the concept of gravity and how it affected not only movement, but the very fabric of our universe. While relativity necessitated a shift in thinking about the environment in which we exist, quantum mechanics posed new limits on our understanding of the processes of nature. We will examine both of these areas and discuss not only how they changed our views of the world, but also their consequences for technology, space travel, and our ability to manipulate matter and energy. Much of what we take for granted today is a direct result of the scientific revolution that took place during the first part of the twentieth century. Conference time may be used for further exploration of topics discussed in the course, or for investigation of other developments that occurred during the twentieth century.

## The Physics of Everyday Life

### Kanwal Singh

Whether or not we are aware of it, physics plays an essential role in every aspect of our lives. At the most fundamental level, it governs the internal functioning of our bodies and brains as well as our interactions with external objects. Moreover, the study of physics has

stimulated the creation of an astounding variety of technological devices used in daily life. However, physics yields deep insights not only into processes occurring on human scales of space and time, but potentially into all physical phenomena ranging from split-second subatomic interactions to the origin and evolution of the universe as a whole. As physics has developed, its practitioners have discovered that a small set of simple, but very powerful, principles can be used to understand the most important features common to this vast array of phenomena. In this course we will take everyday occurrences and objects in which these principles are manifested as the starting points for our investigation of the physical world at large. Topics to be covered include mechanics (laws of motion), fluids, heat, waves, electric and magnetic forces, light and optics, and atomic physics (time permitting). In exploring these topics, we will discover the answers to many puzzles, including how a rocket can operate in empty space with nothing to push against, why the sky is blue, how an airplane can be suspended in thin air, why a micro-wave oven heats food but not plastic, how an MRI scan works, and how atomic bombs function. Seminar time will incorporate lectures and discussions, student presentations, and a variety of demonstrations and mini experiments. Conference work may focus on investigating course material in greater detail or on exploring physics-related topics not covered in the course. This course will make use of no mathematics beyond high school algebra.

## 2004-2005

### Astronomy

#### Scott Calvin

A survey of the universe and our investigations of it, ranging from ancient navigation to modern cosmology. The course will discuss solar system objects such as planets, asteroids, moons, and comets; the properties, lifetimes, and deaths of stars; galaxies, quasars, and black holes; and theories concerning the origin, evolution, and fate of the universe, including the latest scientific results. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments. Emphasis will be placed on modes of scientific communication so that each student will keep a notebook, participate in a debate, present posters, write a paper, give an oral presentation, and participate in the peer review process. Conference projects may be dedicated to critically examining some topic in astronomy, conducting astronomical observation, or investigating the astronomical practices of other times or cultures.

### Astrophysics

#### Scott Calvin

This semester-long course investigates the application of physical principles to astronomical topics, with a particular emphasis on stellar structure and evolution. Topics covered will also include the interstellar medium, galactic structure and evolution, spectroscopy, and cosmology, with particular emphasis on as-yet unsolved mysteries in the field. Stress will be placed on scientific skills including problem solving, computational skills, scientific communication, use of technology, and interpretation of data.

*Requirements: General Physics as a pre- or co-requisite, or permission of instructor.*

### Electromagnetism and Light (with Calculus)

#### Kanwal Singh

This semester-long course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there we discuss magnets and magnetic fields. Again, we will cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We will talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted.

*Permission of the instructor required. Students should have had at least one semester of calculus and physics (mechanics).*

### First-Year Studies: The Character of Physical Law

#### Kanwal Singh

What is a physical law? In this course we will answer the question by studying the historical development of physical laws, some parallel developments in philosophy, and physics itself. We will begin by discussing the beginnings of science and then specifically the beginnings of physics. What distinguishes physics from other scientific disciplines? Is there any overlap? We will go on to discuss the "infrastructure" of physics—concepts such as conservation, symmetry, and irreversibility. What are the primary models employed by physicists to explain or describe nature? Have they changed? If so, how and why? We will explore these questions through a variety of readings and exercises. (The title of the course is drawn from one of our readings—a book by Richard Feynman.) Specific topics



in physics will include Newtonian mechanics, gravity (models from Newton and Einstein), thermodynamics, electromagnetism, light, and modern physics. We will also discuss the interplay between basic research and technological advancements that have radically changed our daily lives. Conference projects may include further investigation into topics brought up during the course, biographical or historical work, or explorations of the intersections of science with society. Limited use will be made of high school algebra.

## Introduction to Electro- magnetism, Light, and Modern Physics (Without Calculus)

**Scott Calvin**

This course covers topics from electromagnetism, optics, special relativity, and quantum mechanics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course.

*Open, with permission of the instructor required. Students should have had at least one semester of physics (mechanics).*

## Introduction to Mechanics

**Scott Calvin**

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. If time permits Einstein's special theory of relativity may also be introduced. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is recommended as a pre- or co-requisite for this course, but is not required. This course is sufficient preparation for taking either Electromagnetism and Light (with Calculus) or Introduction to Electromagnetism, Light, and Modern Physics (Without Calculus) in the spring.

## Modern Physics

**Kanwal Singh**

This semester-long course covers the major developments that comprise "modern physics"—the break from the classical, Newtonian models covered in the introductory study of mechanics and electromagnetism. Topics to be covered include Einstein's Special Theory of Relativity, wave-particle

duality, Schrödinger's equation, modern models of the atom, tunneling, nuclear physics and radioactivity, the structure of matter, and, if time permits, an introduction to particlephysics. Emphasis will be on mathematical models and problem solving, in addition to conceptual understanding. Seminars will include a mixture of discussion and mathematical problem solving.

*Open to students who have taken one year of general physics, or by permission of the instructor.*

## Origins: An Exploration of the Scientific

**Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh**

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as: How old is the universe? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? When did life arise on earth? How can "living" organic matter arise in a "dead" inorganic world? How do new species (including humans) arise? What is consciousness? Is the emergence of artificial life on the horizon, and how are computers advancing the development of artificial intelligence? How, in general, do complex, ordered systems and organisms arise from seemingly simple and often random interactions among elementary constituents? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions that humans have pondered since the origin of consciousness. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

## 2005-2006

## Crazy Ideas in Physics

**Scott Calvin**

Time travel. Cold fusion. Tachyons. Free energy. Dark matter. These are all exotic concepts that contradict conventional scientific theories; those who claim their existence are making truly extraordinary claims. But, as Carl Sagan said, "extraordinary claims require extraordinary evidence." This course will examine radical physical theories by asking students to distinguish potentially revolutionary scientific ideas from the work of crackpots and frauds. Students will be asked to choose a "crazy" idea of this type and try to convince the class that it is scientifically plausible; the class will then try to evaluate just how unscientific the

theory is. For conference projects, students could construct a nonsense theory and present it as science, take an established scientific theory and disguise it as the ravings of a madman, or evaluate the craziness of a historical physical theory.

## Electromagnetism and Light (with Calculus)

**Kanwal Singh**

This semester-long course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there we discuss magnets and magnetic fields. Again, we'll cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We'll talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. Permission of the instructor is required: students should have had at least one semester of calculus and one semester of physics (mechanics).

*Open with permission of the instructor.*

## Introduction to Electro- magnetism, Light, and Modern Physics (Without Calculus)

**Scott Calvin**

This course covers topics from electromagnetism, optics, special relativity, and quantum mechanics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course. Permission of the instructor is required: students should have had at least one semester of physics (mechanics).

*Open to any interested student, with permission of the instructor.*

## Introduction to Mechanics

**Scott Calvin**

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Emphasis will be placed on scientific skills

including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is recommended as a pre- or co-requisite for this course, but is not required. This course is sufficient preparation for taking either Electromagnetism and Light (with Calculus) or Introduction to Electromagnetism, Light, and Modern Physics (without Calculus) in the spring.

## Modern Physics

**Kanwal Singh**

This semester-long course covers the major developments that comprise “modern physics”—the break from the classical, Newtonian models covered in the introductory study of mechanics and electromagnetism. Topics to be covered include Einstein's special theory of relativity, wave-particle duality, Schrödinger's equation, modern models of the atom, tunneling, nuclear physics and radioactivity, the structure of matter, and—if time permits—an introduction to particle physics. Emphasis will be on mathematical models and problem solving, in addition to conceptual understanding. Seminars will include a mixture of discussion and mathematical problem solving.

*Intermediate. Open only to students who have taken one year of general physics.*

## Origins: The Simplicity Behind Complexity

**Ryan Z. Hinrichs, Daniel King, Leah Olson, Michael Siff, Kanwal Singh**  
**Origins: The Simplicity Behind Complexity**

*Mr. Hinrichs, Mr. King, Ms. Olson, Mr. Siff, Ms. Singh*

### LECTURE, SECOND SEMESTER

Life, the universe, and everything . . . where did it all come from? We will explore this question in a unique course taught by five Sarah Lawrence faculty representing five scientific disciplines. Our journey from the cosmological to the biological and beyond will raise questions such as, How do complex systems arise from simple (and often random) interactions among elementary constituents? Did anything exist before the Big Bang? How did atoms and molecules arise from the primordial universe? How can “living” organic matter arise in a “dead” inorganic world? Are human beings the only species that reason mathematically? What is the

adaptive advantage of having “numbers sense”? Why is consciousness such a challenge to formalize? How does the advent of computers complicate the matter? By considering these questions from different but complementary scientific perspectives, this course will explore the development of the scientific process itself, as well as how it is used to provide answers to these fundamental questions. We hope that students will emerge from this course with a better understanding of the patterns and common themes prevalent in the scientific approach to problem solving.

*Open to any interested student.*

## Rocket Science

**Scott Calvin**

This course covers the physics of space travel, from conservation of momentum to Einstein's theory of relativity. Hands-on experience with model rockets will be a central feature. Participants will design and build their rockets, use equations and simulations developed in class to predict characteristics of their rockets' flights, and check the accuracy of their predictions by measurements made during actual launches. Conference projects could include more elaborate work with model rockets, proposals for new space vehicles, and studies of the history of rocketry. Prospective students should be aware that algebra at the high school level and computer applications such as Excel will be used extensively.

## Super Fast, Super Small, Super Cold

**Kanwal Singh**

Technological advancements throughout the twentieth century and into the twenty-first have given us access to realms of nature that are radically different from the everyday world that we inhabit. Specifically, we have learned that when objects approach the speed of light, when they are on the order of the size of an atom, and when temperatures are close to absolute zero, some pretty interesting phenomena arise that are not present in our slow, large, warm everyday lives. Matter and energy behave in ways that blur the line between them and that challenge our understanding. In this course we will spend the first semester laying down the general physical laws that govern these three realms. We'll discuss how they differ from the laws that govern our everyday experiences and how the “super” realms connect to our own (if they do). During the second semester we'll use our understanding of the fundamentals to discuss areas of current research and new technological developments. These may include high temperature superconductivity, nanotechnology, femtosecond research, and other areas that the class wants to explore.

## 2006-2007

### Analytical Dynamics

**Scott Calvin, Kanwal Singh**

*Semester: As needed (conference course)*

This course builds on the material in Classical Mechanics. Topics include motion of a particle in three dimensions; Lagrangian mechanics; motion of a rigid body; rotating frames of reference; coupled oscillators and normal modes; and central force motion.

*Intermediate. Prerequisites: 1) Calculus and 2) either Introduction to Classical Mechanics or Classical Mechanics with Calculus.*

### Astronomy

**Scott Calvin**

A survey of the universe and our investigations of it, ranging from ancient navigation to modern cosmology. The course will discuss solar system objects such as planets, asteroids, moons, and comets; comparative astronomy of different eras and cultures; the properties, lifetimes, and deaths of stars; galaxies, quasars, and black holes; and theories concerning the origin, evolution, and fate of the universe, including the latest scientific results. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments. Emphasis will be placed on modes of scientific communication so that each student will keep a notebook, participate in a debate, present posters, write a paper, give an oral presentation, and participate in the peer review process. Conference projects may be dedicated to critically examining some topic in astronomy, conducting astronomical observation, or investigating the relationships between astronomy and other aspects of society and culture.

*Open to any interested student.*

### Classical Mechanics (with Calculus)

**Kanwal Singh**

This semester-long course covers topics in classical physics including kinematics, dynamics, and associated conservation laws. We begin by discussing the relationship between displacement, velocity, and acceleration. From there we go to why objects accelerate (i.e., change their motion) in the first place. We will discuss all kinds of

motion—slipping, sliding, spinning, flipping, turning, twisting, and just plain sitting still—conceptually and mathematically. Emphasis will be on mathematical problem solving as well as conceptual understanding. A weekly laboratory session will also be conducted.

*Open, with permission of the instructor required. Students must have previously taken calculus.*

## Electricity and Magnetism

**Scott Calvin, Kanwal Singh**

*Semester: As needed (conference course)*

This course builds on the material in Electromagnetism and Light. Topics include electrostatics and magnetostatics including boundary value problems; Maxwell's equations; dielectric and magnetic media; wave propagation; and four-vectors.

*Intermediate. Prerequisites: 1) Electromagnetism and Light (with calculus) and 2) Multivariate Calculus.*

## Electromagnetism and Light (with Calculus)

**Kanwal Singh**

This semester-long course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there we discuss magnets and magnetic fields. Again, we will cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We will talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving as well as conceptual understanding. A weekly laboratory session will also be conducted.

*Intermediate. Permission of the instructor is required. Students must have had at least one semester of calculus and physics (mechanics).*

## First-Year Studies: Experiencing Physics

**Scott Calvin**

From childhood, we are exposed to images of physicists in popular culture: the irrepressible Einstein, the cerebral Hawking, the demented Strangelove. Then in high school, about half of us take the subject. Often high school physics classes seem to consist of dusty laboratory equipment and even dustier textbook problems, with little connection to reality. And yet there are tens of thousands of people in the United States who have chosen to be physicists. What is it that they actually do for a living? How do they come up with theories? How do they test them? How do they communicate their results? How do they evaluate what other physicists have done? This course will address

these questions by teaching you to be a physicist. Over the course of the year, each of you will design and conduct experiments and use them to generate theories. You will present these theories for critical appraisal by your classmates. We will also look at past and present works in physics. And yes, we will solve some problems, but only when we want to learn something from the process or the result. This course does not require prior physics experience.

## Quantum Mechanics

**Scott Calvin, Kanwal Singh**

*Semester: As needed (conference course)*

Topic include quantum operators, eigenfunctions, and eigenvalues; Dirac notation; angular momentum; the hydrogen atom; and perturbation theories.

*Advanced. Prerequisite: Modern Physics or Quantum Chemistry. Linear Algebra is also recommended.*

## Science Education: From Congress to the Classroom

**Kanwal Singh**

This course tackles a variety of topics in science education. We will begin with a discussion of the history of science education in the United States, changes that were proposed and that actually took place following the 1983 publication of *A Nation at Risk*, and a comparison of science education requirements in the United States and other industrialized countries. From this broad overview, we will move to discussions of policies put in place to improve U.S. science education. Some questions that we will explore: What exactly were these policies meant to achieve? Whose education did they improve? How were they conceived? What incentives were put in place? Is it sensible or possible to have national policies given the decentralized nature of our school system? Finally we will talk about what actually happens in the classroom, especially in the early grades. We will discuss philosophical and practical reasons why science isn't usually introduced until late elementary or even middle school. Again, some questions for students to explore are as follows: How much science does one need to teach? What does science mean for very young students? What habits of mind do scientists employ? How do you teach these habits of mind? Is there specific content that everyone "should" know? Who decides what it is? How does policy make its way into the classroom?

This course has a service learning component. Students' conference work consists of work in a science classroom or a science museum, or as a tutor.

*Intermediate. Open only to sophomores and above. Students must have previously taken at least one science course at Sarah Lawrence College.*

## Super Fast, Super Small, Super Cool

**Kanwal Singh**

Technological advancements throughout the twentieth century and into the twenty-first have given us access to realms of nature that are radically different from the everyday world that we inhabit. Specifically, we have learned that when objects approach the speed of light, when they are on the order of the size of an atom, and when temperatures are close to absolute zero, some pretty interesting phenomena arise that are not present in our slow, large, warm everyday lives. Matter and energy behave in ways that blur the line between them and that challenge our understanding. In this course, we will lay down the general physical laws that govern these three realms. We will discuss how they differ from the laws that govern our everyday experiences and how the “super” realms connect to our own (if they do). In group conference, we will use our understanding of the fundamentals to discuss areas of current research and new technological developments. These may include high temperature superconductivity, nanotechnology, femtosecond research, and other areas that the class wants to explore.

*Not open to students who have taken the seminar version of this course or who have taken Physics in the Twentieth Century.*

## 2007-2008

### Analytical Dynamics

**Kanwal Singh, Scott Calvin**

*Semester: As needed (conference course)*

This course builds on the material in Classical Mechanics. Topics include motion of a particle in three dimensions; Lagrangian mechanics; motion of a rigid body; rotating frames of reference; coupled oscillators and normal modes; and central force motion.

*Intermediate. Prerequisites: (1) Calculus and (2) either Introduction to Classical Mechanics or Classical Mechanics (with Calculus).*

### Classical Mechanics (with Calculus)

**Kanwal Singh**

This semester-long course covers topics in classical physics including kinematics, dynamics, and associated conservation laws. We begin by discussing the relationship between displacement, velocity, and acceleration. From there we go to why things accelerate

(i.e., change their motion) in the first place. We will discuss all kinds of motion—slipping, sliding, spinning, flipping, turning, twisting, and just plain sitting still—conceptually and mathematically. Emphasis will be on mathematical problem solving as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

*Open with permission of the instructor. Students must have completed one year of calculus.*

## Crazy Ideas in Physics

**Scott Calvin**

Time travel. Cold fusion. Tachyons. Free energy. Dark matter. A nuclear reactor at the earth’s core. These are all exotic concepts that contradict conventional scientific theories; those who claim their existence are making truly extraordinary claims. But, as Carl Sagan said, “extraordinary claims require extraordinary evidence.” This course will examine radical physical theories by asking students to distinguish potentially revolutionary scientific ideas from the work of crackpots and frauds. Students will be asked to choose a “crazy” idea of this type and try to convince the class that is scientifically plausible; the class will then try to evaluate just how unscientific the theory is. For conference projects, students could construct a nonsense theory and present it as science or take an established scientific theory and disguise it as the ravings of a madman.

## Electricity and Magnetism

**Kanwal Singh, Scott Calvin**

*Semester: As needed (conference course)*

This course builds on the material in Electromagnetism and Light. Topics include electrostatics and magnetostatics including boundary value problems; Maxwell’s equations; dielectric and magnetic media; wave propagation; and four-vectors.

*Prerequisites: (1) Electromagnetism and Light (with Calculus) and (2) Multivariate Calculus.*

## Electromagnetism and Light (with Calculus)

**Kanwal Singh**

This semester-long course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there we discuss magnets and magnetic fields. Again, we will cover how magnetic fields are formed,

what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We will talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

*Permission of the instructor is required. Students must have completed Classical Mechanics with Calculus.*

## **Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)**

**Scott Calvin**

This course covers topics from electromagnetism, optics, special relativity, and quantum mechanics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course. Permission of instructor required: students should have had at least one semester of physics (mechanics). An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

*Open with permission of the instructor.*

## **Introduction to Mechanics (General Physics Without Calculus)**

**Scott Calvin**

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take this course or Classical Mechanics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not required. This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General

Physics Without Calculus) in the spring. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

## **Playing with Light**

**Kanwal Singh**

This course is an entirely laboratory-based exploration in optics. Students will be using mirrors, lenses, gratings, filters, and other optical equipment to explore the behavior of light. We will begin by investigating some simple rules that govern how light behaves at interfaces, such as reflective and refractive surfaces (i.e., mirrors and lenses) and then use this knowledge to build simple optical systems. We will also examine what happens when light is forced to travel through very tiny openings, exploiting its physical properties on a much smaller scale. Students will work in groups to explore a variety of phenomena and to build optical systems.

## **Quantum Mechanics**

**Kanwal Singh, Scott Calvin**

*Semester: As needed (conference course)*

Topic include quantum operators, eigenfunctions, and eigenvalues; Dirac notation; angular momentum; the hydrogen atom; and perturbation theories.

*Prerequisites: Modern Physics or Quantum Chemistry. Linear Algebra is also recommended.*

## **Rocket Science**

**Scott Calvin**

This course covers the physics of space travel, from conservation of momentum to Einstein's theory of relativity. Hands-on experience with model rockets will be a central feature. Participants will design and build their rockets, use equations and simulations developed in class to predict characteristics of their rockets' flights, and check the accuracy of their predictions by measurements made during actual launches. Conference projects could include more elaborate work with model rockets, proposals for new space vehicles, and studies of the history of rocketry. Prospective students should be aware that algebra at the high school level and computer applications such as Excel will be used extensively.

## **Science Education: From Congress to the Classroom**

**Kanwal Singh**

This course tackles a variety of topics in science education. We will begin with a discussion of the history of science education in the U.S., changes that were proposed and that actually took place following the

1983 publication of *A Nation at Risk* and a comparison of science education requirements in the U.S. and other industrialized countries. From this broad overview, we will move to discussions of policies put in place to improve U.S. science education. Some questions that we will explore: What exactly were these policies meant to achieve? Whose education did they improve? How were they conceived? What incentives were put in place? Is it sensible or possible to have national policies given the decentralized nature of our school system? Finally we will talk about what actually happens in the classroom, especially in the early grades. We will discuss philosophical and practical reasons why science isn't usually introduced until late elementary or even middle school. Again, some questions for students to explore: How much science does one need to teach? What does science mean for very young students? What habits of mind do scientists employ? How do you teach these habits of mind? Is there specific content that everyone "should" know? Who decides what it is? How does policy make its way into the classroom? This course has a service learning component. Students' conference work consists of volunteer work in a science classroom or a science museum, or as a tutor.

*Open only to sophomores and above. Students must have previously taken at least one science course at Sarah Lawrence College.*

## 2008-2009

### Analytical Dynamics

**Kanwal Singh, Scott Calvin**

*Semester: As needed (conference course)*

This course builds on the material in Classical Mechanics. Topics include motion of a particle in three dimensions; Lagrangian mechanics; motion of a rigid body; rotating frames of reference; coupled oscillators and normal modes; and central force motion.

*Taught by Mr. Calvin or Ms. Singh. Available as a conference course to qualified students. Please contact the physics faculty for more information. Prerequisites: (1) Calculus and (2) either Introduction to Classical Mechanics or Classical Mechanics (with Calculus).*

### Astronomy

**Scott Calvin**

On the first night, we will look up and see the stars. By the last, we will know what makes them shine, how they came to be, and their ultimate fates. In between, we will survey the universe and humankind's investigations of it, from ancient navigation to modern cosmology. In addition to the stars themselves, we will learn about solar system objects such as planets, asteroids, moons, and comets; the comparative astronomy of different eras

and cultures; the properties, lifetimes, and deaths of galaxies, quasars, and black holes; and theories and evidence concerning the origin, evolution, and fate of the universe. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments, at first with an astrolabe, then a simple telescope, and finally with the most powerful telescopes on and around the earth. Emphasis will be placed on modes of scientific communication so that each student will keep a notebook, participate in debates, present posters, write papers, give oral presentations, and participate in the peer review process. Conference projects may be dedicated to critically examining some topic in astronomy, conducting astronomical observation, or investigating the relationships between astronomy and other aspects of society and culture.

### Classical Mechanics (with Calculus)

**Kanwal Singh**

This semester-long course covers topics in classical physics including kinematics, dynamics, and associated conservation laws. We begin by discussing the relationship between displacement, velocity, and acceleration. From there we go to why things accelerate (i.e., change their motion) in the first place. We will discuss all kinds of motion—slipping, sliding, spinning, flipping, turning, twisting, and just plain sitting still—conceptually and mathematically. Emphasis will be on mathematical problem solving as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

*Open with permission of the instructor. Students must have completed one year of calculus.*

### Electricity and Magnetism

**Kanwal Singh, Scott Calvin**

*Semester: As needed (conference course)*

This course builds on the material in Electromagnetism and Light. Topics include electrostatics and magnetostatics including boundary value problems; Maxwell's equations; dielectric and magnetic media; wave propagation; and four-vectors.

*Taught by Mr. Calvin or Ms. Singh. Available as a conference course to qualified students. Please contact the physics faculty for more information. Prerequisites: (1) Electromagnetism and Light (with Calculus) and (2) Multivariate Calculus.*

## Electromagnetism and Light (with Calculus)

### Kanwal Singh

This semester-long course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there we discuss magnets and magnetic fields. Again, we will cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We will talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

*Permission of the instructor is required. Students must have completed Classical Mechanics (with Calculus).*

## Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

### Scott Calvin

This course covers topics from electromagnetism, optics, special relativity, and quantum mechanics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

*Permission of the instructor is required. Students should have had at least one semester of physics (mechanics).*

## Introduction to Mechanics (General Physics Without Calculus)

### Scott Calvin

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take this course or

Classical Mechanics. Emphasis will be placed on scientific skills including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not required. This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring. An optional course-within-a-course preparing students for the MCAT will be available for premed students and will count as part of their conference work.

## Modern Physics

### Kanwal Singh

This semester-long course covers the major developments that comprise "modern physics"—the break from the classical, Newtonian models covered in the introductory study of mechanics and electromagnetism. Topics to be covered include Einstein's special theory of relativity, wave-particle duality, Schrödinger's equation, modern models of the atom, tunneling, nuclear physics and radioactivity, the structure of matter, and—if time permits—an introduction to particle physics. Emphasis will be on mathematical models and problem solving, in addition to conceptual understanding. Seminars will include a mixture of discussion and mathematical problem solving.

*Open only to students who have taken one year of general physics.*

## Quantum Mechanics

### Kanwal Singh, Scott Calvin

*Semester: As needed (conference course)*

Topic include quantum operators, eigenfunctions, and eigenvalues; Dirac notation; angular momentum; the hydrogen atom; and perturbation theories.

*Taught by Mr. Calvin or Ms. Singh. Available as a conference course to qualified students. Please contact the physics faculty for more information. Prerequisite: Modern Physics or Quantum Chemistry. Linear Algebra is also recommended.*

## Super Fast, Super Small, Super Cool

### Kanwal Singh

Technological advancements throughout the twentieth century and into the twenty-first have given us access to realms of nature that are radically different from the everyday world that we inhabit. Specifically, we have



learned that when objects approach the speed of light, when they are on the order of the size of an atom, and when temperatures are close to absolute zero, some pretty interesting phenomena arise that are not present in our slow, large, warm everyday lives. Matter and energy behave in ways that blur the line between them and that challenge our understanding. In this course, we will lay down the general physical laws that govern these three realms. We will discuss how they differ from the laws that govern our everyday experiences and how the “super” realms connect to our own (if they do). In group conference, we will use our understanding of the fundamentals to discuss areas of current research and new technological developments. These may include high-temperature superconductivity, nanotechnology, femtosecond research, and other areas that the class wants to explore.

*Open to any interested student, with the exception of students who have taken the seminar version of this course or who have taken Physics in the Twentieth Century.*

## 2009-2010

### Analytical Dynamics

**Kanwal Singh, Scott Calvin**

This course builds on the material in Classical Mechanics. Topics include motion of a particle in three dimensions, Lagrangian mechanics, motion of a rigid body, rotating frames of reference, coupled oscillators and normal modes, and central force motion.

**Semester:** As needed

**Prerequisites:** (1) Calculus and (2) either Introduction to Classical Mechanics or Classical Mechanics (with Calculus).

### Classical Mechanics (With Calculus)

**Scott Calvin**

This course covers topics in classical physics, including kinematics, dynamics, and associated conservation laws. We begin by discussing the relationship between displacement, velocity, and acceleration. From there, we go to why things accelerate (i.e., change their motion) in the first place. We will discuss all kinds of motion—slipping, sliding, spinning, flipping, turning, twisting, and just plain sitting still—conceptually and mathematically. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course, preparing students for the MCAT, will be available for pre-med students and will count as part of their conference work.

*With permission of instructor. Students must have completed one year of calculus.*

## Crazy Ideas in Physics

**Scott Calvin**

Time travel. Cold fusion. Tachyons. Free energy. Dark matter. A nuclear reactor at the earth’s core. These are all exotic concepts that contradict conventional scientific theories; those who claim their existence are making truly extraordinary claims. But, as Carl Sagan said, “Extraordinary claims require extraordinary evidence.” This course will examine radical physical theories by asking students to distinguish potentially revolutionary scientific ideas from the work of crackpots and frauds. Students will be asked to choose a “crazy” idea of this type and try to convince the class that is scientifically plausible. The class will then try to evaluate just how unscientific the theory is. For conference projects, students could construct a nonsense theory and present it as science or take an established scientific theory and disguise it as the ravings of a madman.

## Electricity and Magnetism

**Kanwal Singh, Scott Calvin**

This course builds on the material in Electromagnetism and Light. Topics include electrostatics and magnetostatics, including boundary value problems; Maxwell’s equations; dielectric and magnetic media; wave propagation; and four-vectors.

**Semester:** As needed

**Prerequisites:** (1) Electromagnetism and Light (With Calculus) and (2) Multivariate Calculus.

## Electromagnetism and Light (with Calculus)

**Kanwal Singh**

This course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there, we discuss magnets and magnetic fields. Again, we’ll cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We’ll talk about light from both macroscopic and microscopic points of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-

within-a-course, preparing students for the MCAT, will be available for pre-med students and will count as part of their conference work.

*Permission of instructor required. Students must have completed Classical Mechanics (With Calculus).*

## First-Year Studies: Experiencing Physics

### Scott Calvin

From childhood, we are exposed to images of physicists in popular culture: the irrepressible Einstein, the cerebral Hawking, the demented Strangelove. Then, in high school, about half of us take the subject. Often, high school physics classes seem to consist of dusty laboratory equipment and even dustier textbook problems, with little connection to reality. And yet, tens of thousands of people in the United States have chosen to be physicists. What is it that they actually do for a living? How do they come up with theories? How do they test them? How do they communicate their results? How do they evaluate what other physicists have done? This course will address these questions by teaching you to be a physicist. Over the course of the year, each of you will design and conduct experiments and use them to generate theories. You will present these theories for critical appraisal by your classmates. We will also look at past and present works in physics and about physicists. And yes, we will solve some problems—but only when we want to learn something from the process or the result. This course does not require prior physics experience.

## Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

### Daniel Johnson

This course covers topics from electromagnetism, optics, and special relativity to quantum mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion and exploratory and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.

*Permission of the instructor is required. Students should have had at least one semester of physics (mechanics).*

## Introduction to Mechanics (General Physics Without Calculus)

### Scott Calvin

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take this course or Classical Mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not required. This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.

*With permission of the instructor.*

## Playing with Light

### Kanwal Singh

This course is an entirely laboratory-based exploration in optics. Students will be using mirrors, lenses, gratings, filters, and other optical equipment to explore the behavior of light. We will begin by investigating some simple rules that govern how light behaves at interfaces, such as reflective and refractive surfaces (i.e., mirrors and lenses) and then use this knowledge to build simple optical systems. We will also examine what happens when light is forced to travel through very tiny openings, exploiting its physical properties on a much smaller scale. Students will work in groups to explore a variety of phenomena and to build optical systems.

## Quantum Mechanics

### Kanwal Singh, Scott Calvin

Topics include quantum operators, eigenfunctions, and eigenvalues; Dirac notation; angular momentum; the hydrogen atom; and perturbation theories.

**Semester:** *As needed (conference course)*

**Prerequisites:** *Modern Physics or Quantum Chemistry. Linear Algebra is also recommended.*

## 2010-2011

### Classical Mechanics (With Calculus)

**Kanwal Singh**

*Open—Fall*

This course covers topics in classical physics, including kinematics, dynamics, and associated conservation laws. We begin by discussing the relationship between displacement, velocity, and acceleration. From there, we go to why things accelerate (i.e., change their motion) in the first place. We will discuss all kinds of motion—slipping, sliding, spinning, flipping, turning, twisting, and just plain sitting still—conceptually and mathematically. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course, preparing students for the MCAT, will be available for pre-med students and will count as part of their conference work.

*Open to any interested student. Permission of the instructor required. Students must have completed one year of calculus.*

### Electromagnetism and Light (With Calculus)

**Kanwal Singh**

*Intermediate—Spring*

This course covers topics in classical physics. We begin by discussing fields—specifically, the electric field. What causes it? What does it look like? What does it do? We then use our knowledge of electric fields to understand current flow and simple circuits. From there, we discuss magnets and magnetic fields. Again, we'll cover how magnetic fields are formed, what they look like, and what they do. After talking about electricity and magnetism separately, we will bring them together—electromagnetism—and see how they relate to light. We'll talk about light from both a macroscopic and microscopic point of view, as well as optical devices such as cameras, microscopes, telescopes, and the eye. Emphasis will be on mathematical problem solving, as well as conceptual understanding. A weekly laboratory session will also be conducted. An optional course-within-a-course, preparing students for the MCAT, will be available for pre-med students and will count as part of their conference work.

*Intermediate. Permission of the instructor required. Students must have completed Classical Mechanics (With Calculus).*

### Modern Physics

**Kanwal Singh**

*Advanced—Fall*

This course covers the major developments that comprise “modern physics”—the break from the

classical, Newtonian models covered in the introductory study of mechanics and electromagnetism. Topics to be covered include Einstein's Special Theory of Relativity, wave-particle duality, Schrodinger's equation, modern models of the atom, tunneling, nuclear physics and radioactivity, the structure of matter, and—if time permits—an introduction to particle physics. Emphasis will be on mathematical models and problem solving, in addition to conceptual understanding. Seminars will include a mixture of discussion and mathematical problem solving.

*Advanced. Students must have completed one year of calculus-based physics or permission of the instructor.*

### Physics for Future Presidents

**Kanwal Singh**

*Open—Spring*

Safe nukes. Fact or fiction? Clean coal. Oxymoron? Radioactivity. Possible energy source or disaster waiting to happen? Public policy and discussion swirls around many issues centered on scientific understanding and technological prowess. How do you separate headline hyperbole from what we actually understand about Nature? This course will focus on several current sets of issues that require some basic science—specifically physics—in order to intelligently enter the debates. Emphasis will be on conceptual understanding of topics in energy, radioactivity, climate, etc., as they relate to present day concerns.

*Open to any interested student.*

## 2011-2012

### Astronomy

**Scott Calvin**

*Open—Year*

On the first night, we will look up and see the stars. By the last, we will know what makes them shine, how they came to be, and their ultimate fates. In between, we will survey the universe and humankind's investigations of it from ancient navigation to modern cosmology. In addition to the stars themselves, we will learn about solar-system objects such as planets, asteroids, moons, and comets; the comparative astronomy of different eras and cultures; the properties, lifetimes, and deaths of galaxies, quasars, and black holes; and theories and evidence concerning the origin, evolution, and fate of the universe. In addition to readings and examination of multimedia material, students will conduct astronomical observation and experiments—at first with an astrolabe, then with a simple telescope, and finally with the most powerful telescopes on and around the Earth. Emphasis will be placed on modes of scientific communication so that each student will keep a notebook, participate in

debates, present posters, write papers, give oral presentations, and participate in the peer review process. In addition, students will experience famous astronomical debates through role-play. Conference projects may be dedicated to critically examining some topic in astronomy, conducting astronomical observation, or investigating the relationships between astronomy and other aspects of society and culture.

## Information and the Arrow of Time

**Michael Siff, Kanwal Singh**

*Intermediate, Sophomore and above—Spring*

What is information? What is entropy? How can the utterly reliable and predictable behavior of computers as we know them arise from subatomic particles governed by the wholly nondeterministic rules of quantum mechanics? Are quantum computers exponentially superior to their classical counterparts? Do the limits of classical computation apply to these machines? What are the philosophical implications of quantum computers; and, in particular, might they lend support to the many-worlds hypothesis? Will a practical quantum computer be built in the near future? If so, is it possible that these devices will demolish electronic privacy as we know it? This course will cover topics at the intersection of quantum physics and computer science, with an aim toward exploring how the fundamental laws of quantum mechanics impact the representation and manipulation of information on computers. Topics will include bits and qubits; the Nyquist limit; the basics of Shannon information theory; quantum computers and quantum cryptography; energy, entropy, and reversibility; the EPR paradox; and spooky action at a distance.

## Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus)

**Scott Calvin**

*Intermediate—Spring*

This course covers topics from electromagnetism, optics, and special relativity to quantum mechanics. Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not a requirement for this course. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.

## Introduction to Mechanics (General Physics Without Calculus)

**Scott Calvin**

*Open—Fall*

This course covers introductory classical mechanics, including dynamics, kinematics, momentum, energy, and gravity. Students considering careers in architecture or the health sciences, as well as those interested in physics for physics' sake, should take either this course or Classical Mechanics (offered in alternate years). Emphasis will be placed on scientific skills, including problem solving, development of physical intuition, computational skills, scientific communication, use of technology, and development and execution of experiments. Seminars will incorporate discussion, exploratory, and problem-solving activities. In addition, the class will meet weekly to conduct laboratory work. Calculus is not required. This course or equivalent is required to take Introduction to Electromagnetism, Light, and Modern Physics (General Physics Without Calculus) in the spring. An optional course-within-a-course, preparing students for the MCAT, will be available for premed students and will count as part of their conference work.

## Playing With Light

**Kanwal Singh**

*Open—Fall*

This course is an entirely laboratory-based exploration in optics. Students will be using mirrors, lenses, gratings, filters, and other optical equipment to explore the behavior of light. We will begin by investigating some simple rules that govern how light behaves at interfaces, such as reflective and refractive surfaces (i.e., mirrors and lenses), and then use this knowledge to build simple optical systems. We will also examine what happens when light is forced to travel through very tiny openings, exploiting its physical properties on a much smaller scale. Students will work in groups to explore a variety of phenomena and to build optical systems.

## Science Education: From Congress to the Classroom

**Kanwal Singh**

*Intermediate, Sophomore and above—Fall*

This course tackles a variety of topics in science education. We'll begin with a discussion of the history of science education in the United States, changes that were proposed and that actually took place following the 1983 publication of "A Nation At Risk," and a comparison of science education requirements in the United States and in other industrialized countries. From this broad overview, we'll move to discussions of policies that were put in place to improve US science education. Some questions that we will explore: What exactly were these policies meant to achieve? Whose

education did they improve? How were they conceived? What incentives were put in place? Is it sensible or possible to have national policies, given the decentralized nature of our school system? Finally, we'll talk about what actually happens in the classroom, especially in the early grades. We'll discuss philosophical and practical reasons why science isn't usually introduced until late elementary or even middle school. Again, some questions for students to explore are: How much science does one need to teach? What does science mean for very young students? What habits of mind do scientists employ? How do you teach these habits of mind? Is there specific content that everyone "should" know? Who decides what it is? How does policy make its way into the classroom?

## **Super Fast, Super Small, Super Cool**

**Kanwal Singh**

*Lecture, Open—Spring*

Technological advancements throughout the 20th century and into the 21st have given us access to realms

of nature that are radically different from the everyday world that we inhabit. Specifically, we have learned that when objects approach the speed of light, when they are on the order of the size of an atom, and when temperatures are close to absolute zero, some pretty interesting phenomena arise that are not present in our slow, large, warm, everyday lives. Matter and energy behave in ways that blur the line between them and that challenge our understanding. In this course, we will lay down the general physical laws that govern these three realms. We'll discuss how they differ from the laws that govern our everyday experiences and how the "super" realms connect to our own (if they do). We'll also use our understanding of the fundamentals to discuss areas of current research and new technological developments. These may include high-temperature superconductivity, nanotechnology, or other areas that the class wants to explore.

# Politics

## 2002-2003

### A United Europe or a Continent Divided? European Politics Between the Nation-State and the Global Order

**Michael L. Smith**

*Open—Fall*

Contemporary Europe has often been seen as a site of two related, but conflicting, political forces. On the one hand, the ambition of the European Union toward expansion as well as "ever closer union" embodies trends of both political and economic globalization. On the other hand, many Europeans, both in the East and in the West, have felt threatened by the potential loss of national sovereignty within the framework of the new Europe, as the nation-state is seen as a bulwark of national culture, welfare-based policies, and democratic institutions. These anxieties have become expressed in a number of different political forms, such as anti-immigration protests, referendums against EU expansion to the East, and the re-emergence of radical right-wing parties across Europe. The salience of these political forces raises fundamental questions about European politics and the future of Europe: Are European nation-states being eclipsed by global markets and pan-European institutions, or are these states simply transforming themselves in light of larger political and economic forces? Can European societies accommodate the cultural pluralism that immigration brings, or is resurgent nationalism a mainstay of European politics? Can EU expansion ameliorate regional economic inequalities within Europe, or should it be seen as just another form of postcolonial domination? This seminar will explore the tensions and intersections of these trajectories by paying particular attention to contemporary problems in West and East European politics and their historical sources. Course themes include, but are not limited to, the policies and politics of the European Union, the democratic and economic transitions in Eastern Europe, the transformation of European welfare systems, the relationship between local democracy and globalization, the immigration and refugee movements of marginalized populations into Europe, and ethnic conflicts in the former Yugoslavia and elsewhere. We will approach our subject matter through original political sources, journalism and fiction, and secondary literature from history, political science, sociology, anthropology, and economics.

## Contemporary African Politics

**Elke Zuern**

*Open—Fall*

This course offers a comprehensive introduction to sub-Saharan African politics, challenging common assumptions and misunderstandings of the continent. We will investigate persistent political institutions as well as mechanisms of political and economic change. Key questions include: How are postcolonial African states distinctive from other postcolonial states? How do the politics of patronage, prevalent in many African states and societies, affect processes of political and economic change, such as democratization and the implementation of structural adjustment programs? What role have external influences, from colonialism to current forms of European and North American influence, played in aggravating or alleviating Africa's current challenges? What choices and trade-offs have Africa's postcolonial leaders and citizens faced? This course will not investigate the experiences all sub-Saharan African countries but will seek to address these questions by drawing upon the experiences of a number of countries: Ghana, Nigeria, Zaire/Democratic Republic of the Congo, Kenya, Zambia, Zimbabwe, and South Africa. This course will be divided into two parts. The first will discuss the colonial experience, decolonization, and the state of affairs in the early postcolonial period. Key thematic questions will be addressed concerning the nature of the postcolonial African state, the relevance of identities along ethnic, class, religious, and gender lines, and patterns of state-society engagement. The second section will build upon the first by investigating processes of political liberalization/democratization and economic development to unearth the contradictions of these processes and to ask how these processes may fuel or quell conflict.

## Democracy, Mass Media, and U.S. Political Life

**Raymond Seidelman**

*Advanced—Spring*

From one perspective, the U.S. media are now more diverse than ever. Technology has driven the prospects of a 400-channel TV universe, an Internet with over a billion Web sites, and a plethora of magazines and books to suit every apparent taste. At another level, though, this brave new world signals a revolutionary transfer of power to megacorporations and their eternal quests for profits and uniformity. From the AOL-Time Warner empire to Murdoch's News Corporation, nine or ten vertically integrated corporations produce most TV and radio programming and films, own cable networks, and provide the key Internet portals. What do these developments mean for democratic politics, the definition and coverage of a news story, for an independent watchdog press? This course is devoted to

providing answers to this question. We begin with an historical account of the mass media's twentieth century development and commercialization and with the government's role in defining the use of "public" airwaves. We assess the economic, political, and technological forces driving the recent transformation of the mass media's commercial role. The bulk of the course examines the transformation of news and infotainment and the question of how and if the mass media define the political agenda. Case studies from recent coverage of the "war" on terrorism to media treatment of race, class, and environmental issues are considered. Finally, the prospects of alternative media are discussed. Advanced. This course requires a college-level course in the social sciences and high aptitude for extensive reading.

## Democracy and Social Justice

**Michael L. Smith**

*Open—Spring*

Many 19th century socialists argued that democratic rule would be a surefire path to social justice: as the poor, women and other marginalized groups became enfranchised, they would use their voting power to demand income redistribution, equality of condition and social well-being. However, the historical record indicates that deepening democracy does not necessarily lead to greater social justice: the Voting Rights Act of 1965 has done little to prevent the widening gap between rich and poor in the U.S., and the introduction of democracy and capitalism to Eastern Europe has been accompanied by massive social dislocations and impoverishment. Sometimes democracy is a prerequisite for the other values we cherish, other times it seems irreconcilable. In light of historical experience, how should we understand the role of democracy in fostering social justice? By pairing contemporary democratic theory with empirical cases, this course will examine the relation between democracy and a number of "socially just" goals that progressively-minded people value: income redistribution, women's equality and representation, workplace democracy, minority rights and recognition, and environmental justice. We will also examine theories about how democratic institutions can be improved to facilitate those goals. We will ask: Why do not democracies redistribute incomes more than they do? Does democracy increase women's representation? Can certain democratic arrangements help reduce ethnic violence in multicultural societies? What forms of democratic community are conducive to managing common resources efficiently, including the environment? Students should be aware that this is primarily a survey course in contemporary democratic theory that uses empirical cases to illuminate theoretical and practical problems. No prior knowledge of political theory is assumed, but students are expected to read and digest analytically sophisticated arguments. Readings

include empirical studies of democratic practices around the world and theoretical works or selections by Marx, de Tocqueville, Sen, Dahl, Habermas, Shapiro, Barber, Ostrom, Kymlicka, Iris Marion Young and others. Open to any student.

## Divided Nation: Cities, Suburbs, and the New U.S. Political Economy

**Raymond Seidelman**

*Intermediate—Year*

In the last fifty years, there has been a transformation of American lifestyles and settlement patterns. First was the move from great cities to bedroom suburbs where the middle class commuted to office work. Second, and more recently, has been the location of jobs, housing, and services on the outskirts of metropolitan centers — new age "edge cities" have sprouted up in from coast to coast and almost everywhere in between. Gated communities, mini-mansions, mobile home parks, condos, and shopping malls have largely replaced the dense urban neighborhoods, vibrant Main Streets, "Leave it to Beaver" bedroom suburbs of the 1950s and 1960s. This course is devoted to the exploration of the diverse causes and consequences of this mammoth movement of people and capital to everywhere from Colorado Springs to the Hudson Valley. Central questions include the following: What implications for class, race, gender, and the environment do these new patterns of growth have? How has it affected American ideas of democracy, community, and public space? What do the decline of cities and the rise of American suburbs tell about the institutions and forces that shape our society, economy, politics, and culture? Does it make a difference for the quality of American life and nationhood that suburban ideals and models predominate? How does the new patterning of peoples in urban and suburban areas shape and reflect class, racial, and gender differences or similarities? What patterns of new urbanization in the West affect such divisions? Does suburbanization help (or not) to explain the rise of the Republican right and the rightward drift of the Democratic Party under Bill Clinton? The course's first semester will be concerned with the historical evolution of American cities and suburbs. The second semester will involve the study of the newer suburbs and edge cities of the U.S. West and South. Topics to be included are tourism and the development of a new service economy, retirement villages and "mini-ranches," the new racial and class composition of the Western and Southern U.S. workforce, and the development of eco-regions like Cascadia. As case studies, we will consider the contemporary political implications of a nation "divided" between and among cities and suburbs.

## Organized Money or Organized People? The Politics of U.S. Elections

**Raymond Seidelman**

*Intermediate, Lecture—Fall*

The disputed 2000 presidential election raised important and perennial questions about U.S. democracy. For some, what was most notable was the rule of law: no tanks appeared in Florida, there was no violence, and both sides in the dispute took their conflicts to the courts. In the end, the Constitutional processes worked. For others, this election raised long-term questions about the vitality of electoral democracy. The popular vote-winner lost the election; only half the potential electorate actually voted; hundreds of thousands were disenfranchised through faulty voting machines and outright purges by county officials. Exceptional to some, Election 2000 only added to a critique of U.S. elections as instruments of money, media, and marketing. Using the 2000 and upcoming 2002 elections as backdrops, this lecture course examines current and historical trends in American elections. The essential question is: How well or poorly do U.S. elections reflect a diverse and broad U.S. society? Who participates in U.S. elections, who doesn't, and does it matter? The class begins with the political theory of the Founding period, and considers the Federalist as the seminal text for an understanding of contemporary U.S. elections and their meaning. The class then moves on to critical elections in U.S. history and how they've shaped current electoral practices and dilemmas. For most of the class, we will be considering the following issues. What role does money play in elections, and what does it buy? Who holds power in the two major political parties, and what are the bases of their appeals? Do third and fourth parties have a chance in U.S. elections, and under what circumstances? How do social movements and grassroots groups relate to electoral politics? How are elections portrayed in the mass media, and how has the rise of professionalized campaigns shaped political discourse? The class is open to any interested student above the first-year level.

## Poor People's Organizations

**Elke Zuern**

*Intermediate—Year*

This course investigates the central question of how different groups of "poor people" (a subordinate majority or minority) organize locally, nationally, and internationally and why they do so. We begin by surveying different approaches to popular organization — incorporating perspective from economics, sociology, political science, anthropology, and history. This course will investigate what issues poor communities have historically organized around and what issues poor communities in the developing world commonly

organize around today. We will ask how these issues and approaches differ from the types of collective action we most commonly see in democratic, advanced capitalist societies. This course will investigate the key incentives for organization and the most important obstacles for collective action among "poor people." We will ask, How are such organizations affected by changes in national and international regimes (such as national democratization processes or greater international attention to human rights)? What is the role of violence — both on the part of the state and the local organization — and how does such violence affect the outcomes of movement organization? How has the globalization of capital, trade, and information via the Internet influenced organizations' options and reach? In what ways have actions in the global north such as the recent "anti-globalization" protests opened up (or closed off) new opportunities for poor people's organizations? Finally, how do local organizers define survival and success, and is success, as they define it, possible?

## The Politics of Immigration

**Monica Varsanyi**

*Open—Year*

Immigration is and has been a central theme on the American and international political and social landscape. Who is or is not permitted to migrate, how borders are defined and patrolled, and how immigrants are or are not incorporated into different societies speak directly to how a territorially bounded population and its government defines themselves as a nation. This is, perhaps, why debates over immigration are often so heated and contentious. The primary aim of this course is to understand current political debates over immigration with increased analytical sophistication. To that end, we will first discuss basic theories and define essential terms used in migration studies. We will read about and discuss the history of and historical debates over immigration. And finally, we will address the contemporary politics of immigration in the U.S. and abroad, including debates over state sovereignty and international migration, changing meanings of citizenship and democracy (i.e., dual and multiple citizenships and multicultural citizenship), comparative citizenship and naturalization policies, undocumented immigration, past and current anti-immigrant/xenophobic movements, electoral politics over bilingual education, organized labor and immigration, immigration and welfare policy reform, low-wage immigration and the dual labor market, political mobilization of immigrants, border control, amnesties and legalization of undocumented immigrants, refugee policies, global human smuggling, and immigration policy in the post-Sept. 11 world. Examples will be drawn from the migration experiences of the United States, Germany, Israel, China, Japan, France, Australia, Canada, Mexico, etc. In addition to readings indicated



on the syllabus, I will be distributing articles and readings from the popular press (newspapers, Web sites, magazines). These additional readings will be drawn from publications and interest groups across the political spectrum and will provide a wide range of perspectives on each of the topics we discuss in class.

## Western Discourses — African Conflicts

*Elke Zuern*

*Intermediate—Spring*

This course will investigate the causes and outcomes of a range of postcolonial African conflicts including conflicts in the Democratic Republic of the Congo, Rwanda, Sudan, Somalia, and Sierra Leone/Liberia. We will explore popular Western interpretations and consider how the very processes and acts of war have been historically constructed. In exploring these conflicts, we will look at the interests and motivations of the combatants but also move beyond them, asking questions such as, Are these conflicts significantly different from those which have occurred in the West or in other regions of the developing world? What role have former colonial powers played in recent wars? How might peacekeepers or humanitarian aid agencies affect the continuation of conflict? What role do international actors ranging from multinational corporations to mercenaries play? How have popular Western perceptions of these conflicts influenced Western responses? And how do expected Western responses affect the very nature of the conflicts and the strategies of the combatants?

## 2003-2004

### An American Century?

*Raymond Seidelman, K. Dean Hubbard, Jr.*

*Lecture—Spring*

Democracy promises rule by the people; it potentially promotes the idea that citizens, in their collective capacity, make the decisions about the matters most important to the community and to the maintenance of political liberty. To some, the U.S. already embodies these values—so much so that it justifies war as a means of “spreading” democracy elsewhere. To others, the idea of the United States as a world beacon of democracy has given way to the reality of a mammoth empire greedily pursuing profits and power both home and abroad. In this course contemporary alternative visions and practices of U.S. domestic and international politics will be explored. We will consider the Bush administration’s geopolitical and domestic strategies and their effects on the practice of democracy in foreign policy, human rights, the workplace, the electoral system, and the media. We will consider the views and practices of

critics and new social movements that oppose them and ask what are the opportunities and obstacles they face. Questions such as the following will be paramount: How do new “homeland security” measures affect free speech and doctrines of liberty? How well or poorly can electoral politics work to present alternative ideas of democratic politics to citizens? In what ways does corporate power affect the democratic system and the power of citizens in the media, the workplace, and elsewhere? How do the new doctrines of pre-emptive war affect the prospects for international law, human rights, and social and economic justice? Are there alternative practices and policies that may aid peace, security, mass democracy, and political and social equality? What political strategies have the labor, environmental, peace, and anti-globalization movements pursued, and how effective are they likely to be? While the emphasis of this lecture is on contemporary issues since the 2000 election and 9/11, the approaches will be historical: we are interested in comparing present policies and practices to those of the past. Moreover, while the class takes a critical look at new policies and practices, the emphasis is on examining practical and historically grounded alternatives to them within the U.S. democratic tradition.

### Changing America: Social Movements, Elections, and Interest Groups

*Raymond Seidelman*

*Open—Fall*

Alongside the apparent popular support for homeland security and the war on terrorism, American democracy is by most measures in trouble. The electoral system, Congress, and the presidency are funded through mechanisms that favor the affluent. Media is increasingly controlled by seven or eight corporations, with a substantial stake in the global marketplace. In electoral politics as in society, class matters: While wealthy people vote and contribute to the major political parties, the working poor and the middle class increasingly withdraw from electoral politics—the one arena in which one citizen has one vote. Income and wealth differentials in the United States are now about what they were in the late nineteenth century. The central subject of this course is the current state of U.S. democracy, considered from historical, comparative, and theoretical perspectives. Obviously, democracy itself is a contested idea, with many notions of what it is and isn’t. Our approach in this class is to look at historical periods, such as the 1890’s, 1930’s, and 1960’s, wherein levels of political participation are high among ordinary people. In the course’s second half, we will examine contemporary politics since 1980, including such topics as the rise of social movements of the Christian Right, anti-globalization, and the new labor movements. We

will discuss the rise of nonvoting, the ascendancy of the GOP, and the changing character of the Democratic Party. The crucial role of corporate money in lobbying and elections will be discussed as well. Finally, alternatives to the present impasse of democracy will be considered.

## **First-Year Studies: The Theory and Practice of Contemporary Democracy**

**David Peritz**  
*FYS*

Democracy is everywhere ascendant: both as an idea and a practice, it enjoys unrivaled popularity and legitimacy. This new “democratic consensus” is remarkable in several respects. A rivalry of competing visions of the best way to organize governance was long assumed to be an essential aspect of politics; now widespread agreement on the exclusive legitimacy of a single system is trumpeted by some as marking the end of history. Further, across history, democracy proved one of the least attractive and most unstable forms of governance. What explains the rapid ascendancy of a political form widely regarded as both unattractive and infeasible? Can the recent tide of democratic avowals mark more than lip service to a conveniently allusive ideal? Does democracy, in some form or another, represent a genuinely legitimate and liberating form of government? We will examine the tradition of Western political thought in an effort to find the predecessors to modern understandings of democracy and resources that allow us to better appreciate both the potentials and limits of this ideal. We will also survey competing contemporary statements of the idea of democracy and look at the practice of democracy in several Western and non-Western societies, drawing on a variety of social science disciplines. Having established a vantage from which to critically assess democracy, we will then address a number of questions about its development or deepening in contemporary social, cultural, and political conditions. Is democracy not only a political but also a social ideal that requires a certain degree of economic equality or level of development if it is to be successfully practiced? Is democracy compatible with extensive ethnic, religious, gender, sexual, and other differences? Does it represent an essentially Western idea, a universally valid practice, or an idea that is open to multiple interpretations depending on the context in which it is being developed? Is the idea of popular sovereignty being undermined by the processes of globalization, or are we moving in the direction of postnational democracy? Readings will draw primarily from classic and contemporary works in political philosophy (including Plato, Aristotle, Machiavelli, Rousseau, Locke, Hegel, Marx, and Arendt) but also from a variety of other social science disciplines.

## **International Relations: Beyond War**

**Elke Zuern**  
*Year*

States have long been presumed to be the most powerful actors in international relations, largely due to their ability to make war. This course will engage in a critical assessment of power in the international system, from military and economic power to the power of ideas and norms. Multinational corporations from McDonald's to Shell, international organizations from the United Nations to the International Monetary Fund (IMF), and nongovernmental organizations from Greenpeace to Human Rights Watch have all challenged the ability of states to dictate their demands both domestically and internationally, but their effectiveness in doing so has varied greatly. Locally based organizations from indigenous people's movements to anti-war movements to terrorist networks have also reached beyond the borders of the state and often posed major challenges to state authority. Does the war in Iraq suggest that the militarily-dominant states are the ultimate arbiters of global and domestic politics? Or do other actors with other means of asserting their power have a significant and continuing impact? We will investigate these challenges and their influences on states and, importantly, on citizens of the wealthiest and the poorest states.

## **Planes, Trains, or Automobiles? Politics, Social Justice, and Transportation in the U.S.**

**Monica Varsanyi**  
*Open—Spring*

Transportation is in the news every day, from traffic jams and New York City's rising train and subway fares, to the United States' dependence on foreign and domestic oil reserves. Indeed, transportation is one of the fundamental realities of our lives on a day-to-day basis. Regardless of the mode—car, train, bus, subway, foot, bicycle, airplane, boat—getting from one place to another is a basic and essential human need. As such, access to efficient and affordable transportation directly shapes our lives and livelihoods, and can quickly become the focus of struggles for social justice and equity in public service provision. The overarching goal of this course is to understand our current transportation landscape to be the outcome of political struggle and debate (or at times, an interesting lack of debate) between less- and more-powerful interest groups—from community to corporate and from local to national. To that end, we will first review basic theories, principles, and policies regarding transportation and will explore how transportation choices shape urban communities, accentuate race and class divisions, and affect the viability of the “inner” city. Second, we will explore the

histories and political struggles that have resulted in the contemporary transportation landscape, including the origins of the Federal Interstate Highway system and the evolution of public transit in urban areas of the United States (including an exploration of the corporate conspiracy to destroy public rail transit in Los Angeles in the 1950's). Finally, we will address contemporary contentious debates over transportation, including the rise (and fall?) of high-speed rail, the dominance of the SUV, bus versus rail transit, and how transportation figures into debates over the jobs-housing mismatch and the transition from welfare to work. The course will also involve one or more field trips in which we will explore aspects of New York City's transportation system.

## **Politics and Economics in America: Markets, Democracy, and the State**

**1 Franklin, 1 Resnik**

*Open—Year*

The interaction of politics and economics is one of the main factors that define a society. The power of that interaction and its evolutionary and revolutionary potential affects every aspect of society, from the structures of government to such social structures as the family, religion, law, and education. It helps to explain, for example, how rapid industrialization transformed the United States from a basically agricultural country, which feared central government, into a society with a strong central government and an ever-expanding federal bureaucracy. In this course we will explore the ways in which economics and politics interact to shape a society. We will focus particularly on the United States, looking at such topics as: the state, the market, class, and community (the four major organizing principles of the modern era) but we will also bring in examples from other countries. We will look at both the failures and successes of these processes in the hope that we can understand more fully both the intertwining of politics and economics that defines us and the impact of that phenomenon on our society. Open to any interested student.

## **Race and Democracy: South Africa in Comparative Perspective**

**Elke Zuern**

*Open—Spring*

The South African political system has undergone monumental changes from the brutal system of legalized racial discrimination under apartheid to its present-day nonracial democracy. This course will investigate the ideology of apartheid, its logic and its contradictions, which provided a space for the massive domestic and international anti-apartheid movement. We will trace the development of both nonracial movements and those that espoused black consciousness to ask what impact these movements had under apartheid and what

resonance they offer today in South Africa and globally. We will investigate the connections between South African struggles and those in other countries, particularly the civil rights movement in the United States. Finally, we will address key debates in present-day South Africa and the United States including affirmative action and address the interaction of race and class in South Africa, the United States, and Brazil.

## **Rights and Citizenship in a "Global" Era**

**Monica Varsanyi**

*Intermediate—Spring*

What rights do the supposed Taliban or Al Qaeda "enemy combatants" being held at Guantánamo have? Are they protected by the US Constitution or by international human rights regimes? Does having dual citizenship challenge a person's loyalty to either of her countries? What rights do "illegal immigrants" have in the United States? How have the rights of legal immigrants changed since 9/11 in the United States? Should noncitizens have the right to vote?

The central concern of this course is the changing landscape of citizenship and rights in light of contemporary migration, "globalization," and conflict, particularly in the United States, but in comparative context, as well. By international convention, each human being on the planet "belongs to" (is a citizen of) a particular country (or nation-state), and as such, is entitled to particular rights and subject to particular obligations. However, there have been and are increasing tensions between the rhetoric and reality of rights and citizenship. For instance, how can the liberal ideal of citizenship, in which each human being is entitled to certain rights, be reconciled with the reality of a world divided into separate countries, each with its own understanding of rights? Why have there always been people who legally are citizens, but do not have access to their full citizenship rights, as a result of their class, race, ethnicity, gender, and/or sexual orientation? With high rates of migration around the world, to which country do legal and "illegal" migrants "belong" and to which rights do they have access? How does this situation bring into sharp tension the idea of the "inalienable rights" of all persons versus the rights accorded to citizens? What happens when the a country's rules, regulations, and rights are challenged by institutions above (the international human rights regime) and below (the "global" city)?

*Open to Sophomores, Juniors, Seniors; First year students admitted by instructor consent.*

## Seeking the Enemy: Terrorism, War, Foreign Policy, and the Constitution in the 21st Century

**Thomas DeLuca**

*Open—Year*

Over the last five years Americans have faced a series of forbidding challenges. The impeachment of one president, another chosen by the Supreme Court, near conflict with China, the deadly terrorist attacks in New York and Washington, the “war on terrorism,” wars in Afghanistan and Iraq, middle-east policy in crisis, and nuclear standoff with North Korea. This course explores the future of American democracy by asking four sets of questions:

1. What role should the U.S. play in the world? What are the consequences at home and abroad of the role it chooses? What ideas, institutions, philosophies, and history shape our foreign policy debates? How does our political culture help define our attitudes and policies toward the world outside our borders?
  2. What is “terrorism,” why do people become terrorists and what should be done? How do we come to feel something is “foreign” and/or our “enemy”? What is demonization and why does it play such an important role today?
  3. Does globalization provoke jihad? Is there a “clash of civilizations” between Islam and the West? What is the relationship between globalization, terrorism, and war? How does world economic liberalization drive American foreign policy, and what is the impact of that policy on other peoples?
  4. How are decisions to go to war really made? Which institutions are charged by the constitution with protecting us from foreign and domestic enemies, and how does the constitution protect us from those institutions? What is the relationship between civil liberties, dissent, terrorism, and war?
- We address these questions to critical contemporary issues: 1) The War on Terrorism. 2) Weapons of mass destruction, Al Qaeda, and the war in Iraq. 3) The continuing war in Afghanistan. 4) U.S. policy toward China and Korea. From our answers, we end the semester by drawing conclusions about the future of democratic ideals and practices--at home and abroad--in the 21st century.

## The Politics of U.S. Media

**Raymond Seidelman**

*Advanced—Fall*

In some ways, the U.S. media are now more diverse than ever. Technology has driven the prospects of a 400-channel TV universe, an Internet with over a billion Web sites, and a plethora of magazines and books to suit every apparent taste. In other ways, though, this brave new world signals a revolutionary transfer of power to mega corporations and their eternal quests for

profits. From the AOL-Time Warner empire to Murdoch’s News Corporation, nine or ten vertically integrated corporations produce most TV and radio programming and films, own cable networks, publish the greatest proportion of the nation’s books, own the largest radio stations and newspapers, and provide the key Internet portals. What do these developments mean for democratic politics, the definition and coverage of a news story, for an independent watchdog press in an ostensibly democratic society? This course is devoted to providing answers to this question. We begin with an historical account of the mass media’s twentieth-century development and commercialization and with the government’s role in defining the use of “public” airwaves. We assess the economic, political, and technological forces driving the recent transformation of the mass media’s commercial role. The bulk of the course examines the transformation of news, and the role that corporations and editors, and most especially journalists and citizens, have in this transformation. Case studies of the recent Iraq war, the Persian Gulf War, the war on terrorism, as well as media coverage of poverty and social class divisions, will be discussed. So too will the impact and reception of the new news by different kinds of citizens. Finally, the prospects of alternative and democratic forms of media are discussed.

## Violence and Political Change

**Elke Zuern**

*Open—Fall*

Violence is often viewed as the end of politics. This course challenges this assumption by investigating the use of violence as an integral part of politics from the repression of demonstrations to war and terrorism. What leads states to choose war or organizations to choose violent means to press their demands? Are certain regimes more likely to engage in violence than others, or do different regimes simply employ different forms of violence? What likely impact will the turn to violence have in different circumstances? Finally, how can domestic and transnational actors create international regimes that will make violence a less favorable strategy?

## We the People?: The Politics of Immigration in the U.S.

**Monica Varsanyi**

*Open—Fall*

Immigration has consistently been a prominent theme on the American political, social, and cultural landscape. Who is or is not permitted to immigrate, how borders are defined and patrolled, and how immigrants are or are not incorporated into the American polity speak directly to how a territorially bounded population and its government define themselves as a nation. This is, perhaps, why debates over immigration are often so heated and contentious. The primary aim of this course

is to understand current political debates over immigration with increased analytical sophistication. To that end, we will discuss basic theories and define essential terms used in migration studies. We will then read about and discuss the history of and historical debates over immigration. And finally, we will address the contemporary politics of immigration in the United States and abroad, including debates over state sovereignty and international migration, changing meanings of citizenship and democracy (i.e., dual and multiple citizenships); assimilation (Are we in a melting pot? Tossed salad? Fajita?); comparative citizenship and naturalization policies; past and current anti-immigrant/xenophobic movements; bilingual education; organized labor and immigration; immigration and welfare policy reform; low-wage immigration and the dual labor market; political mobilization of immigrants; border control and border militarization; amnesties and legalization of undocumented immigrants; refugee policies; global human smuggling; and immigration policy in the post-September 11 world. The course focuses primarily on contemporary immigration to the United States, but readings and examples will also be drawn from international sources. The course materials will include scholarly, popular, and mass media texts, as well as films and a field trip to New York City to tour the Lower East Side, Little Italy, and Chinatown.

## 2004-2005

### Collective Violence and Political Change

*Elke Zuern*

*Intermediate—Fall*

Is violence and violent struggle a part of ordinary politics? The answer to this question has a profound impact on the way we view protest activity and the actions of states; it affects the way we understand struggles for greater rights, struggles for power, and the resolution of those struggles. This course challenges the assumption that violence is simply the end of politics by investigating the use of violence as an integral part of political processes from the repression of demonstrations to war and terrorism. What leads states to choose war or organizations to choose violent means to press their demands? Are certain regimes more likely to engage in violence than others, or do different regimes simply employ different forms of violence? Under what conditions will nonviolent movement tactics be most effective? Under what conditions do actors tend to move toward violence? Should countries such as the United States support struggles for democracy if they seem destined to lead to greater violence in the short term? How can violence be measured? Are states losing their relative monopoly on violence? These questions are central not only to important theoretical and philosophical debates, but in the current political

climate, they are increasingly central to pressing policy discussions and crucial political choices. How we as individuals and the United States as a state view violence and how we respond to it will have dramatic consequences for international relations, for states, and for their citizens around the world.

### First-Year Studies: Africa in the International System

*Elke Zuern*

*FYS*

Far too often, investigations of the politics, economics, and societies of sub-Saharan Africa present African states and their populations in isolation from the international system. This course investigates the politics of African states and their populations as part of world politics from colonialism to democracy to explore the myriad connections between advanced industrial states such as the United States and geographically distant and economically less-developed sub-Saharan African states. We engage in a rigorous examination of the politics and economics of colonial and postcolonial rule and then move to focus on the genesis and impact of recent economic and political transitions. Key questions include: How are postcolonial African states distinctive from other postcolonial states? In what ways are postcolonial states linked to their former colonizers? How do ethnicity, class, and gender identities play into contemporary politics? What role have Western states played in the presence or absence of democracy in African states? How do the politics of patronage affect processes of political and economic change, such as democratization and the implementation of structural adjustment programs? What impact have international financial institutions played in aggravating or alleviating conditions of poverty? What choices and trade-offs do Africa's postcolonial leaders and citizens face and what role do African states and their citizens play in the international community? This course will not investigate the experiences all sub-Saharan African countries but will address these questions by drawing on the experiences of a number of states including Ghana, Senegal, Nigeria, Zaire/Democratic Republic of the Congo, Kenya, Zimbabwe, Mozambique, and South Africa. We will draw on a variety of methodological and disciplinary approaches to gain a deeper understanding of the complexities of contemporary African politics as they are embedded in and affect international politics.

### Introduction to Political Philosophy

*David Peritz*

*Open—Year*

We face no shortage of pressing political problems. What should be done about racism, sexism, homophobia, and other forms of discrimination? How should scarce resources like income or jobs be

distributed? Where should the boundary be drawn between individual and social responsibility for poverty and crime? How can duties to maintain shared ways of life be balanced against the requirements of recognizing the values of newcomers and the marginal? Rather than tackling them one at a time, political philosophy seeks systematic solutions to questions like these in overall conceptions of good or just political associations, or comprehensive diagnoses of where political orders go wrong. It represents a tradition of thinking about the nature of political power, the conditions for its just and unjust use, the rights of individuals, minorities and majorities, and the nature and bounds of political community. In this course we focus on writers who shaped the political imaginations of the West and beyond, that is, thinkers whose conceptions inform the conscious and unconscious ideas about rights, democracy, community, and the like that we still use to make sense of our political lives. Philosophers to be considered include Plato, Aristotle, Machiavelli, Hobbes, Locke, Rousseau, Hegel, Marx, Mill, and Nietzsche. In studying their work, we will seek answers to the following questions. What is the basis for political obligation? What is the nature of political power? What is the best political regime? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by or incompatible with democracy? The main emphasis will be on sustained readings from primary texts.

## Organized Money Versus Organized People: Elections in the United States

**Raymond Seidelman**

*Lecture—Fall*

The November 2004 presidential election promises to be the most conflictual and possibly the most momentous of modern times. Elected with a minority of the popular vote in 2000, the Bush presidency, combined with Republican control of Congress and the federal courts, will be tested in the midst of a prolonged war and what many see as a period of profound global and economic and social transformation. This lecture course will employ reference to the ongoing 2004 campaign, election, and aftermath to assess long-term historical trends and short-term factors working in U.S. electoral politics. The essential questions to be asked are how well, or poorly, do recent American elections reflect the political equality, diversity, and deliberation of ordinary Americans in a democracy? Do elections, parties, and campaigns express, repress, or refract the popular will, providing democratic accountability to those who rule? The central theme of the course thus is political participation and power: who votes and who doesn't, who is organized, who isn't, and whether or not

it matters. Topics to be considered include the following: the political party system and its historical origins, the rise of money-driven campaigns and technology rich campaign techniques, the prominence of nonvoting amidst growing economic inequality, the role of social movements from the Christian right to labor unions in politics, the privileged position and changing position of the modern corporation and think tanks in political debate, and the rules and formal practices for registration, voting, and vote-counting. At the end of the class, we will consider prospects for transformation or even modest changes in the existing arrangements.

*This course will not admit first-year students. While no prerequisites are required, boundless interest and hard work are central for enrollees.*

## The Future of Democracy?

**David Peritz**

*Intermediate—Year*

Politics organized as nation-states dominated the politics of the last three centuries and, through slow and protracted struggles, many nation-states became increasingly democratic. In the political present, however, the relatively successful democratic constellation of state, nation, and popular politics appears destined to decline. Populations are increasingly multicultural or diverse and less willing to "forget" their ethnic, religious, gender, sexual, and other differences in order to integrate into a dominant national culture. Centralized states appear unable to control many of the main forces that influence the life prospects of those who inhabit their territories, while various international organizations take over important functions of governance. Finally, citizens express growing disaffection with the modes of democratic participation open to them in a nation-state and withdraw in large numbers from political life or search for new forms of participation. In light of these developments, the future of democracy appears increasingly hard to discern. Will postnational and cosmopolitan forms of political integration and governance create new forms of democracy? Or will the decline of the nation-state also mark the decline of democracy? This course will explore these questions through systematic readings in political philosophy and allied fields in the social sciences. First we will study central works in modern Western political thought and the innovations they introduce as they conceptualize the nation-state and modern democracy. Then we will examine the nature of social and cultural diversity, the challenges they pose to the idea of the nation, and a number of recent works that attempt to rearticulate the ideal of democracy so that it can be realized in an inclusive, multicultural society. Finally we will study the broad variety of social trends loosely grouped under the rubric of globalization and survey a number of proposals for international or cosmopolitan

democracy, treating the European Union as a case study. Sovereignty, the rule of law, civil and political equality, citizenship, representative government, overlapping networks of authority, bureaucratic and decentered modes of administration, recognition and redistribution as elements of democratic politics, imperialism, and the democratic regulation of market economies will be among the central ideas that will be analyzed as we discuss democracy within and beyond the nation-state. The main emphasis will be on reading sustained selections from works in political theory.

## Urban Politics in the United States

**Monica Varsanyi**

*Open—Spring*

This course is designed as an introduction to and survey of urban politics and urban studies. While the city is constituted by multiple factors and processes (social, cultural, and economic), in this course we will seek to understand the city primarily through the lens of the political—both "Politics" in the formal sense (elected officials, urban policy, etc.), but also "politics" in the informal sense (power, more broadly conceived, its diffusion and exercise in American cities, and its role in the production of urban life and landscapes). In order to better understand contemporary cities, urban problems, and processes, we will explore the city's past, present, and future. How did things come to be the way they are? How have people theorized, understood, and written about the city? What are the most pressing urban problems and the different approaches taken to address these problems? Which approaches have succeeded and which have failed? What should be done in the future? The course covers a wide range of issues relevant to contemporary American cities (for example, urban poverty and employment, the built environment, housing and homelessness, public health and the environment, and transportation), as well as the processes that constitute them (industrialization and deindustrialization, land development, segregation, immigration, globalization, gentrification, etc.). Course readings and materials will focus primarily on urban politics in the United States, though conference projects on cities outside of the United States are welcome. The course will include several movie screenings as well as a field trip to New York City.

## We the People? The Politics of Immigration in the United States

**Monica Varsanyi**

*Open—Fall*

Immigration has been a prominent theme on the American political, social, and cultural landscape throughout the country's history. Who is or is not permitted to immigrate, how borders are defined and patrolled, and how immigrants are or are not

incorporated into the American polity speak directly to how a territorially bounded population and its government define themselves as a nation. This is, perhaps, why debates over immigration are often so heated and contentious. The primary aim of this course is to understand current political debates over immigration with increased analytical sophistication. To that end, we will first discuss basic theories and define essential terms used in migration studies. We will read about and discuss the history of and historical debates over immigration. And finally, we will address the contemporary politics of immigration in the United States and abroad, including debates over state sovereignty and international migration; changing meanings of citizenship and democracy (i.e., dual and multiple citizenships and multicultural citizenship); assimilation (Are we in a melting pot? Tossed salad? Fajita?); comparative citizenship and naturalization policies; undocumented immigration; past and current anti-immigrant/xenophobic movements; bilingual education; organized labor and immigration; immigration and welfare policy reform; low-wage immigration and the dual labor market; political mobilization of immigrants; border control and border militarization; amnesties and legalization of undocumented immigrants; refugee policies; global human smuggling; and immigration policy in the post-September 11 world. In addition to scholarly books and articles, we will read a variety of popular texts, which will provide a range of political perspectives on each of the topics we discuss in class. The course will also include several film screenings as well as a field trip to New York City to tour the Lower East Side, Little Italy, and Chinatown.

## 2005-2006

### Alternative America: Social Movements, Public Policies, and the Struggle for Democracy

**Raymond Seidelman**

*Advanced—Spring*

On all fronts, this is a time of defense for the groups and people who identify with the democratic Left. The general aims of taming, not to say ending, the dominance of corporate capitalism have been weakened by the rise and increased power of global capitalism. Public policies that advanced economic and social equality are now under intense attack, from Social Security and Medicare, to the minimal assistance to the cities and to the poor granted by the Great Society and New Deal programs. And the future prospects are bleak, as the Right seeks to "defund" the social welfare state in an orgy of tax cuts, privatization, and militarism. This class is about alternative economic and social policies and social movements, and the proposals they might and

have generated to increase democracy in the economic, social, and political spheres. For people with activist experience or with a profound interest in making social change, this seminar examines ongoing experiments and proposals in cities, states, and other countries that attempt to increase equality and promote democratic participation, whether it be in the enfranchisement of former felons or the creation of “slow” cities that alter patterns of private consumption.

*Advanced. The course presumes advanced academic knowledge and practical experience in working for social change.*

## **Divided Nation: Cities, Suburbs, and the New U.S. Political Economy**

**Raymond Seidelman**

*Open—Year*

Great cities once embodied the promises and disappointments of American society itself. In a country where physical and social mobility are prized, cities were repositories of economic dynamism and political vitality. Yet at some point in the last two decades, American suburbanites began to outnumber city dwellers, and since then there has been a strong shift of people, jobs, and capital to new “edge cities” or sprawl cities like Las Vegas, Phoenix, San Jose, or metro Atlanta. New industries, freeways, office parks, shopping malls, and gated communities began to replace dense urban neighborhoods, sophisticated mass transit systems, and vibrant downtowns in many parts of the United States. For many observers, these developments herald the next stage of the American Dream, or a particular version of it that is closely linked to high levels of private consumption, the desire for low taxes, and the quest for new forms of religious and cultural beliefs based around “family values.” In 2004, this was captured in a singular fact: virtually all of the United States’ fastest growing counties provided solid backing for President Bush. To others, these tendencies are more complex: while class and racial segregation and environmental degradation may accompany these new developments, it is still far from clear that they won’t reemerge in “sprawl cities.” The fundamental purpose of this course is to examine the transformation of the human and natural geography of the United States in the last century. We’ll try to ask and answer questions about the relationship between political life, public opinion, cultural norms and the changing built spaces of cities, suburbs, and now exurbs. We’ll use diverse approaches to discuss these questions. The first semester will lay out important historical and theoretical questions about U.S. urbanization and early suburbanization, tracing its racial, class, and gender effects in areas as diverse as architectural design and deindustrialization. The second semester concerns the landscape of new settlement patterns since the

formation of the “postindustrial” economy in the 1960’s. Throughout, we will be concerned with the political implications of the economic, social, and cultural processes of urbanization and suburbanization.

*Open to any interested student. While the course is open, the requirements for success will be intense: lots of reading, writing, and faithful attendance will be necessary. In the first semester, the course will meet twice weekly, and in the spring, once weekly*

## **First-Year Studies: Introduction to Political Philosophy**

**David Peritz**

*FYS*

Rather than tackling the pressing political problems we face one at a time, political philosophy seeks overall conceptions of flourishing and just political associations, or comprehensive diagnoses of where political orders go wrong. It represents a tradition of thinking about the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities, and majorities; and the nature and bounds of political community. In this course we focus on writers who implicitly shape our political imaginations, that is, thinkers whose conceptions inform the conscious and unconscious ideas about rights, democracy, community, and the like that we still use to make sense of our political lives. Philosophers to be considered include Plato, Machiavelli, Hobbes, Rousseau, Locke, Mill, and Nietzsche. In studying their work, we will seek answers to the following questions: What is the basis for political obligation? What is the nature of political power? What is the best political regime? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by or incompatible with democracy? The main emphasis will be on sustained readings from primary texts. We will also read from some contemporary works in political philosophy to see how current thinkers continue to develop this tradition of discourse and some works of literature to explore alternative ways of raising philosophical issues.

## **Justice, Action, Legitimacy, and Power**

**David Peritz**

*Intermediate—Year*

The second half of the twentieth century witnessed a remarkable return of grand theories in the human sciences. While in the first half of the century, many either celebrated or bemoaned the death of comprehensive theories of society and politics, a number of more recent theorists revived this tradition by writing systematic works on social justice, human flourishing,



political legitimacy, and the organization of social power. These works not only revive the tradition of grand theorizing but also show that theory is uniquely relevant in illuminating some of the most pressing political issues of our age. Foremost among these works are those representing five approaches: liberalism, critical theory, neo-Aristotelianism, post-structuralism, and feminism. This seminar examines these five frameworks of normative analysis, focusing on the issue of how to understand power, action, legitimacy, and justice in contemporary society. We will read works by John Rawls, Hannah Arendt, Jurgen Habermas, Michel Foucault, and feminist critics of each. Issues to be discussed include, What is the content of social justice and can it be realized in contemporary social conditions? What is the relationship between identity, action, and politics? Can democracy be realized in advanced capitalist societies, and if so, what institutional and social forms does it require? Should we view the process of Western modernization as representing genuine moral and political progress, or simply as replacing older with newer and more insidious forms of domination? Does a feminist perspective contribute to, modify, or lead to the rejection of contemporary theories of justice, action, legitimacy, and power?

## **The Mass Media in U.S. Politics**

**Raymond Seidelman**

*Intermediate—Fall*

In the last thirty years, the U.S. mass media has been revolutionized by new technology and by the economic groups that own and control it. In some ways, the media is more diverse than ever—bloggers, the Internet, and cable television stand side by side with the broadcast media of old and newspapers. In other ways, media ownership and control is more centralized and concentrated than at any time in U.S. history, with a few megacorporations controlling much of what we read, see, and hear. What do these developments mean for democratic politics, the definition and coverage of news, for an independent watchdog press in an ostensibly democratic polity? This course is devoted to providing diverse and informed answers to this question. We begin with a historical account of the mass media's twentieth-century development and commercialization, and with the government's role in defining the use of "public airwaves." We assess the economic, political, and technological forces driving the recent transformation of the mass media. The rest of the course is about the contemporary news media, from Jon Stewart to the established networks, and the aspirations of bloggers and Internet users. Case studies of the Iraq war, the Bush presidency, campaign coverage, and poverty and class divisions will be discussed to look at what's changed about the news media. So too will the impact

and reception of new news by different kinds of citizens. Finally, the prospects of and for alternative and democratic forms of news media will be discussed.

*Intermediate. One, perhaps two, courses in college-level social sciences required for entry into this course.*

## **2006-2007**

### **Alternative America: Social Movements, Public Policies, and the Struggle for Democracy**

**Raymond Seidelman**

*Advanced—Year*

To many political activists who work in social movements and in electoral politics, the last few years have often been times of despair. With one-party control of government and an aggressive and even radical GOP regime in place, the Democratic opposition seems divided and themeless. In Washington, the opposition seems complicit and toothless in its opposition, and tepid and defensive when it comes to proposing measures that redress growing economic and political inequalities. From the Iraq war through global warming to attacks on civil liberties, corporate regulation, and the working poor, the pillars of American democracy seem weakened. This course, designed for students who are and have been political and social activists, is an effort to look at the meaning, prospects, and potential political support for meaningful democratic change in the contemporary United States. We will look closely at "alternative" economic and social policies and social movements, and the proposals they might and have generated to increase democracy in the economic, social, and political spheres. The course begins with evaluations of our political party and electoral system and of the state of the once robust social movements of the left. We then use this knowledge to examine places where social movements and voting have forged viable and strong democratic participation, and various policy measures in cities, states, and elsewhere in government that attempt to increase economic and political equality by expanding the opportunities and depth of political participation by ordinary people. The course presumes advanced academic knowledge and practical experience in working for social change.

*Advanced.*

### **Contemporary African Politics**

**Elke Zuern**

*Open—Fall*

This course offers a comprehensive introduction to sub-Saharan African politics, challenging common assumptions and misunderstandings of the continent. We will investigate persistent political institutions as

well as mechanisms of political and economic change. Key questions include the following: How are postcolonial African states distinctive from other postcolonial states? How do the politics of patronage, prevalent in many African states and societies, affect processes of political and economic change, such as democratization and the implementation of structural adjustment programs? What role have external influences, from colonialism to current forms of European and North American influence, played on the continent? What choices and trade-offs have Africa's postcolonial leaders and citizens faced? This course will not investigate the experiences all sub-Saharan African countries but will seek to address these questions by drawing on the experiences of a number of countries: Ghana, Nigeria, Zaire/Democratic Republic of the Congo, Kenya, Zambia, Zimbabwe, and South Africa. It will begin with an in-depth analysis of the colonial experience, decolonization, and the state of affairs in the early postcolonial period. Key thematic questions will be addressed concerning the nature of the postcolonial African state; the relevance of identities along ethnic, class, religious, and gender lines; and patterns of state-society engagement. The second section will build on the first by investigating processes of political liberalization/democratization and economic development to unearth the contradictions and promises of these processes.

*Open to any interested student.*

## Democracy and Diversity

**David Peritz**

*Intermediate—Year*

Does democracy work only in homogeneous societies that overcome by assimilating sources of difference and diversity? Only in this way, it has long been maintained, can a people be sufficiently similar to form shared political understanding and projects. Absent some ethnic and ethical commonality, democracy deteriorates into the tyranny of the majority or a war of all against all. But we are in the midst of a subtle yet dramatic shift in democratic politics: democratic societies are increasingly multicultural and diverse; and citizens in democratic societies are less willing to "forget" their ethnic, religious, gender, sexual, and other differences in order to integrate into a dominant national culture. This line of development raises the question: Is it possible to achieve a consensus on fundamental political issues in a diverse society? Can the character of political community or the nation be fundamentally reconceived and reformed? If not, is democracy doomed? This course will explore these questions by examining three issues. In the first term, we will first study exemplary statements of the idea of democracy as they appear in the history of Western political thought, prior to the emergence of ideas of multiculturalism. Then we will

examine the nature of social and cultural diversity, focusing specifically on the variety of dimensions of difference that appear in contemporary politics in America and elsewhere. Do race, class, ethnicity, gender, sexual orientation, culture, values, religion, ability, and the like—in short the many ways in which difference is currently marked—represent real axes of inequality and/or deep, conflicting, and potentially incommensurable sources of identity? Or do they form a looser and more fluid matrix of cross-cutting distinctions? In the second term, we bring these themes together by surveying a number of recent attempts to rearticulate the ideal of democracy in light of experiences with difference, multiculturalism, and an increase in social conflict. We will consider a number of concrete case studies, including the best way to organize public education, to secure the general validity of law, and to regulate immigration in increasingly diverse societies. In the first term, the approach will be highly interdisciplinary, while in the second, the emphasis will be on sustained readings from recent works in political theory.

*Intermediate. Some relevant prior course work and instructor's approval required.*

## Democratization and Inequality

**Elke Zuern**

*Intermediate—Year*

The last three decades have seen significant growth in the number of democracies around the world. As more countries become democratic, increasing numbers of citizens are formally endowed with political equality. U.S. presidents from Bill Clinton to George W. Bush have praised the advance of democracy as a key factor in promoting peace both between and within states. In the first semester of this yearlong course, we will investigate and compare processes of democratization from Europe to Latin America and parts of Africa and Asia. We will explore individual cases of democratization to consider the influence of domestic as well as foreign actors and political as well as economic conditions. To what extent do similar processes bring about democratic transitions in different regions and moments in time? What role have various forms of violence played in transitions to democracy? In the second semester, we will explore the domestic and transnational effects of the growing number of new democracies. What impact does a transition to democracy have on the political influence of ordinary citizens, the openness of government institutions, and the processes of rule? In what ways does political equality empower citizens? Do transitions to democracy bring about fundamental policy shifts to better meet the needs of the majority? How does a transition to democracy impact social movements? Do citizens of new democracies perceive their democratic

government as the best possible regime? Throughout this course, students will investigate the relationship between democracy and different forms of inequality.

*Intermediate. Prior relevant course work required.*

## **Elections, Campaigns, and Political Parties in the United States: Democracy and Disenchantment**

**Raymond Seidelman**

*Lecture, Open—Fall*

In November, about one-third of the U.S. citizenry will vote in 435 separate House elections and 33 Senate races. Ostensibly, the outcome will determine a central question: will the much heralded and maligned GOP monopoly on federal governmental power be checked by a new House or Senate whose majority is Democratic? From the fate of the Iraq war to that of undocumented immigrants, from civil liberties to global warming, the outcome is incredibly important. Taught in the midst of the 2006 electoral season, this lecture course takes a step back to examine the modern fate of voters, parties, candidates, media, and policies in the current and greatly troubled U.S. electoral system. With the 2006 electoral season as a backdrop, we will examine basic attributes of this system and suggest ways and methods by which it could and might be transformed and how. Central will be two key questions: on the surface democratic and participatory, why is it that our electoral system seems to draw the active participation of just half or less of the American electorate, with poor and working class people the least likely to vote? Second, how is it that modern political campaigns seem to be dominated by money, paid media, and marketing, thereby distorting and sometimes repressing real political and social divisions based on class and racial inequality during campaigns? Answering these questions will first engage us in a historical examination of the diverse and conflicted meanings of U.S. democracy itself, how our current electoral laws and practices were forged, and why our political parties were formed. We will then continue with an examination of what some call the “sixth electoral system”—elections and campaigns since the 1960’s. Key electoral battles, such as in 1968, 1980, 1992, 2000, and 2004, will be examined in detail as examples of how money raising, personalized campaigns, electoral laws, and rising party divisions and organization have operated. Finally, the class will focus on reform: what events and what kinds of voters might shake up the electoral system and with what like policy consequences?

*Open to any interested student.*

## **Modern Political Theory**

**David Peritz**

*Open—Year*

The discourse of political theory centers on such issues as the nature of political power; the conditions for its just and unjust use; the rights of individuals, minorities, and majorities; and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination in existent political orders. In this course, we focus on writers who shaped the modern Western political imagination, that is, the conscious and unconscious ideas about rights, democracy, community, and the like that we use to make sense of our political lives. Thinkers to be considered include Machiavelli, Hobbes, Locke, Rousseau, Hegel, Marx, Mill, Nietzsche, and Weber. In studying their work, we will seek answers to the following questions. What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by or incompatible with democracy? Finally, this course will also pose the issue of the worth or legitimacy of European modernity, that is, the historical process that produced capitalism, representative democracy, religious pluralism, imperialism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many “new social movements.” Which of the ideas that jostle for prominence within this tradition are worth defending? Which should be rejected? Or should we reject them all and instead embrace a new, postmodern political epoch? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics.

*Open to any interested student.*

## **The Mass Media in U.S. Politics**

**Raymond Seidelman**

*Intermediate—Spring*

In the last thirty years, the U.S. mass media has been revolutionized by new technology and by the economic groups that own and control it. In some ways, the media is more diverse than ever—bloggers, the Internet, and cable television stand side by side with the broadcast media of old and newspapers. In other ways, media ownership and control is more centralized and concentrated than at any time in U.S. history, with a few megacorporations controlling much of what we read, see, and hear. What do these developments mean for democratic politics, the definition and coverage of news, for an independent, watchdog press is an

ostensibly democratic polity? How have journalists, citizens' groups, the mass public, and lawmakers shaped and responded to media concentration and technological change? How is "news" defined and redefined, and how is it understood, received, and shaped by the mass public? This course is devoted to providing diverse and informed answers to these questions. In the first semester, we begin with a historical account of the mass media's nineteenth- and twentieth-century development and commercialization and with the U.S. government's role in defining the use of "public airwaves." We will read works that compare the U.S. media system with its counterparts in Europe and Asia and assess the economic, political, and technological forces driving the current transformation of the mass media. The second semester will be about the contemporary news media, broadly conceived as everything from "fake news" shows through the established networks to newspapers, bloggers, and Internet usage. Case studies of the Iraq war, the Bush presidency, campaign coverage, and poverty and class divisions will be discussed to look at what has changed about the news media. So, too, will the impact and reception of new news by different kinds of citizens. Finally, the prospects of and for alternative and democratic forms of news media will be discussed.

*Intermediate. One, perhaps two, courses in college-level social sciences required for entry into this course.*

## Western Discourses—African Conflicts and Crises

**Elke Zuern**

*Intermediate—Spring*

The focus of this course will be to connect perceptions of Africa with actual conflicts and crises on the continent and responses to them. We will begin by investigating how Africa and European colonial rule have been popularly understood in Europe and the United States. With this basis, we will investigate the causes and outcomes of a range of postcolonial African conflicts and crises, including conflicts in the Democratic Republic of the Congo, Rwanda, Sudan, and Somalia, as well as the challenge of HIV/AIDS. We will explore popular Western interpretations and consider how the challenges faced by Africans have been historically constructed. In exploring conflicts, we will look at the interests and motivations of the combatants but also move beyond them, asking questions such as, Are African conflicts significantly different from those that have occurred in the West or in other regions of the developing world? What role have former colonial powers played in alleviating or aggravating conflicts and crises? How might peacekeepers or humanitarian aid agencies affect the continuation of crises? What role do international actors ranging from multinational corporations to mercenaries

play? How have popular Western perceptions of these conflicts and broader socioeconomic conditions influenced Western responses? And how do expected Western responses affect the very development of conflicts and crises along with the strategies of local actors? In the last section of the course, we will investigate African responses to some of these challenges, from local social movements to Truth Commissions and community-based courts.

*Intermediate. Prior course work in African politics required.*

## 2007-2008

### American Politics and Democracy: A Historical Introduction

**Jessica Blatt**

*Open—Fall*

What does it mean to be an American? What rights and freedoms come with being an American citizen? What are Americans' obligations to one another? How democratic are we? How democratic do we want to be?

In different forms, these questions have animated American politics and political contestation since the founding of the Republic. And the answers Americans have given have changed over time. This course examines the development of the American political system, paying special attention to how American institutions have both reflected and influenced these shifting ideas of national identity, citizenship, and democratic legitimacy.

We begin with the foundations of American politics, placing special emphasis on the Constitution and the debates surrounding it. We then go on to explore how our institutions have developed over time, how they work, and how they continue to change. Finally, we will consider the question of how democratic the American political system actually is, or is likely to become. Throughout, we will follow the current, very early, phase of the 2008 presidential election, to see how these and other questions are playing out in the present.

### Collective Violence and Political Change

**Elke Zuern**

*Intermediate—Fall*

Is violence and violent struggle a part of ordinary politics? The answer to this question has a profound impact on the way we view protest activity and the actions of states; it affects the way we understand struggles for greater rights, struggles for power, and the resolution of those struggles. This course challenges the assumption that violence is simply the end of politics by investigating the uses of violence as an integral part of

political processes from the repression of demonstrations to war and terrorism. We investigate central questions concerning the role of violence and its short-term impact on politics. What leads states to choose war or organizations to choose violent means to press their demands? Are certain regimes more likely to engage in violence than others, or do different regimes simply employ different forms of violence? Under what conditions will nonviolent movement tactics be most effective? Under what conditions do actors tend to move toward violence? Should countries such as the United States support struggles for democracy if they seem destined to lead to greater violence in the short term? How can violence be measured? Are states losing their relative monopoly on violence? These questions are central not only to important theoretical and philosophical debates, but in the current political climate, they are increasingly central to pressing policy discussions and crucial political and humanitarian choices. How we as individuals and the United States as a state view violence and how we respond to it can have dramatic consequences for international relations, for states, and for their citizens around the world.

*Prior relevant course work required.*

## **Divided Nation? The Political and Social Geography of U.S. Cities, Suburbs, and Metroplexes**

**Raymond Seidelman**

*Intermediate—Year*

Great cities once symbolized the promises and disappointments of U.S. society itself. In a nation where physical and social mobility are prized, cities were repositories of economic dynamism and political vitality. In a country divided by class, race, religion, and culture, cities and their crowded spaces both embodied the conflicts as well as reflected the often deferred dreams for community, cultural autonomy, and egalitarian opportunity. Yet at some point in the last decade, U.S. suburbanites began to outnumber city dwellers, and there has been a strong shift of both public and private capital to multiplexes, or “edge cities,” which defy easy categorization. First in the suburbs and then on the new urban periphery, industries, freeways, office parks, shopping malls, and gated communities began to replace dense urban neighborhoods, sophisticated mass transit systems, and vibrant downtowns in many parts of the U.S. This course is about American cities and suburbs and new and old patterns of settlement that characterize them. The central questions to be addressed are, What does the apparent decline of central cities and rise of suburbs and new urban forms like edge cities tell about the institutions and forces that shape our society, economy, politics, and culture? Are cities still “poor” and suburbs “rich,” and how have recent immigration patterns affected both? What are the environmental,

political, sociological, and economic characteristics of new settlements? How does the new patterning of human settlement reflect class, racial, gender, and other inequalities of power? The course’s first semester will be concerned with the historical evolution of cities and suburbs. The second semester involves the study of the current patterns, especially in the U.S. West and South, in places like Portland, Las Vegas, Tucson, and Salt Lake City.

## **Elections, Campaigns, and Political Parties in the U.S.: Democracy or Decline?**

**Raymond Seidelman**

*Open—Fall*

The upcoming 2008 congressional and presidential elections promise to be among the most important in recent decades. From the fate of the Iraq war to the status of civil liberties, from policies regarding global warming to those regarding growing economic and political inequalities, the outcomes could shape political and economic life for years to come. This small seminar takes a step back to examine the modern fate of voters, nonvoters, political parties, candidates, and campaign media in the greatly troubled U.S. electoral system. With the current (very early) election season as a backdrop, we will examine the chief features of this system and suggest ways and methods by which it could and might be transformed and how. Central will be three key questions: On the surface democratic and participatory, why is it that our electoral system seems to draw the active participation of little more than half, and sometimes but a third, of the potential electorate, with poor and working-class people the least likely to be heard? Second, what forces, economic and electoral, shape the modern political parties, and how open are they to new democratic energies that have emerged in recent years? Third, how is it that modern political campaigns seem to be dominated by money, paid media, and marketing, thereby distorting and skewing real political and social divisions based on class and racial inequality during campaigns and through policies? Answering these questions will first engage us in a historical examination of the diverse and conflicted meanings of U.S. democracy itself, how our current electoral laws and practices were forged, and why our political parties are formed. We will then proceed to examine recent elections, including 2000, 2004, and 2006, for what they reveal about current prospects.

## **First-Year Studies: Africa in the International System**

**Elke Zuern**

*FYS*

Far too often, investigations of the politics, economics, and societies of sub-Saharan Africa present African

states and their populations in isolation from the international system. This course investigates the politics of African states and their populations as part of world politics from colonialism to formal democracy to explore the myriad connections between advanced industrial states such as the United States and geographically distant and economically less-developed African states. We engage in a rigorous examination of the politics and economics of colonial and postcolonial rule and then move to focus on the genesis and impact of recent economic and political transitions. Key questions include: How are postcolonial African states distinctive from other postcolonial states? In what ways are postcolonial states linked to their former colonizers? How do ethnicity, class, and gender identities play into contemporary politics? What role have Western states played in the presence or absence of democracy in African states? How do the politics of patronage affect processes of political and economic change, such as democratization and the implementation of structural adjustment programs? What impact have international financial institutions played in aggravating or alleviating conditions of poverty? What choices and tradeoffs do Africa's postcolonial leaders and citizens face, and what role do African states and their citizens play in the international community? This course will not investigate the experiences of all African countries but will address these questions by drawing on the experiences of a number of states including Ghana, Senegal, Nigeria, Zaire/Democratic Republic of the Congo, Kenya, Zimbabwe, Mozambique, and South Africa. We will draw on a variety of methodological and disciplinary approaches to gain a deeper understanding of the complexities of contemporary African politics as they are embedded in and affect international politics.

## Justice, Legitimacy, Power, and Action

**David Peritz**

*Advanced—Year*

The second half of the twentieth century witnessed a remarkable return of grand theories in the human sciences. While many writers in the first half of the century either celebrated or bemoaned the death of comprehensive theories of society and politics, a number of more recent theorists revived this tradition by writing systematic works on social justice, human flourishing, political legitimacy, and the organization of social power. These works not only revive the tradition of grand theorizing but also show that theory is uniquely relevant in illuminating the most pressing political issues of our age. Foremost among these works are those representing five approaches: liberalism, critical theory, neo-Aristotelianism, poststructuralism, and feminism. This seminar examines these five frameworks for normative and social analysis, focusing on the issue of how to understand power, action, legitimacy, and justice

in contemporary society. We will read works by John Rawls, Jurgen Habermas, Michel Foucault, Hannah Arendt, and feminist critics of each. Issues to be discussed include: What is the content of social justice, and can it be realized in contemporary social conditions? Can democracy be realized in advanced capitalist societies, and, if so, what institutional and social forms does it require? Should we view the process of Western modernization as representing genuine moral and political progress or simply as replacing older with newer and more insidious forms of domination? Does a feminist perspective contribute to, modify, or lead to the rejection of contemporary theories of justice, action, legitimacy, and power? Does the experience of the twentieth century with genocide, imperialism, starvation, dislocation, and war suggest the need to shift to a postnational or cosmopolitan way of understanding justice, legitimacy, power, and action?

## Racial Politics and Political Thought in 20th-Century United States

**Jessica Blatt**

*Intermediate—Spring*

How have Americans understood race over the last century? How have we defended, accommodated, and/or struggled against racial oppression? How have our racial hierarchies shaped our political institutions, ideas, and loyalties?

It is hard to miss the rhetoric of "fairness" and "equality" in American public life. In 1840 Alexis de Tocqueville claimed that "equality of conditions" was the "basic fact" that shaped Americans' political principles and accounted for "the whole course" of American society. Many twentieth-century American scholars have agreed, arguing that American political development has been largely determined by a fundamental "consensus" around bedrock, liberal values. And today's American politicians almost universally invoke such values when seeking votes and support for their policies.

But it is also hard to miss how frequently the rhetoric doesn't match the reality. Easily the most glaring example is the fact of racial domination in America's history and present. Has this been some kind of aberration, to be corrected by hewing more closely to our basic principles? Or does it reveal that America isn't so "liberal" (or at least not exclusively so) after all? Alternatively, does the logic of our liberalism somehow breed exclusions and oppressions?

In this course we will try to understand the persistence and transformations of racism and racial hierarchy in the United States over the last century, exploring how racial ideas and politics have shaped—and been shaped by—political ideology, party competition, social

movements, the welfare state, and international relations. In doing so we will explore the fundamental questions about America's political culture outlined above. More importantly, we will try to determine what all of this might mean for America's potential to become a truly inclusive, democratic society.

## The Mass Media in U.S. Politics

**Raymond Seidelman**

*Open—Spring*

In the last thirty years, the U.S. mass media have been revolutionized by new technology and by the economic groups who own and control them. In some ways, the media are more diverse than ever—bloggers, the Internet, and low-power FM radio stand side by side with the broadcast media of old, expanded through cable television, as well as newspapers. In other ways, media ownership and control has never been more centralized and concentrated in so few hands, with a few giant corporations controlling much of what we see, read, and hear. What do these developments mean for democratic politics, for the definition and coverage of news, and for a supposedly independent, watchdog press in an ostensibly democratic polity? How have journalists, citizens' groups, the mass public, and lawmakers shaped as well as responded to media concentration and technological change? How is news defined and redefined, and how is it understood, received, and shaped by the mass public? This course is devoted to providing diverse and informed answers to these questions. We begin with a historical account of the U.S. mass media's nineteenth- and twentieth-century development, and with the U.S. government's important role in defining the use of the public airwaves. We will then examine everything from fake news shows like Stewart's and Colbert's, through the established networks to crisis-ridden newspapers, blogging, and the rise of Internet news. Case studies of the Iraq war, the Bush presidency, campaign coverage, and poverty and class divisions will be discussed to further plumb what has changed and not changed about the news media. Finally, the prospects of and for alternative and more democratic forms of news media will be discussed.

## 2008-2009

### Contemporary American Politics: The 2008 Election in Context

**Jessica Blatt**

*Open—Fall*

At this writing, the 2008 presidential contest has already been precedent setting in a number of ways. This course will attempt to think systematically about what the 2008 election can teach us about American politics. Does it confirm or extend what we think we

know? Does it challenge basic assumptions? We will begin by surveying some of the most compelling theoretical approaches to and empirical findings about contemporary American politics. Topics will include partisan "regimes," the secular and political factors shaping the American presidency, and trends in voter participation and voting behavior (including the much-repeated idea of a fundamental divide between "red" and "blue" states). We will examine the influence on elections of racial, class, religious, and gender dynamics as well as party organization, electoral mechanisms and rules, and the media. Throughout, we will follow the campaigns, attempting to understand and explain the workings and finally the outcome of the contest. Requirements include attendance at a number of evening events on campus as well as at least one daylong "field trip" at the time of the election.

## Democracy and Diversity

**David Peritz**

*Open—Spring*

Does democracy work only in homogeneous societies that overcome by assimilating sources of difference and diversity? Only in this way, it has long been maintained, can a people be sufficiently similar to form shared political understanding and projects. Absent considerable commonality—religious, linguistic, ethnic, racial, ethical—it is feared that democracy deteriorates all too often into the tyranny of the majority or a war of all against all. But we are in the midst of a dramatic shift in which democratic societies are increasingly diverse and their citizens less willing to "forget" their ethnic, religious, gender, sexual, cultural, racial, linguistic, and other differences to melt into a dominant national culture. These developments raise some basic questions. Is it possible to achieve sufficient agreement on fundamental political issues in a diverse society to sustain democracy? Can the character of political community or the nation be reconceived and reformed? If not, is democracy doomed? Or might it be possible to reform democracy to render it compatible with conditions of deep diversity? If so, does the democratic claim to legitimacy also need to be transformed? This course will explore these questions in a number of ways. We will study exemplary historical statements of the ideal of democracy. We will examine the nature of social and cultural diversity, looking at several dimensions that tend to cut across one another in contemporary politics: religion, value, gender, sexuality, race, ethnicity, class, and culture. Finally, we will explore works that bring these themes together by attempting to (re-) articulate the relevance of specific identities to political engagement and the general ideal of democracy in light of increased diversity. The disciplinary focus of this course is on contemporary political philosophy.

## Democratization and Inequality

*Elke Zuern*

*Intermediate—Year*

The last three decades have seen significant growth in the number of democracies around the world. As more countries become democratic, increasing numbers of citizens are formally endowed with political equality. U.S. presidents from Bill Clinton to George W. Bush have praised the advance of democracy as a key factor in promoting peace both between and within states. In the first semester of this yearlong course, we will investigate and compare processes of democratization from Europe to Latin America and parts of Africa and Asia. We will explore individual cases of democratization to consider the influence of domestic as well as foreign actors and political as well as economic conditions. To what extent do similar processes bring about democratic transitions in different regions and moments in time? What role have various forms of violence played in transitions to democracy? In the second semester, we will explore the domestic and transnational effects of the growing number of new democracies. What impact does a transition to democracy have on the political influence of ordinary citizens, on the openness of government institutions and the processes of rule? In what ways does political equality empower citizens? Do transitions to democracy bring about fundamental policy shifts to better meet the needs of the majority? How does a transition to democracy impact social movements? Do citizens of new democracies perceive their democratic government as the best possible regime? Throughout this course, students will investigate the relationship between democracy and different forms of inequality.

## International Relations: Beyond War

*Elke Zuern*

*Open—Year*

States have long been presumed to be the most powerful actors in international relations, largely due to their ability to make war. This course will engage in a critical assessment of power in the international system, from military and economic power to the power of ideas and norms. Multinational corporations from McDonald's to Shell, international organizations from the United Nations to the International Monetary Fund (IMF), and nongovernmental organizations from Greenpeace to Human Rights Watch have all challenged the ability of states to dictate their demands both domestically and internationally, but their effectiveness in doing so has varied greatly. Locally based organizations from indigenous people's movements to anti-war movements to terrorist networks have also reached beyond the borders of the state and often posed major challenges to state authority. Does the war in Iraq suggest that the militarily dominant states are the ultimate arbiters of global and domestic politics? Or do other actors with

other means of asserting their power have a significant and continuing impact? We will investigate these challenges and their influences on states and, importantly, on citizens of the wealthiest and the poorest states.

## Media and U.S. Politics

*Open—Spring*

In 1922, Walter Lippmann observed that we form our political ideas on the basis of "fictions"—not "lies," necessarily, but "representations of the environment . . . in a greater or lesser extent made by man himself." That is, our experience of the world is mediated by culture, group interest, and—crucially for Lippmann—the press. These days, few would endorse Lippmann's response to this (he thought journalists should defer to the superior wisdom of political scientists). As our world becomes increasingly media saturated, however, his focus on the relationship between the press and political life seems prescient. This course will examine the relationship between mass media and politics in the United States and its implications for democratic deliberation, government accountability, social and protest movements, and political identity and solidarity among citizens. We will study broad theories of media and democracy, as well as more specific "media effects" theory ("agenda setting," "framing," and "priming"). We will also examine changes to the media environment due to technology (cable and satellite television, the Internet and "new media"), globalization, and political choices (deregulation). Students will gain a basic appreciation of the structure and development of modern U.S. media and a range of approaches to media's influence from political science, sociology, and media studies. They will also learn to be savvy, more critical consumers of news and information. Guest speakers, including practitioners and critics of political journalism, will supplement readings and class discussions.

## Modern Political Theory and the Development of International Law

*Open—Year*

This course will focus on the normative basis for public international law and human rights. We will study canonical thinkers (Grotius, Vitoria, Hobbes, Kant, and Hegel), as well as contemporary theorists (H. L. A. Hart, Hannah Arendt, John Rawls, Michael Walzer, and Jürgen Habermas). While our primary focus will be political philosophy, the course is, at its core, interdisciplinary. To elucidate the multi-dimensional development of international law, the course will integrate the study of law cases, jurisprudence, moral and political philosophy, and aesthetic theory. In the first term, we will concentrate on the origins of international law as an embryonic concept still in need



of both conceptualization and institutionalization. The second term focuses on the evolution of international courts in the wake of Nuremberg. In our study of this emergent court system, we will examine the doctrinal development of the law and the normative undercurrents that support legal decisions. Also, in addition to our study of case law and political theory, we will “read” a variety of testimonial “texts” (movies, plays, memoirs, and other stories). Major issues to be covered include the following: Is retrospective justice always illegal? Should the jurisdiction of international courts be compulsory or voluntary? Do issues of cultural recognition and gender discrimination pose fundamentally new challenges, or do they require the extension and renewal of earlier concepts and doctrines? Is there an emergent international constitution? If so, where did this unwritten constitution come from and what are its implications for the development of international law and human rights? Assuming the concept of human rights (and individual responsibility) is not *per se* ethnocentric, are some interpretations more amenable to reasonable differences than others? Can the “War on Terror” be brought within the rule of international law through the extension of earlier concepts like universal enemy (*hostis generis*)? Do the ideas of human rights and crimes against humanity rely on a metaphysical or religious conception of evil? Given the complicated nature of these questions, we will take a dual approach, on one level, tracing the historical trajectory of international law, on another, following a “train of thought,” i.e., the development of core concepts.

## Racial Politics and Political Thought in Twentieth-Century United States

Jessica Blatt

*Intermediate—Year*

How have Americans understood race over the last century? How have we defended, accommodated, and/or struggled against racial oppression? How have our racial hierarchies shaped our political institutions, ideas, and loyalties? It is hard to miss the rhetoric of “fairness” and “equality” in American public life. In 1840 Alexis de Tocqueville claimed that “equality of conditions” was the “basic fact” that shaped Americans’ political principles and accounted for “the whole course” of American society. Many twentieth-century American scholars have agreed, arguing that American political development has been largely determined by a fundamental “consensus” around bedrock, liberal values. And today’s American politicians almost universally invoke such values when seeking votes and support for their policies. But it is also hard to miss how frequently the rhetoric doesn’t match the reality. Easily the most glaring example is the fact of racial domination in America’s history and present. Has this been some kind

of aberration, to be corrected by hewing more closely to our basic principles? Or does it reveal that America isn’t so “liberal” (or at least not exclusively so) after all?

Alternatively, does the logic of our liberalism somehow breed exclusions and oppressions? In this course, we will try to understand the persistence and transformations of racism and racial hierarchy in the United States over the last century, exploring how popular, scientific, and social scientific ideas about race have shaped—and been shaped by—political ideology, party competition, social movements, the welfare state, corporate interests, and international relations. In doing so, we will explore the fundamental questions about America’s political culture outlined above. More important, we will think about what all this means for political action aimed at creating a truly inclusive, democratic, and just society.

## 2009-2010

### Modern Political Theory

David Peritz

*Intermediate—Year*

The discourse of political theory centers on such issues as the nature of political power, the conditions for its just and unjust use, the rights of individuals, minorities and majorities, and the nature and bounds of political community. Rather than tackling pressing political problems one at a time, political theorists seek systematic solutions in overall visions of just societies or comprehensive diagnoses of the roots of oppression and domination. In this course, we will focus on writers who shaped the modern Western political imagination; that is, the conscious and unconscious ideas about rights, democracy, community, and the like that we use to make sense of our political lives. Thinkers to be considered include Machiavelli, Hobbes, Locke, Rousseau, Hegel, Marx, Mill, Nietzsche, and Weber. In studying their work, we will seek answers to the following questions: What is the nature of political power? What is the content of social justice? Does democracy threaten basic individual rights? Is it more important to respect the individual or the community when the interests of the two conflict? Is a market economy required by or incompatible with democracy? Which of the ideas that jostle for prominence within European modernity are worth defending? Which should be rejected? Or should we reject them all and instead embrace a new, postmodern political epoch? In answering these questions, we will be forced to test both the internal coherence and the continuing relevance of the political visions that shape modern politics.

*Open to students with at least one prior course in social or political theory or philosophy.*

## Polarization and Public Policy

**Samuel Abrams**

*Intermediate—Spring*

For almost a decade, pundits, politicians, and journalists alike have claimed that the United States was in the midst of a culture war, a war that raged on for the “soul of America.” The election results from November 2000 seemed to confirm these cries about a divided America, with the now “classic” red/blue map of the United States serving as the iconic image of this division. From narratives about warring parties stealing votes to questions about the legitimacy of the electoral College in relation to the popular vote, blabocrats and politicians all pronounced the end of centrism in America, and a story about political polarization gripped the nation. Have things changed in 2008? The Presidency is in the hands of someone who believes in change and claims to want to govern from the center. How realistic is this, and is centrism possible today? Is America actually polarized and deeply divided? What are the social and policy implications of polarization? Is policy-making forever deadlocked, or can real political progress be made? How does all of this play into the 2010 congressional elections? What are we to make of the frequent calls for change and for healing america's divisions? This seminar seeks to examine these questions and to look at polarization and the related policy questions in great detail. After reviewing some basics of political economy, we will examine polarization and centrism from a variety of vantage points, and a number of different stories will emerge. You will have the chance to empirically and qualitatively explore polarization and centrism in this seminar. We will cover a lot of ground, from looking at the public and the political elites to examining Congress and policy-making communities and institutions. We will be talking about politically charged and often divisive issues, including abortion, immigration, race relations, and homosexuality. This seminar will be an open, nonpartisan forum for discussion and debate. As such, this course will be driven by data, not dogma. We will use modern political economy approaches based in logic and evidence to find answers to contemporary public policy problems and questions of polarization and treat this material as social scientists—not ideologues.

## State, Social Movement and Latin America's 'Left Turn'

*Intermediate—Spring*

Starting with Venezuela in 1998, political parties described as left-of-center have captured a majority of the state apparatuses in South America and elsewhere in the region. What political characteristics do these countries have in common? How are they distinct from each other? And, most importantly, how are these commonalities and differences related to the emergence of new social movements in the region, such as the

Zapatistas of Mexico, landless workers such as the MST in Brazil, and contemporary indigenous and women's movements? Should this “move to the left” be defined in terms of state capture, or is state capture a response to such movements? And what does it have to do with economic globalization and its discontents? Laclau and Mouffe's analysis of the relationship between “politics” and “the political,” in the context of transnational neoliberal hegemony, will inform this up-to-the-minute inquiry into one of the most significant political developments of our time. Special attention will be focused on Bolivian social and labor movements; the World Social Forum; factory expropriation by workers in Argentina; indigenous/ecological movements in Ecuador, Peru and Guatemala; and the petro-dollar-financed “Bolivarian Revolution” in Venezuela and throughout the region. We will also seek to understand by way of comparison the lack of state capture in Colombia and Mexico, despite the widespread presence of similar political-economic circumstances and social movements. Previous coursework in Latin American Studies required.

## The American Voter in the 21st Century

**Samuel Abrams**

*Open—Spring*

In looking at democracies and elections, noted political theorist Judith Shklar observed, “The simple act of voting is the ground on which the edifice of elective government rests ultimately.” Shklar was right. The very act of voting is of central importance in the American polity and for democracies around the globe but remains a poorly understood act despite decades of research and thinking on the part of political science and related social sciences. This interdisciplinary course will zero in on the American voter to attempt to understand why some choose to vote while others do not. Understanding the voter and the voter's decision-making processes and choices with respect to political participation will be examined from a variety of social science perspectives, including anthropology, economics, sociology, and psychology, as well as through new research from fields such as cognitive science and biology. In this seminar, we will review the practice of social science and social inquiry. We will then examine the history of American electoral politics and electoral participation, as well as American civic and political culture, and discuss why we should care about these issues. We will also examine electoral institutions and structures and not only define what they are but also why they matter. These institutions include the media, religion, interest groups, and social movements, in addition to more formal organizations such as political parties, electoral systems, and structures related to campaign finance and the mechanics of campaigns and elections. Topical issues such as the changing nature of gender, race, and

ethnicity in the United States, as well as issues surrounding inequality and participation, will also be heavily featured in this seminar. We will be taking a close look at the changing American electorate and political landscape in the 21st century and will focus on demographic and cultural geographic change in the United States. For example, the recent "Rise of the Millennials" and how this new voting block will dramatically change elections and voting will be examined and debated. Finally, we will relate all of these ideas, concepts, and questions to the various upcoming campaigns and elections of 2010.

## The Legitimacy of Modernity? Basic Texts in Social Theory

**David Peritz**

*Lecture, Open—Year*

Social theory is a distinctly modern tradition of discourse centered on explaining social order in societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone. Instead, a series of theorists whose works gave rise to the modern social sciences discovered sources of social order in structures that work "behind the backs" of those whose interaction they integrate. A market economy, a legal and administrative state, firms and the professions, highly differentiated political and civil cultures, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists labored to unmask the hidden sources of social order. Moreover, this understanding of social order has evolved side-by-side with evaluations that run the gambit from those who view Western modernity as achieving the apex of human freedom and individuality to those who see it as insinuating a uniquely thorough and invidious system of domination. This class will introduce many of the foundational texts and authors in the social sciences, including Adam Smith, Alexis de Tocqueville, John Stuart Mill, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, Jurgen Habermas, and Frantz Fanon. In group conferences, we will consider contemporary texts that either criticize or critically appropriate the classic, modern social theorists in light of more recent concerns. In this way, the course will also cover various schools of social explanation, including: methodological individualism, Marxism, structuralism, poststructuralism, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity, the historical process that produced capitalism, representative democracy, religious pluralism, the modern sciences, ethical individualism, secularism, fascism, communism, new forms of racism and sexism, and many "new social movements." Which of the institutions that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them

all and embrace a new, postmodern social epoch? In answering these questions in class and group conferences, we will grapple both with classical texts and with the contemporary implications of different approaches to social analysis.

## 2010-2011

### American Elections and Political Institutions in the 21st Century

**Samuel Abrams**

*Intermediate—Year*

In looking at democracies and elections, noted political theorist Judith Shklar observed, "The simple act of voting is the ground on which the edifice of elective government rests, ultimately." Shklar was right. The very act of voting is of central importance in the American polity and for democracies around the globe but remains a poorly understood act despite decades of research and thinking on the part of political science and related social sciences. This interdisciplinary course will zero in on the American voter to attempt to understand why some choose to vote while others do not. Understanding the voter and the voter's decision-making processes and choices with respect to political participation will be examined from a variety of social science perspectives, including anthropology, economics, sociology, and psychology, as well as through new research from fields such as cognitive science and biology. In this seminar, we will review the practice of social science and social inquiry. We will then examine the history of American electoral politics and electoral participation, as well as American civic and political culture, and discuss why we should care about these issues. We will also carefully examine the many electoral institutions and structures and define what they are and why they matter. These institutions include the media, religion, interest groups, and social movements, in addition to more formal organizations such as political parties, courts, Congress, electoral systems, and structures related to campaign finance and the mechanics of campaigns and elections. Topical issues such as the changing nature of gender, race, and ethnicity in the United States, as well as issues surrounding inequality and participation, will also be heavily featured in this seminar. We will be taking a close look at the changing American electorate and political landscape in the 21st century and will focus on demographic and cultural geographic change in the United States. For example, the recent "Rise of the Millennials" and how this new voting block will dramatically change elections and voting will be examined and debated. Finally, we will relate all of these ideas, concepts, and questions to the various upcoming campaigns and elections of 2010.

*Intermediate.*

## American Political Culture: In History and Today

**Samuel Abrams**

*Open—Year*

For almost a decade, pundits, politicians, and journalists alike have claimed that the United States was in the midst of a culture war, a war that raged on for the “soul of America.” The election results from November 2000 seemed to confirm these cries about a divided America, with the now “classic” red/blue map of the United States serving as the iconic image of this division. From narratives about warring parties stealing votes to questions about the legitimacy of the Electoral College in relation to the popular vote, blabocrats and politicians all pronounced the end of centrism in America; and a story about political polarization gripped the nation. Have things changed in 2010? The Presidency is in the hands of someone who believes in change and claims to want to govern from the center. But there is constant partisan fighting, the constant threat of policy gridlock, and incredible disdain for both parties among the American electorate. Is America actually polarized and deeply divided? What are the social and policy implications of polarization? Is policymaking forever deadlocked, or can real political progress be made? How does all of this play into the 2010 elections? What are we to make of the frequent calls for change and for healing America’s divisions? This seminar seeks to examine these questions and deeper aspects of American political culture today. After reviewing some basics of political economy, we will study American political cultures from a variety of vantage points; and a number of different stories will emerge. We will cover a lot of ground, from America’s founding to today. We will be looking at numerous aspects of American social and political life, from examining the masses, political elites, Congress, and policymaking communities to social movements, the media, and America’s position in a global community. We will be talking about politically charged and often divisive issues, including abortion, immigration, race relations, and homosexuality. This seminar will be an open, nonpartisan forum for discussion and debate. As such, this course will be driven by data, not dogma. We will use modern political economy approaches, based in logic and evidence, to find answers to contemporary public policy problems and questions of polarization and will treat this material as social scientists—not ideologues.

*Open to any interested student.*

## Collective Violence and Political Change

**Elke Zuern**

*Intermediate—Year*

Is violence a part of ordinary politics? The answer to this question has a profound impact on the way we view the actions of states and opposition movements; it affects the way we understand struggles for greater rights and power, as well as the resolution of these struggles. This course challenges the assumption that violence is simply the end of politics by investigating the uses of violence as an integral part of political processes, from the repression of demonstrations to war and terrorism. In the first semester, we investigate central questions concerning the role of violence and its short-term impact. What leads states to choose war or organizations to choose violent means to press their demands? Are certain regimes more likely to engage in violence than others, or do different regimes simply employ different forms of violence? Under what conditions will nonviolent movement tactics be most effective? Under what conditions do actors tend to move toward violence? Should countries such as the United States support struggles for democracy if they seem destined to lead to greater violence in the short term? These questions are central to important theoretical and philosophical debates; but in the current political climate, they are increasingly central to pressing policy discussions and crucial political and humanitarian choices. In the second semester, we explore how states and societies move beyond violence by exploring a range of post-conflict processes in pursuit of truth, justice, reconciliation, reparation, remembrance, and forgetting. We have entered an era of truth commissions, international tribunals, and public apologies for past violence. Does this suggest that states are now more effective in addressing past violence than they were in previous decades, or are these simply state tactics to regain or maintain power? This class will investigate why states choose to create or support particular post-conflict institutions and what role nonstate actors have within these institutions. We also consider what impact post-conflict institutions have upon the populations who suffered from violence. How do South Africans, Peruvians, Rwandans, and Bosnians view their truth commissions and international tribunals? What impact do public apologies—such as the apology offered by a German Minister to the country’s former colony, Namibia, or the recent Serbian parliament’s apology for the Srebrenica massacre—have for those labeled victims and perpetrators? Finally, we will address the politics of reparations to understand why some demands have succeeded while others fail.

*Intermediate. Prior relevant coursework required.*

## Contemporary African Politics

**Elke Zuern**

*Open—Fall*

This course offers a comprehensive introduction to sub-Saharan African politics, challenging common assumptions and misunderstandings of the continent. We will investigate persistent political institutions, as well as mechanisms of political and economic change. Key questions include: How are postcolonial African states distinctive from other postcolonial states? How do the politics of patronage, prevalent in many African states and societies, affect processes of political and economic change such as democratization and the implementation of structural adjustment programs? What role have external influences, from colonialism to current forms of European and North American influence, played on the continent? What choices and trade-offs have Africa's postcolonial leaders and citizens faced? This course will not investigate the experiences all sub-Saharan African countries but will address these questions by drawing upon the experiences of a number of countries: Ghana, Nigeria, Zaire/Democratic Republic of the Congo, Kenya, Zambia, Zimbabwe, and South Africa. We will begin with an in-depth analysis of the colonial experience, decolonization, and the state of affairs in the early postcolonial period. Key themes include: the nature of the postcolonial African state; the relevance of identities along ethnic, class, religious, and gender lines; and patterns of state-society engagement. The second section will investigate processes of political liberalization and democratization, as well as economic development, to unearth the contradictions and promises of these processes.

*Open to any interested student.*

## First-Year Studies: Democracy and Diversity

**David Peritz**

*FYS*

Does democracy work only in homogeneous societies that overcome by assimilating sources of difference and diversity? Only in this way, it has long been maintained, can a people be sufficiently similar in order to form shared political understandings and projects. Absent commonality, democracy deteriorates into the tyranny of the majority or a war of all against all. But we are in the midst of a dramatic shift in democratic politics: Democratic societies are increasingly multicultural and diverse, while citizens in democratic societies are less willing to "forget" their ethnic, religious, gender, sexual, cultural, racial, and other differences in order to integrate into a dominant national culture. These developments raise some basic questions. Is it possible to achieve sufficient agreement on fundamental political issues in a deeply diverse society? Can the character of political community or the nation be reconceived and

reformed? If not, is democracy doomed? Or might it be possible to reform democracy to render it compatible with conditions of diversity? If so, does the democratic claim to legitimacy also need to be transformed? This course will explore these questions in a number of ways. We study exemplary historical statements of the ideal of democracy to get our bearings from conceptions developed without attention to deep and abiding differences. We examine the nature of social and cultural diversity, looking at several dimensions that tend to cut across one another in contemporary politics: religion, value, class, gender, sexuality, race, ethnicity, and culture. In addressing these issues, we draw upon methodologies and disciplines ranging from sociology and anthropology to ethnic studies and philosophy. We then bring these themes together by surveying a number of recent attempts to (re)articulate the relevance of specific identities to political engagement and the general ideal of democracy in light of experiences with increased diversity. Here the disciplinary focus is on reading sustained selections from recent works in political philosophy, while the substantive focus is on issues of race and culture. Finally, we respond to dominant political events of our recent history by asking: Can the "clash" between non-Western, especially Islamic, and Western cultures be mediated democratically, or is democracy itself a culturally specific, Western form of politics? Should democratic societies seek to foster or impose democratic institutions and practices on other societies or international institutions?

## History and Politics of the Modern Middle East

**Hamid Rezai**

*Open—Fall*

The contemporary Middle East is one of the most important regions in today's world. This course explores the origins and development of events that have placed this region at the center of international politics in the 20th and 21st centuries. Although a vast majority of the region is composed of Arabs and Muslims, we pay particularly close attention to the rich ethnic, religious, and cultural diversity of the modern Middle East. We begin with the 19th century, asking how Western expansion and imperialism impacted the domestic politics of countries such as Turkey, Egypt, Iran, and Syria. Next, we transition to the Middle East since World War I, examining the emergence of nationalism and nation-states in the region, the origins and future of the Arab-Israeli conflict, and the role of ethnic and religious minorities in political affairs. Along the way, we ask questions such as these: Why did nationalism and state formation differ from country to country in the region? Why has the Arab-Israeli conflict become such a central issue in international politics? And how do minorities such as the Kurds and democratic forces such

as the green movement in Iran compete for power and influence in the region? We then analyze the rise of political Islam, the Middle East since 9/11, and the U.S. presence in Iraq. We conclude by reflecting on the future of America's interests and involvement in the Middle East.

*Open to any interested student.*

## **Justice, Legitimacy, Power, Action: Readings in Contemporary Political Theory**

**David Peritz**

*Intermediate—Year*

This seminar examines five frameworks of normative and social analysis, focusing on the issue of how to understand power, action, legitimacy, justice, and gender in contemporary social worlds. We read works by four of the most influential and systematic contemporary political theorists—John Rawls, Jurgen Habermas, Michel Foucault, and Hannah Arendt—and by theorists (mainly, but not exclusively, feminists) who either criticize or extend their works. In this way, we examine—first on their own and then in comparison—the resources, implications, and limitations of different conceptions of social justice, human flourishing, political legitimacy, the organization of social power, and the nature of gender relations. We test the relevance of different approaches by examining the ways in which they either contribute to or impede egalitarian, democratic, and feminist criticism. Stark differences will emerge between the five theoretical perspectives examined. For instance, a variety of positions will emerge on the issue of the worth or legitimacy of European modernity. While they are all late- or post-modern thinkers, the authors we study disagree radically on the possibilities that modernity opens for social justice, political legitimacy, empowered human action, or new and insidious forms of domination and inequality. Issues to be discussed include: What is the content of social justice, and can it be realized in contemporary social conditions? What is the relationship among identity, action, and politics? Can democracy be realized in advanced capitalist societies; and, if so, what institutional and social forms does it require? Should we view the process of Western modernization as representing genuine moral and political progress or simply as replacing older with newer and more insidious forms of domination? Does a feminist perspective contribute to, modify, or lead to the rejection of contemporary theories of justice, action, legitimacy, and power? Emphasis will be on close and sustained readings from original texts.

*Intermediate.*

## **The Arab Israeli Conflict**

**Yoav Peled**

*Open—Spring*

The course will examine the Arab-Israeli conflict from its origins at the beginning of Zionist settlement in Palestine in the 1880s to the present. It will focus more on the social and economic processes that have taken place in Palestine/Israel and in the Middle East generally and less on diplomacy and war. The key issues to be discussed are: the struggle over land and labor in Palestine/Israel, Zionist/Israeli nation- and state-building efforts, Palestinian resistance and Arab intervention, the broader Middle Eastern context, the role of the superpowers, globalization, liberalization and the peace process, failure of the Israeli-Palestinian peace process, and prospects for the future.

*Open to any interested student.*

## **Western Discourses: African Conflicts and Crises**

**Elke Zuern**

*Intermediate—Spring*

This course connects perceptions of Africa with actual conflicts and crises on the continent and external responses. We will begin by investigating how Africa and European colonial rule have been popularly understood in Europe and the United States. With this basis, we will investigate the causes and outcomes of a range of postcolonial African conflicts and crises, including conflicts in the Democratic Republic of the Congo, Rwanda, Sudan, and Somalia, as well as the challenge of HIV/AIDS. We will explore popular Western interpretations and consider how the challenges faced by African states and societies have been constructed. In exploring conflicts, we will look at the interests and motivations of the combatants but also move beyond them, asking questions such as: Are African conflicts significantly different from those that have occurred in the West or in other regions of the Third World? What role have former colonial powers played in alleviating or aggravating conflicts and crises? How might peacekeepers or humanitarian aid agencies affect the continuation of crises? What role do international actors, ranging from multinational corporations to mercenaries, play? How have popular Western perceptions of these conflicts and broader socioeconomic conditions influenced Western responses? And how do expected Western responses affect the very development of conflicts and crises? In the last section of the course, we will investigate African responses to some of these challenges, from local social movements to truth commissions and community-based courts.

*Intermediate. Prior coursework in African Politics required.*

## 2011-2012

### Collective Violence and Post-Conflict Reconciliation

**Elke Zuern**

*Intermediate—Spring*

Are violence and violent struggle part of ordinary politics? The answer to this question has a profound impact upon the way that we view protest activity and the actions of states; it affects the way that we understand struggles for greater rights, struggles for power, and the resolution of those struggles. This course challenges the assumption that violence is simply the end of politics by investigating the uses of violence as an integral part of political processes from the repression of demonstrations to war and terrorism. We investigate central questions concerning the role of violence and its short-term impact upon politics. What leads states to choose war or organizations to choose violent means to press their demands? Under what conditions will nonviolent movement tactics be most effective? Under what conditions do actors tend to move toward violence? Are states losing their relative monopoly on violence? These questions are central not only to important theoretical and philosophical debates but, in the current political climate, increasingly to pressing policy discussions and crucial political and humanitarian choices. How we, both as individuals and as the United States, view violence and how we respond to it can have dramatic consequences for international relations, for states, and for their citizens around the world. We will also investigate a range of theoretical perspectives on the aftermath of collective violence from truth commissions and international criminal tribunals, to local courts and community-based justice mechanisms, and to the international politics of memory, forgetting, and apology.

### Democracy and Diversity

**David Peritz**

*Intermediate—Year*

Does democracy work only in homogeneous societies? Only in such societies, it has long been maintained, can a people be sufficiently similar to form shared political understanding and projects. Absent considerable commonality—religious, linguistic, ethnic, racial—it is feared that democracy deteriorates into the tyranny of the majority or a war of all against all. But we are in the midst of a dramatic shift in which democratic societies are increasingly diverse and their citizens less willing to “forget” their many differences to melt into a dominant national culture. These developments raise some basic questions: Is it possible to achieve sufficient agreement on fundamental political issues in a diverse society to sustain democracy? Can the character of political community or the nation be reconceived and reformed?

If not, is democracy doomed? Or might it be possible to reform democracy to render it compatible with conditions of deep diversity? If so, does the democratic claim to legitimacy also need to be transformed? This course will explore these questions in a number of ways. We will study exemplary historical statements of the ideal of democracy, drawing on traditional and contemporary works in political philosophy. We will also draw on contemporary work in sociology, anthropology, cultural and legal studies, and political science to examine the nature of social and cultural diversity, including religion, value, gender, sexuality, race, ethnicity, and class. Finally, we will explore works that bring these themes together by attempting to (re) articulate the relevance of specific identities to political engagement and the general ideal of democracy in light of increased diversity. Specific themes to be considered include: race and democracy, the politics of recognition, and the ethics of identity.

### First-Year Studies: The American Polity

**Samuel Abrams**

*FYS*

Political science is the systematic study of politics and political life, and this can and should be broadly defined. This course is an introductory study in American politics, specifically, and provides an explanation of how the American political process works. The class examines the basic principles of American politics, the problems of collective decision making, the purposes of government, the formal institutions of national government—Congress, the Supreme Court, the Presidency, and the bureaucracy—congressional and presidential elections, the role of the media, and the mobilization of citizens through political parties and interest groups. Our examination of these institutions and ideas will be interdisciplinary in nature and will present a number of the major general theories underlying the study of American government. This will thus give students the knowledge of the structure and operation of the institutions of the American political system and how their roles intersect, compete, and complement each other. Additionally, students will become familiar with the actors and the institutions within our federal government and those institutions affecting our federal government. From this investigation, students will gain an awareness of the role of citizens, interest groups, political parties, and politicians within the American political system. Moreover, they will better understand the role of politics and strategy in the operation and impact of the government. Taken collectively, the students will develop the ability to synthesize the material from the course to develop their own opinions regarding the proper role of the government in our society. We will be talking about politically charged and often divisive

issues, including abortion, immigration, race relations, and homosexuality. This seminar will be an open, nonpartisan forum for discussion and debate. As such, this course will be driven by data, not dogma. We will use a variety of approaches based in logic and evidence to find answers to various puzzles about American policy, and we will treat this material as social scientists—not ideologues. Comfort with numbers and statistics is expected.

## Latin American Politics: Dynamics of State Formation, Reform, and Revolution

### *Open—Fall*

This course will focus on the dynamics of state formation and social conflict in Latin America in global, regional, and local contexts from colonialism to the present day. Empirically, this course will emphasize a comparative perspective of Latin American state formation as the outcome of endogenous and transnational power dynamics. This examination of the evidence will be informed by Latin American contributions to postcolonial theory, particularly as described by Argentinean Walter Dignolo. This will allow us to consider the state as a set of institutions that reflect and reinforce axes of economic, racial, and gendered domination in Latin America. Ethnographic case studies and documentary histories will be combined with a consideration of geopolitical intervention to construct a critical analysis of state formation as a historically contingent process for consolidating power in societies rather than, necessarily, a political technology for modernization and the provision of security. Major issues to be covered include endogenous political formation as an ongoing outcome of colonial and neocolonial economic processes, liberal and conservative approaches to indigenous politics, and gendered aspects of reform and revolution in Latin America. Special attention will be paid to the Mexican, Bolivian, and Cuban revolutions; bureaucratic authoritarianism, particularly in Chile; and the contemporary “Bolivarian revolution” in the region.

## Looking at Leadership and Decision Making in the Political World

### *Samuel Abrams*

### *Intermediate—Year*

The president is the most prominent actor in the American government, and developing an understanding of how and why political leaders make the choices that they do is the goal of this course. Presidents must make countless decisions while in office and, as Edwards and Wayne explain, “Executive officials look to [the presidency] for direction, coordination, and general guidance in the implementation of policy...Congress looks to it for establishing priorities,

exerting influence...the heads of foreign governments look to it for articulating positions, conducting diplomacy, and flexing muscle; the general public looks to it for...solving problems and exercising symbolic and moral leadership...” This course will examine and analyze the development and modern practice of presidential leadership in the United States by studying the evolution of the modern presidency, which includes the process of presidential selection and the structure of the presidency as an institution. The course will then reflect on the ways in which presidents make decisions and seek to shape foreign, economic, and domestic policy. This will be based on a variety of literatures, ranging from social psychology to organizational behavior. We will look at the psychology and character of presidents in this section of the course. Finally, the course will explore the relationship of the presidency with other major government institutions, organized interest groups, the press, and the public in a variety of forms; and we will examine the many political resources and constraints influencing the president’s ability to provide leadership in the US political system. The course will look at the behavior and choices made by presidents ranging from Washington to Obama and will analyze why some presidents have been more successful than others. The course will pay close attention to the actions and choices made by Bush and Obama over the past decade and take advantage of their recent personal writings to better understand their choices. We will try to situate those behaviors in a larger historical context.

## State, Social Movement, and Latin America’s “Left Turn”: A Critical Inquiry

### *Intermediate—Fall*

Starting with Venezuela in 1998, political parties described as “left-of-center” have captured a majority of the state apparatuses in South America and elsewhere in the region. What political characteristics do these countries have in common? How are they distinct from each other? And, most importantly, how are these commonalities and differences related to the emergence of new social movements in the region, such as the Zapatistas of Mexico, landless workers such as the MST in Brazil, and contemporary indigenous and women’s movements? Should this “move to the left” be defined in terms of state capture, or is state capture a response to such movements? And what does it have to do with economic globalization and its discontents? Laclau and Mouffe’s analysis of the relationship between “politics” and “the political,” in the context of transnational neoliberal hegemony, will inform this up-to-the-minute inquiry into one of the most significant political developments of our time. Special attention will be focused on Bolivian social and labor movements; the World Social Forum; factory expropriation by workers in Argentina; indigenous/ecological movements in



Ecuador, Peru and Guatemala; and the petrodollar-financed “Bolivarian Revolution” in Venezuela and throughout the region. We will also seek to understand by way of comparison the lack of “regime change” in Colombia and Mexico, despite the widespread presence of similar political-economic circumstances and social movements.

## The Legitimacy of Modernity? Basic Texts in Social Theory

*David Peritz*

*Lecture, Open—Year*

Social theory is a distinctly modern tradition of discourse, centered on explaining social order in societies that are too large, fluid, and complex to rely on tradition or self-conscious political regulation alone. Instead, a series of theorists whose works gave rise to the modern social sciences explore the sources of social order in structures, many of which work “behind the backs” or independently from the intention of those whose interaction they integrate. The market economy, the legal and administrative state, the firm and the professions, highly differentiated political and civil cultures, a variety of disciplinary techniques inscribed in diverse mundane practices—one by one, these theorists

labored to unmask the often hidden sources of social order. Moreover, this understanding of social order has evolved side-by-side with evaluations ranging from those that view Western modernity as achieving the apex of human freedom and individuality to those that see it as insinuating a uniquely thorough and invidious system of domination. This class will introduce many of the foundational texts and authors in the social sciences, including Adam Smith, Alexis de Tocqueville, Karl Marx, Emile Durkheim, Max Weber, Sigmund Freud, Michel Foucault, Jurgen Habermas, and Frantz Fanon. In this way, it will also cover various schools of social explanation, including: Marxism, structuralism, poststructuralism, postcolonial studies, and feminism. The thread connecting these disparate authors and approaches will be the issue of the worth or legitimacy of Western modernity. Which of the institutions that structured the process of modernization are worth defending or reforming? Which should be rejected outright? Or should we reject them all and embrace a new, postmodern social epoch? In answering these questions in class and in group conferences, we will grapple both with classical texts and with the implications of different approaches for contemporary social analysis.

# Psychology

## 2002-2003

### Child and Adolescent Development

**Carl Barenboim**

*Open—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). The ways in which these theories evolved from particular philosophical traditions will also be explored. Throughout the course, we will take notice of the actual methods used to study children and the practical and ethical issues raised by these methods. A number of aspects of child development will be considered, including the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations (including attachment and separation); peer relations (friendships, popularity, the "rejected child"); sex role development; the growth of moral understanding and behavior; and some of the "real-world" problems facing today's children and adolescents (e.g., day care, single-parent families). Direct experience with children will be required, including possible fieldwork at the Early Childhood Center. Written observational diaries will be used as a way of integrating these experiences with seminar topics and conference readings.

### Children's Literature: Developmental, Educational, and Literary Perspectives

**Sara Wilford, Charlotte L. Doyle**

*Intermediate—Spring*

Children's books are an important bridge between adults and the world of children. In the course, we will ask such questions as the following: What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? What makes a children's book a classic? Course readings include writings about child development, works about children's literature and, most centrally, children's books themselves — picture books, fairy tales, and novels for children. Class emphasis will be on books

for children up to the age of about twelve. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Patterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many kinds of conference projects are appropriate for this course. In past years students have worked with children (and their books) in fieldwork and service learning settings, written original work for children (sometimes illustrating it as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. Background in Psychology is required.

### Creative Process

**Charlotte L. Doyle**

*Intermediate—Fall*

Can we get insight into the creative process by theoretical reflection? This course will undertake this task by looking at how various theorists conceptualize the process of doing creative work in the arts and the sciences. We will see that some theorists emphasize the importance of sustained work over a long period and the expert knowledge necessary for mature work; others explore and theorize about the need for psychic freedom and ask about the processes that take place when the creator — allows the creative process to happen. — Theorists also raise questions about the sources and the motivation for doing creative work, the role of intention, the developmental roots of creative work, and whether it is possible to speak of a process that transcends the particularities of individual lives, the various media for creative work, and culture. Among the theorists we will consider are Freud, Jung, Arnheim, Gardner, Franklin, Wallace, Gruber, and Wertheimer. To concretize theoretical approaches, various thinkers consider particular artists and scientists and seek to elucidate the processes in the making of specific works. In that spirit we will consider writings about Galileo, Picasso, Kafka, Welty, some contemporary writers and visual artists, and group improvisation in music and theatre. In the past conference projects have dealt with the creative process in a particular person or genre or with some aspect of creative activity in young children. Fieldwork at the Early Childhood Center is a possibility. For sophomores, juniors, and seniors. Background in college psychology, philosophy, or theoretical social science is required.

### Cultural Psychology of Development

**Barbara Schecter**

*Intermediate—Fall*

This course explores the experience of children in the cultural contexts in which they live, assuming that for all children development is an outgrowth of cultural life

and thus inseparable from it. Some of the contexts we will study include cultural practices within families, continuities and discontinuities between immigrants and their second generation children, the creation of bicultural and multiracial identities, visions and strategies for teaching "other people's children" in American schools. We will see ourselves as ethnographers of human development, bringing the role of cultural place to the center of our study of children. Doing so means raising complex questions about the nature of observation (whose perspective?), of multicultural recognition (whose values?), of the reflexive relationship between observer and observed, teacher and child (whose responsibility?). We will also consider the tensions between multicultural values and conceptions of rights or needs of children. We will read primarily from naturalistic observation and interview research, as well as examples of educational practices. Students are encouraged to do fieldwork in a school or community setting with children, including our Early Childhood Center. Intermediate, previous course in psychology required.

## **Deception and Self-Deception: The Place of Fact in a World of Propaganda**

**Marvin Frankel**

*Advanced, Intermediate—Spring*

"Men believe in the truth of all that is seen to be strongly believed. In all great deceivers, a remarkable process is at work in which they owe their power. In the very act of deception, with all its preparations — the dreadful voice, the statement, the gestures — they are overcome by their belief in themselves, and it is this belief which then speaks so persuasively, so miracle-like to the audience. Not only does he communicate that to the audience, but the audience returns it to him and strengthens his belief." — Friedrich Nietzsche "Half of the harm that is done in this world is due to people who want to feel important. They don't mean to do harm — but the harm Does not interest them. Or they do see it, or they justify it Because they are absorbed in the endless struggle To think well of themselves." — T. S. Eliot, *The Cocktail Party* This course will deal with the role of deception and self-deception in propagandizing the importance of the individual, the group, the nation, and the species. Philosophical and psychological approaches to the study of deceptions will be examined.

## **Exploring the Social Dimensions of Human Life**

**Gina Philogene**

*Open—Year*

How reasonable are the ideas we form of ourselves, our friends, and strangers? How tight are the links between what we think and what we do? How much do people

influence one another? What shapes the way we relate to one another? Any reasonable answer to these questions must acknowledge that the lives of humans evolve around a web of interconnected relationships and interactions. This one-year seminar explores the social dimensions underlying the cognitive existence of individuals by examining the major theories, methodologies, and content areas of social psychology. We will analyze human relations at various levels, with a primary focus on the tension between individual and society. Comparing different theoretical (cognitive, interpersonal, and cultural) perspectives, the seminar will investigate the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social cognizer will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others' behavior. Through the contextualization of these different processes, we will look at the defining characteristics of groups and the extent to which we are indeed shaped by our groups.

## **First-Year Studies: Psychology in Twentieth-Century Thought and Society**

**Elizabeth Johnston**

*FYS*

William James, the founder of American psychology, defined the discipline as "the science of mental life," setting the scene for the development of a subject with a wide purview. This course is designed as an introduction to the subject matter of psychology from a critical historical perspective. Most attention will be given to psychologists' investigations of memory, language, and learning. Throughout our historical explorations of the discipline we will consider the relationships between the academic study of psychology and wider social issues and influences. During the course of the year we will construct a Web site on the history of psychology at Sarah Lawrence College to provide a specific context for the theoretical shifts and debates within the discipline as a whole.

## **First-Year Studies: Theorizing the (Not So) Obvious: Psychologies of Race, Ethnicity, and Sexuality**

**Linwood J. Lewis**

*FYS*

Race, ethnicity, gender and sexuality are deceptively simple categorizing systems: Are you gay or straight? Black or white? Male or female? But these are arguably the major organizers of American lives and it is only recently that social science scholars have tried to systematically address these interlocking systems of

meaning. This class explores the construction of race, ethnicity, and sexuality within psychology; how these constructs implicitly and explicitly inform scientific research; and the effects of these constructs on the individual. Gender is a major organizing principle of both racial/ethnic identity and sexuality and thus will be an important part of this class. In the first semester, we will focus on race and ethnicity; in the second, we will apply some of the insights from our first semester in our analysis of sexualities.

## **Introduction to the Theory of Social Representations**

**Gina Philogene**

*Advanced—Spring*

Humans are social animals, living through interaction with each other. Individuals, therefore do not think in isolation. Instead, they construct frameworks of shared references that define how to think about the world around them. Such shared references can be viewed as social representations. This seminar seeks to demonstrate how societal phenomena, while being inextricably social, require an analysis of behavior as well as other psychological processes. Toward that objective the seminar will focus on introducing social representation theory in order to learn how this original approach in social psychology has been applied empirically to a broad range of concrete situations. This combination provides us with insights into key aspects of modern life. The interdisciplinary orientation of the social representation paradigm allows us to shed new light on a variety of societal phenomena such as madness, religion, gender, war, intelligence, food, money, and race. For this advanced seminar, courses in the social sciences are required.

## **Language Development in Cultural Context**

**Barbara Schecter**

*Intermediate—Spring*

Children learn language everywhere in the world. They are both socialized into their cultures and come to understand themselves and their world through language. This process involves the complex interplay of language, thinking, and culture. The course will explore this dialectical process of creating self and world through language, beginning with several fundamental questions, such as: What is the relation between language and thinking? How is knowledge transformed through processes of communication? How do children construct autobiographical memories and come to participate in the narrative practices of their culture? Topics to be considered include language and worldview, early language socialization in families, narrative and identity, fairy tales in the cultures of childhood,

language and gender, early literacy, bilingual education. Intermediate; previous course in psychology or anthropology.

## **Memory Research Seminar**

**Elizabeth Johnston**

*Intermediate—Spring*

Experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory. Intermediate. Some previous course work in psychology is required.

## **Moral Development**

**Carl Barenboim**

*Intermediate—Fall*

For thousands of years philosophers have struggled with questions surrounding the issue of morality. Over the past hundred years psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course we will explore the major theories dealing with three aspects of the development of morality: moral thought or reasoning (i.e., Piaget, Kohlberg), moral feelings (Freud, Gilligan), and moral actions or behavior (behaviorism, social-learning theory). In addition we will investigate the possible relations among these three aspects of moral development. Throughout the course we will connect moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents either in the form of detailed observations or direct interaction (interviews, etc.).

## **Pathways of Development: Psychopathology and Other Challenges to the Developmental Process**

**Jan Drucker**

*Advanced, Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a

consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as blindness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience. Intermediate/Advanced. For students who have taken Personality Development or its equivalent, with permission of the instructor.

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of psychoanalysis" — drive, ego, object, and self-psychologies — and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Valilliant. Throughout the semester we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required although conference projects may center on aspects of that experience or not, depending on individual students' interests. Intermediate. Open to sophomores and above with previous background in psychology, preferably including some developmental psychology and/or work with children.

## Social Development Research Seminar

**Carl Barenboim**

*Advanced, Intermediate—Spring*

Can we get insight into the creative process by theoretical reflection? This course will undertake this task by looking at how various theorists conceptualize the process of doing creative work in the arts and the sciences. We will see that some theorists emphasize the importance of sustained work over a long period and the expert knowledge necessary for mature work; others explore and theorize about the need for psychic freedom and ask about the processes that take place when the creator "allows the creative process to happen." Theorists also raise questions about the sources and the motivation for doing creative work, the role of intention, the developmental roots of creative work, and whether it is possible to speak of a process that transcends the particularities of individual lives, the various media for creative work, and culture. Among the theorists we will consider are Freud, Jung, Arnheim, Gardner, Franklin, Wallace, Gruber, and Wertheimer. To concretize theoretical approaches, various thinkers consider particular artists and scientists and seek to elucidate the processes in the making of specific works. In that spirit we will consider writings about Galileo, Picasso, Kafka, Welty, some contemporary writers and visual artists, and group improvisation in music and theatre. In the past conference projects have dealt with the creative process in a particular person or genre or with some aspect of creative activity in young children. Fieldwork at the Early Childhood Center is a possibility. For sophomores, juniors, and seniors. Background in college psychology, philosophy, or theoretical social science is required.

## Social Psychology

**Marvin Frankel**

*Open—Year*

At this moment you are trying to decide whether to take this course in Social Psychology. You have decided to be systematic and read the course description. The beginning of the description reads like no other that you have read before. The novelty may discourage more than a few of you from continuing. Others may be intrigued or simply stubborn. Those who remain may want to know what the course is about. Perhaps a list of some of the subjects can help you: trust and social interaction; self-respect as a function of achievement over pretensions; emotions as attributes of ideas; emotions as behavior; moral perspectives on human conduct; optimal and psychological forms of human conduct; the satisfactions of bigotry; self-justification. Now you know the titles of some of the subjects that will be highlighted in the course but you don't really know what they mean, and so it is difficult to know how you feel about them and what action you will take. In a

very significant way this course is about your current dilemma. And of course if you choose to interview me, another subject of the course will be highlighted — impression management.

## **Symbolic Processes in Childhood**

**Jan Drucker**

*Open—Fall*

This course will examine the origins and early development of the capacity to represent, or symbolize, experience in language, play, drawing, and various constructional media (blocks, clay, etc.) Readings drawn from developmental theory and research, and students' observations of young children, will provide bases for seminar discussion of how embodying aspects of experience in various media serves the developing child's sense of self, emotional statement, construction of knowledge about the social and physical world, conceptual development, and creative growth. We will also consider the relation of symbolic processes to the development of literacy and the various ways representing experience stems from and furthers children's participation in their culture. Fieldwork at the Early Childhood Center is required and conference work will in most cases center on an aspect of symbolic functioning that can be observed in that setting.

## **Telling Lives: Accounts of Development and Life Experience**

**Jan Drucker**

*Open—Spring*

There are many ways in which people narrate their life experience, from storytelling in everyday contexts, to brief memoirs, autobiography, fiction, psychotherapy, and research interview responses. This seminar will examine examples from all of these forms of telling one's story, beginning with an overview of the role of memory and construction/reconstruction in formulating experience. We will then read and discuss some of the methods psychologists use to study the process of development and the ways people experience their lives, drawing on observational methods, ethnography, narrative research, and clinical case studies. Class reading will include many kinds of accounts, including some films, documentary and fictional. Conference work may build on any of the methods studied, including observational or autobiographical approaches, and may include field work/community service in an appropriate setting if desired. This course can serve as a natural sequel to Symbolic Processes in Childhood but is open to any interested student, with the instructor's permission.

## **The Empathic Attitude**

**Marvin Frankel**

*Advanced, Intermediate—Fall*

Person A: How can you get into my skin? How can you ever understand me? Person B: Esuaceb I ma ton ouy? Person A: What was that? Person B: On. Gnidnatsrednu fo tahw m'I Since we are unable to be the clone of another person, how can we claim to have an understanding of her or him? Can our empathy pierce the skin of people who view the world and their circumstances in ways that are alien to us? Can an animal empathize with us? What is the vital difference between sympathy and empathy? Empathy and agreement? At what age do humans display signs of empathy? What is the role of empathy within a psychotherapeutic setting? How vital is empathy in an educational and political setting? Can an adult be taught to empathize? This course will examine these and related issues.

## **The History of Psychology: The Dialectics of Social and Cognitive Psychologies**

**Gina Philogene, Elizabeth Johnston**

*Intermediate—Fall*

The aim of psychology is to study mind and behavior at a variety of levels from neural to cultural. Historically the strategy employed to investigate such a vast field is the division of the subject into many independent subdisciplines with their own histories and terminologies. One such crucial separation within the field began early in the history of the discipline with Wundt's presumption of a dual agenda for psychology with separate experimental and cultural/social psychologies. In this seminar we seek to explore the evolution of this dual agenda through the articulation of a dialogue between cognitive psychology and social psychology. It is through the framework of a critical historical review of modern psychology that such an exchange can take place and shed light on the different development of these two subdisciplines. While social and cognitive psychologies developed independently they have connected and mutually influenced each other at various points, usually at times of theoretical crisis within the discipline. These times of theoretical upheaval were sometimes occasioned by the transplantation of a group of psychologists such as the movement of the cognitively oriented Gestalt psychologists into the social psychology departments of behaviorist America. At other points in time the rediscovery of an earlier thinker's ideas have fueled shifts in the blending of social and cognitive psychologies, such as the North American reinvention of Vygotsky's cultural psychology. These points of

connection and their embedding within American psychology will form the focus of this advanced seminar. Previous coursework in psychology is required.

## Theories of Development

**Barbara Schecter**

*Advanced, Intermediate—Fall*

"Children are examples of everyday objects we look at through the eyes of our own theories." The field of developmental psychology has been shaped by several different and often conflicting visions of childhood experience. These visions have in turn influenced child-care practice and education. In this course we will study the classical theories — behaviorist, psychoanalytic, and cognitive-developmental — as they were originally formulated and in light of subsequent critiques and revisions. We will focus on the kinds of questions each theory asks and the image of "the child" each puts forth. Recent challenges within the field have highlighted specific conceptual problems, which we will address: Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences? How can we forge a multicultural view of development such that development is understood in terms of how it is expressed within a given cultural context? For conference work students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to integrate theory with practice. Intermediate/Advanced. Open to qualified seniors and graduate students only.

## 2003-2004

### Adolescence Research Seminar

**Linwood J. Lewis**

*Intermediate—Spring*

The aim of this course is to give students a broad introduction to methods of psychological research with adolescents. Adolescents may superficially resemble children because adolescence seems a time of rapid developmental change. Adolescence research may resemble adult research because of subject area (e.g., sexuality research, identity research). But research with adolescents poses a different challenge than research with children or adults because of ethical, developmental, or methodological considerations. In this course we will examine and practice multiple methods (qualitative, quantitative) for the analysis of behavior and mental processes of adolescents. Each student will also design an empirical research project, with my help and the input of other students in our class.

## Child and Adolescent Development

**Carl Barenboim**

*Open—Year*

In this course we will study the psychological growth of the child from birth through adolescence. In the process we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). The ways in which these theories evolved from particular philosophical traditions will also be explored.

Throughout the course we will take notice of the actual methods used to study children and the practical and ethical issues raised by these methods. A number of aspects of child development will be considered, including the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations (including attachment and separation); peer relations (friendships, popularity, the "rejected child"); sex role development; the growth of moral understanding and behavior; and some of the "real-world" problems facing today's children and adolescents (e.g., day care, single-parent families). Direct experience with children will be required, including possible fieldwork at the Early Childhood Center. Written observational diaries will be used as a way of integrating these experiences with seminar topics and conference readings.

## Children's Friendships

**Carl Barenboim**

*Intermediate—Spring*

Making friends, losing friends, keeping friends. Through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During this century psychologists have assumed that adults serve as the major social influence on a child's developing sense of self and personality, that perhaps only toward adolescence would children's social relations with peers come to play an important role in their lives. We now know better. In recent years there has been a tremendous increase in the study of friendships and peer relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized; so, too, are the potential problems of its obverse: Children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed "friendship in the making"; and examine what friendship means to children and adolescents in their own words. In addition, fieldwork at the Early Childhood Center or elsewhere will be encouraged so that students can have firsthand knowledge of children's social relations.

## Children as Mindreaders: Theory of Mind Development in Young Children

**Jennifer Jipson**

*Intermediate—Spring*

One of the most fascinating topics in cognitive development is the study of how children develop the remarkable capacity to understand other minds. This includes the study of children's developing ability to predict and explain their own and other people's behavior in terms of beliefs, desires, intentions, pretense, and emotional states. In this seminar we will discuss recent theory and research on children's acquisition of an everyday "theory of mind." We will explore issues such as, When do children begin to understand that other people have mental states that differ from their own? What constitutes evidence for an understanding of others' minds? What is the developmental trajectory for this development? Does theory of mind develop the same way in all individuals (e.g., autistic individuals, deaf children)? Do other species have theories of mind (e.g., nonhuman primates)? What are potential sources of theory of mind information (e.g., social interactions, children's books)? In pursuing these and other questions, this seminar offers an opportunity to learn about state-of-the-art ideas in what is one of the most exciting and rapidly expanding areas in the study of cognitive development.

## Children's Cognitive Thinking in Everyday Contexts

**Jennifer Jipson**

*Open—Year*

Have you ever wondered what children understand about the world around them? Or how they come to their understandings? This course provides introductory insight into the field of developmental psychology, with an emphasis on children's cognitive development (e.g., learning, problem-solving, memory, and categorization). In children's everyday lives they participate in a wide range of activities, ranging from formal school experiences to dinnertime conversations. The focus of this course will be on children's thinking in informal learning environments (e.g., during trips to museums and zoos, while watching television and playing video games). We will reflect on such questions as, What kinds of learning occur in out-of-school contexts? And, how do family, peers, and culture influence not only what a child learns, but also how that learning occurs? Students will become familiar with theories of learning relevant to understanding activity in informal settings, as well as empirical research investigating what children learn about the world through engagement in everyday activities. We will ground our discussions in experiences

derived from observations of children in everyday settings. Students may choose to do fieldwork at the Early Childhood Center or other appropriate settings.

## Exploring the Social Dimensions of Human Life

**Gina Philogene**

*Lecture—Year*

How reasonable are the ideas we form of ourselves, our friends, and strangers? How tight are the links between what we think and what we do? How much do people influence one another? What shapes the way we relate to one another? Any reasonable answer to these questions must acknowledge that the lives of humans evolve around a web of interconnected relationships and interactions. This one-year lecture course explores the social dimensions underlying the cognitive existence of individuals by examining the major theories, methodologies, and content areas of social psychology. We will analyze human relations at various levels, with a primary focus on the tension between individual and society. For this purpose we compare different theoretical (cognitive, interpersonal, and cultural) perspectives. During the first semester the course will investigate the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social cognizer will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others' behavior. In the second semester we will focus on the contextualization of these different processes in order to analyze the defining characteristics of groups and the extent to which we are indeed shaped by our groups.

## First-Year Studies: Experience and Imagination in Childhood

**Jan Drucker**

*FYS*

This course will examine the ways young children experience themselves and their physical and social worlds and gradually come to represent those experiences internally and in the various domains of imaginative functioning. Students will carry out once or twice weekly fieldwork at the College's Early Childhood Center (ECC), where they will have the opportunity to develop their observational skills, follow young children's growth over the year, and carry out studies of symbolic functioning in language, play, art, and emerging literacy. In the seminar meetings we will read and discuss various developmental psychologists' theoretical and empirical work on the emergence and development of sense of self, attachment to and communication with significant others, internal models of the world, and the construction of experience and



knowledge in various modalities. We will consider such topics as the emergence of autobiographical memory, the functions of narrative for oneself and for communication with others, the development of pretend play and other realms of imaginative functioning, and the complementary processes of general developmental progression and individual style. For conference work, students may focus on any aspect of early development that intrigues them, drawing on their observations at the ECC as well as relevant readings in developmental psychology. Class readings in psychology will be supplemented by some autobiographical and fictional works and some documentary and theatrical films depicting phenomena of childhood.

## **First-Year Studies: Freud, Rogers, and Skinner**

**Marvin Frankel**  
FYS

Imagine that a Martian stands on a street corner of Bronxville and observes the cars gliding by but notes that often the cars come to a halt for a brief period of time. "Why this inconsistency?" she wonders. The Martian consults the work of Freud and comes to the conclusion that the rivers are ambivalent about reaching their destination. Consequently, they proceed only to stop and then proceed again. "Human nature must be profoundly ambivalent," the Martian mutters. On another street corner in another town, another Martian makes the same observation and consults the work of Carl Rogers and comes to the conclusion that the engines of cars are poorly constructed. "Mechanics need a better education," mutters the Martian. And finally, on yet another street corner in yet another town, another Martian makes the same observation and faces the same quandary, but this Martian consults the work of Skinner and concludes that there is something in the environment that signals the car to stop and go. "How does one understand the design of a culture?" mutters the Martian. Does this simple observation do justice to the complexity of the human condition? Unlike the Martians in our example, we shall consult the writing of all three authors—Freud, Rogers, and Skinner—to arrive at our own formulations regarding human action and experience. But does this simple illustration do even minimal justice to the complexity of the human condition? In this course we shall draw from the writings of Freud, Rogers, and Skinner to raise our own questions as to best describe human action.

## **Introduction to Social Representation Theory**

**Gina Philogene**  
*Intermediate—Spring*

Humans are social animals, living through interaction with each other. Individuals, therefore, do not think in

isolation. Instead they construct frameworks of shared references that define how to think about the world around them. Such shared references can be viewed as social representations. This seminar seeks to demonstrate how societal phenomena, while being inextricably social, require an analysis of behavior as well as other psychological processes. Towards that objective the seminar will focus on introducing social representation theory in order to learn how this original approach in social psychology has been applied empirically to a broad range of concrete situations. This combination provides us with insights into key aspects of modern life. The interdisciplinary orientation of the social representation paradigm allows us to shed new light on a variety of societal phenomena such as madness, religion, gender, war, intelligence, food, money, and race.

## **Language, Play, and Gender**

**Barbara Schecter**  
*Open—Fall*

This course will explore three interrelated spheres in the emerging sense of self in young children—the role of language in meaning-making and socialization, play as the creation of imaginary worlds, and the ways in which experiences and identities are filtered through lenses of gender. Each of these—language, play, and gender—becomes an arena in which children both take forms from the world around them and express their own internal meanings and desires. In each of these spheres we will consider this balance (or tension) between what is self-created and what is reflected back by the family and culture around them. Since these themes weave together in children's experience, we will also focus on their intersections by asking questions such as, How does language-learning make possible new forms of thinking and relating for young children? What are the sources and means of expression that children draw on in their play? What are the ways in which play narratives facilitate the construction of gender identity? We will engage these issues through firsthand interactions with young children in the context of their daily lives. Reading will be drawn from a combination of theoretical and empirical studies, and discussion will center on how these texts relate to students' own observations and interpretations of children's activity. Students will do fieldwork either at our Early Childhood Center or at other preschool programs. This will provide the basis for in-class projects as well as a framework for individual conference work.

## Magical, Scientific, and Religious Thinking in Children

**Jennifer Jipson**

*Intermediate—Fall*

Many researchers have said that children are basically little scientists. They have pointed out that children construct theories, test hypotheses, design experiments and revise their theories. Other researchers have expressed dissatisfaction with this metaphor and have offered evidence that children often reason about the world in alternative ways, such as by providing magical or religious explanations for events. In this seminar, we will investigate the development of a variety of modes of reasoning in young children. We will first consider children's scientific reasoning, exploring such questions as, What strategies do children use to generate and interpret evidence? And, how do children develop understandings about science-related topics (e.g., that living things differ from nonliving things, that the earth is round, and that objects continue to exist even when they are no longer visible)? Later in the semester, we will turn our attention to other forms of reasoning that children may use as they attempt to make sense of the world around them. After exploring theory and research about various forms of children's reasoning, we will question the usefulness of conceiving of young children as intuitive scientists, and ask whether magical, scientific, and religious thinking can co-exist in both children and adults.

## Memory Research Seminar

**Elizabeth Johnston**

*Intermediate—Spring*

Experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory.

## Models of Early Childhood Education in Theory and Practice

**Sara Wilford**

*Open—Spring*

Early childhood, often defined as birth through age eight, is a critical phase of human development. This course will put young children at the center as we

integrate knowledge of child development and firsthand observations with historical and philosophical approaches to early childhood education. Models we will read about and investigate include the Montessori method, John Dewey's contributions to Progressive theory and practice in early childhood, the Developmental-Interaction Approach, and the Reggio Emilia and Project Approaches. We will consider international as well as individual visions and discuss implications for early childhood education in a diverse society such as our own. Goals of the course will be to gain a deeper understanding of how young children thrive and learn in educational settings and to feel confident in our knowledge of the basic principles of developmentally appropriate practice. Fieldwork at the Early Childhood Center and one or more visits to other schools are requirements of the course.

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of

psychoanalysis”—drive, ego, object, and self-psychologies—and consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on individual students’ interests.

## **Perspectives on Child Development**

**Charlotte L. Doyle**

*Open—Spring*

A noted psychologist once said, “What you see depends on how you look.” Our subject is the worlds of childhood, and we will try out the lenses of different psychological theories to highlight different aspects of those worlds. Werner introduces us to the worlds of childhood. Freud, Erikson, Mahler, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We also will examine some studies developmental psychologists have carried out to confirm, test, and critique various theories—studies of mother-infant relationships, the development of cognition, and the emergence of intersubjectivity. Studies done in cultures other than our own will cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings: All students will do fieldwork at the Early Childhood Center. At times we will draw on student observations to support or critique theoretical concepts. Fieldwork also will provide the basis for conference work. Ideally, conference projects will combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the projects students have designed in the past are projects on children’s friendships, the meanings of block building, and how young children use language.

## **Social Development**

**Carl Barenboim**

*Intermediate—Fall*

Some of the most interesting and important pieces of knowledge a child will ever learn are not taught in school. So it is, also, with the child’s social world. By the time children reach school age, they have already spent years learning the “lessons of life” and affecting those around them. This course will explore the social world of the child from birth through adolescence. We will discuss the important theories concerning social development, including the psychoanalytic, social learning, ethological, and Piagetian approaches. A wide range of topics will be explored, including parent-infant attachment and subsequent parent-child relations, sex-role development, moral judgment and moral behavior, and children’s peer relations. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## **The Historical Evolution of Psychological Thought**

**Gina Philogene**

*Intermediate—Fall*

This course discusses the historical evolution of psychology as a distinct discipline, starting with Wundt in 1879 at Leipzig. Its short history notwithstanding, psychology has benefited from a long and rich past, tracing its roots for the most part in philosophy. As early as the fifth century B.C., Aristotle and other Greek scholars grappled with some of the same problems that concern psychologists today, namely, memory, learning, motivation, perception, dreams, and abnormal behavior. A science such as psychology does not develop in a vacuum. It is largely shaped by human personalities, institutions, and the overall societal context. Our critical analysis focuses on comprehending the cultural context from which ideas, concepts, and theories have emerged and evolved. This approach provides a unifying framework for a thorough re-examination of the different systems of psychology.

## **Theories of Development**

**Barbara Schecter**

*Intermediate—Fall*

“Children are examples of everyday objects we look at through the eyes of our own theories.” The field of developmental psychology has been shaped by several different and often conflicting visions of childhood experience. These visions have in turn influenced child-care practice and education. In this course we will study the classical theories—behaviorist, psychoanalytic, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in

theorizing development, which respond to recent challenges from feminist and postmodern criticism. Specific questions we will address include, Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences?

How can we forge a multicultural view of development such that development is understood in terms of how it is expressed within a given cultural context? For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to integrate theory and practice.

## Theories of the Creative Process

**Charlotte L. Doyle**

*Intermediate—Fall*

Can we get insight into the creative process by theoretical reflection? This course will undertake this task by looking at how various theorists conceptualize the process of doing creative work in the arts and the sciences. We will see that some theorists emphasize the importance of sustained work over a long period and the expert knowledge necessary for mature work; others explore and theorize about the need for psychic freedom and ask about the processes that take place when the creator “allows the creative process to happen.”

Theorists also raise questions about the sources and the motivation for doing creative work, the role of intention, the developmental roots of creative work, and whether it is possible to speak of a process that transcends the particularities of individual lives, the various media for creative work, and culture. Among the theorists we will consider are Freud, Jung, Arnheim, Gardner, Franklin, Wallace, Gruber, and Wertheimer. To concretize theoretical approaches, various thinkers consider particular artists and scientists and seek to elucidate the processes in the making of specific works. In that spirit we will consider writings about Galileo, Picasso, Kafka, Welty, some contemporary writers and visual artists, and group improvisation in music and theatre. In the past conference projects have dealt with the creative process in a particular person or genre or with some aspect of creative activity in young children. Fieldwork at the Early Childhood Center is a possibility.

## The Psychology of Health and Illness

**Linwood J. Lewis**

*Open—Year*

What does it mean to be healthy? Can a person have a chronic disease or condition yet be considered healthy? How can we understand health and illness across the life span? This yearlong class will examine childhood and

adolescent health in the fall; how are health and illness best understood in the contexts of childhood and adolescence? We will look at the biological, sociocultural, and psychological effects of chronic disease on children and adolescents, focusing on HIV, cancer, and diabetes. In the spring semester, we will examine systems of medicine, social, and cultural disparities and their effects on health during adulthood and old age.

## Twenty-First Century- Psychologies of Human Sexuality

**Linwood J. Lewis**

*Intermediate—Fall*

The study of human sexuality is inherently an interdisciplinary undertaking: anthropologists to zoologists all add something to our understanding of sexual behaviors and the meanings we attach to these behaviors across cultural and sociohistorical boundaries. What does psychology add to the study of the construction of sexual identity and desire? How do race and gender come together in the production of sexual behavior and meaning? In this class we will study sexualities in social contexts across the life span, from infancy and early childhood to old age. Within each period of life, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader societal aspects of sexuality including sexual health and sexual abuse.

## “The Talking Cure”: Twentieth-Century Variations on a Theme

**Marvin Frankel**

*Intermediate—Year*

Over the past century the concepts of “wisdom” and “ignorance” have been replaced by the concepts of “health” and “illness.” We consult psychiatrists and psychologists rather than philosophers in the hope of living “the good life.” We become “cured” rather than educated. The cure is accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. This relationship between doctor and patient is vastly different from the typical relationship of physician and patient. Moreover, despite a century of practice, there is little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper role of the doctor. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychologist. This course will examine the rules of conversation that govern various psychotherapeutic relationships.

## 2004-2005

### Art and Visual Perception

**Elizabeth Johnston**

*Intermediate—Spring*

"Seeing comes before words. The child looks and recognizes before it can speak." —John Berger  
Psychologists have long been interested in measuring and explaining the phenomena of visual perception. In this course we will study and reproduce some of the experimental investigations of seeing and the theoretical positions they support. Our journey will begin with the myriad of visual illusions that have intrigued psychologists and physiologists since the late nineteenth century. We will engage in a hands-on exploration of these visual illusions and create our own versions of eye-and-brain tricking images. We will also identify their use in works of visual art from a range of periods. The next stop on our psychological travels will be the apparent motion effects that captured the attention of Gestalt psychologists. We will explore the connections between the distinctive theoretical approach of the Gestaltists and the contemporaneous Bauhaus movement in art, design, and architecture. We will then move on to a consideration of the representation of visual space: in the company of contemporary psychologist Michael Morgan we will ask how the three-dimensional world is represented in "the space between our ears." In this section of the course, we will create three-dimensional stereoscopic and kinetic images and explore their artistic uses. The spatial exploration section will also give us the opportunity to study the artistic development and use of perspective in two-dimensional images. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about the brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of film and the visual arts who are curious about scientific explanations of the phenomena that they explore in their art.

### Child and Adolescent Development

**Carl Barenboim**

*Open—Year*

In this course we will study the psychological growth of the child from birth through adolescence. In the process we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). The ways in which these theories evolved from particular philosophical traditions will also be explored. Throughout the course we will take notice of the actual methods used to study children and the practical and

ethical issues raised by these methods. A number of aspects of child development will be considered, including the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations (including attachment and separation); peer relations (friendships, popularity, the "rejected child"); sex role development; the growth of moral understanding and behavior; and some of the "real-world" problems facing today's children and adolescents (e.g., day care, single-parent families). Direct experience with children will be required, including possible fieldwork at the Early Childhood Center. Written observational diaries will be used as a way of integrating these experiences with seminar topics and conference readings.

### Children's Literature: Developmental and Literary Perspectives

**Charlotte L. Doyle, Sara Wilford**

*Intermediate—Spring*

Children's books are an important bridge between adults and the world of children. In this course we will ask such questions as: What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside of it to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. For example, in past years, students have worked with children (and their books) in fieldwork and service learning settings, written original work for children (sometimes illustrating it as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities. *Sophomores and above. Background in psychology is required.*

## **Deception and Self- Deception: The Place of Fact in a World of Propaganda**

**Marvin Frankel**

*Intermediate—Year*

Half of the harm that is done in this world  
Is due to people who want to feel important.  
They don't mean to do harm—but the harm  
Does not interest them.

Or they do see it, or they justify it  
Because they are absorbed in the endless struggle  
To think well of themselves.

—T. S. Eliot, *The Cocktail Party*

This course will deal with the role of deception and self-deception in propagandizing the importance of the individual, the group, the nation, and the species. Philosophical and psychological approaches to the study of deceptions will be examined.

*Sophomores and above.*

## **Early Childhood in a Social Context**

**Lorayne Carbon**

*Open—Spring*

Early Childhood in a Social Context challenges students to reflect upon "tried and true" notions about childhood and the ways we come to know children. What does it mean to care for children in this point in history? How does your understanding of children affect your work? What tools can we use to view children outside of the traditional focus? We will look closely at the role of teacher in the early childhood classroom. What messages are brought into the classroom, and who brings them forth? Literature, history, personal reflection, as well as fieldwork at the Early Childhood Center will form a basis for understanding issues that have implications for children, families, and classrooms.

## **Education and Cognition: Learning to Be Literate**

**Elizabeth Johnston**

*Open—Fall*

"The question that must be asked, and considered seriously, and reconsidered as knowledge and circumstances change, is whether the school experience really is good for our children—as good as we could make it. And this, of course, amounts to the same thing as asking whether it really is good for the society that will come into being when the present one has gone."—Margaret Donaldson (1978)

Our point of departure is Donaldson's classic *Children's Minds*, a book that explores theories of children's cognitive development and the process of becoming literate. Since its publication the educational and technological landscapes have changed significantly. Many recent writers liken the present period of rapid

change in communications technology to such significant intellectual paradigm shifts as the emergence of writing and the introduction of printing technology. Our focus will be a re-examination of the acquisition and development of literacy in light of the vast expansion of technological possibilities. Here literacy means acquiring skill in the use of any symbolic system to represent the world. The psychological processes involved in the development of expertise in reading, writing, drawing, visualizing, and computing will be considered individually. The questions that will concern us include: Why is learning to read sometimes so difficult and what is meant by "dyslexia"? How are spoken and written language related? What are the psychological principles at stake in the bitterly fought political battles about methods of reading instruction? Can a close reconsideration of the concept of literacy inform the recent debate about Ebonics? Can the ongoing revolution in information technologies transform educational practice? Will our concept of literacy be reinvented in this new technological environment and result in fundamental shifts in the goals of education? How do the theories and practices of progressive education intersect with current technological shifts? Conference work based on fieldwork with someone engaged in the process of becoming literate is highly recommended. A course Web site will be used to further class discussions and organize bibliographic materials. Conference work could include the creation of a Web site, but no prior experience with computers is assumed.

## **Evolution of Psychological Thought**

**Gina Philogene**

*Lecture, Open—Spring*

## **First-Year Studies: Children's Lives in Cultural Context**

**Barbara Schecter**

*FYS*

This course will explore the experiences of children and adolescents in the cultural contexts in which they live. How do particular cultural forms—such as language, families, schools—shape individual experience? How do children make sense of their worlds and of their relationships over time? Developmental psychologists have investigated these questions and theorized different and often conflicting views of childhood experience. We will study some of the classic theories of development—psychoanalytic, cognitive, cultural—and consider recent challenges to these views. Students will also work directly with children, either at the Sarah Lawrence Early Childhood Center or other school and community programs, to get firsthand experience. We will read autobiographical accounts, psychological and anthropological studies, focusing on how these texts

relate to students' own observations and interpretations of children's activities. Topics we will consider first semester include attachments and separation in first relationships, language and thinking, autobiographical memory and storytelling, gender, play and friendships. Second semester, we will focus on current social issues at the intersection of development and education, such as cultural identities, literacy, bilingualism, and school reform. Students will keep ongoing journals of their fieldwork experiences, which will be the basis for in-class projects as well as a possible framework for individual conference work.

## First-Year Studies: Children's Thinking in Everyday Contexts

**Jennifer Jipson**

**FYS**

Have you ever wondered what children understand about the world around them? Or how they come to their understandings? This course provides introductory insight into the field of developmental psychology, with an emphasis on children's cognitive development. In children's everyday lives they participate in a wide range of activities, ranging from formal school experiences to dinnertime conversations. The focus of this course will be on children's thinking in informal learning environments (e.g., during trips to museums and zoos, while watching television and playing video games). We will reflect on such questions as: What kinds of learning occur in or out of school contexts? How do family, peers, and culture influence not only what a child learns, but how that learning occurs? Students will become familiar with theories of development relevant to understanding activities in informal settings (e.g., Piaget, Vygotsky). We will also examine empirical research investigating what children learn about the world through engagement in everyday activities. We will ground our discussions in experiences derived from observations of children in everyday settings. Students will do fieldwork at the Early Childhood Center or other appropriate settings.

## First-Year Studies: Health, Illness, and Medicine in Multicultural Contexts

**Linwood J. Lewis**

**FYS**

This course will examine the biological, social, political, and psychological concerns faced by people as they experience illness and health. We will use a life span approach to address these issues from childhood and adolescents in the first semester to adulthood and old age in the second semester. We will also examine the ways in which cultural and social factors impact on individual and group experiences of health and illness. This class is appropriate for those interested in a variety

of health careers or in public health, as well as students who are interested in the effects of the health sciences on persons from diverse backgrounds.

## From Birth to Two: Development During Infancy

**Jennifer Jipson**

**Intermediate—Fall**

More than three centuries ago, philosopher John Locke claimed that infants were born a blank slate, waiting for experience to leave its mark. Two hundred years later, William James described infancy as a time of "blooming, buzzing, confusion." In the last few decades, however, the field of infancy research has grown and recent research suggests that infants actually know quite a bit about the world and have sophisticated mechanisms for learning new information. This course will provide an overview of both historical and contemporary views on development in infancy, with a focus on perceptual, cognitive, social, and emotional development. Major issues such as cultural variations in development, the relative contributions of heredity and environment, continuity and discontinuities in development, general versus specific mechanisms of development, and risk factors in development will be discussed. Critical to our investigations will be the question: As we gaze into a baby's crib, how can we tell what infants know?

*Previous work in psychology (or other relevant experience) is recommended.*

## Gender, Learning, and Communication

**Jennifer Jipson**

**Open—Spring**

Browsing the psychology section at local chain bookstores reveals such titles as *Men Are from Mars, Women Are from Venus*, *Women's Ways of Knowing*, and *Failing at Fairness: How America's Schools Cheat Girls*. Both the quantity and the variety of books focused on gender are remarkable and point to the ongoing significance of gender issues in American culture. In this class we will think critically about the relationships between gender, learning, and communication. We will examine such questions as: Do schools "shortchange" girls? What are the effects of single-sex education? Do men and women/girls and boys have different learning styles? Are there significant differences in the ways men and women communicate? We will approach these issues from an interdisciplinary perspective, drawing especially on work in psychology, sociology, linguistics, history, anthropology, and education. In addition to empirical and theoretical sources, we will use film, literature, and autobiography to explore how culture, language, and institutions have

shaped gender roles and expectations. In doing so, we will consider the "essentialist" versus "social constructionist" debate that permeates gender studies.

## Investigating Minds

**Elizabeth Johnston**

*Lecture, Open—Fall*

In this course we will investigate how work in psychology, neuroscience, education, and linguistics can inform current debates of general interest concerning some aspect of the mind and the brain. We will explore the nature and purposes of such basic facets of mental life as memory, language, perception, and consciousness. Questions to be raised include the following: What can we learn about brain plasticity from biological disorders such as autism, aphasia, and agnosia? Are there such things as "false memories"? Why do most people not remember their first three years of life? How do people develop prodigious memories? Are babies much smarter than we previously thought? Do IQ tests measure anything like our everyday conception of intelligence? Is the computer program Deep Blue intelligent? Is there a critical period for language acquisition? How does second-language acquisition differ from learning a mother tongue? What can studies of language use by the deaf tell us about the relationships between thought and spoken and written language? Throughout the course we will examine the interactive, reciprocal relationships between common dualistic constructs such as mind and brain, nature and nurture, and intrinsic and extrinsic factors.

## Life and Work: Psychology via Autobiography, Biography, and Memoir

**Elizabeth Johnston**

*Open—Fall*

Psychology is a vast subject with levels of analysis that vary from neural to cultural. This course is designed as an introduction to the expansive subject matter of the discipline through consideration of the life and work of a few famous, and sometimes infamous, psychologists. Some of the themes of the course are the nature of autobiographical memory and the selective representations of self that result; the enduring intellectual questions that hold psychologists' attention; how the wider social and cultural context impacts on the reception of psychological work; and what makes psychological experiments compelling to a wider audience. The individual psychologists whose lives and works we will immerse ourselves in will include the romantic Russian Lev Vygotsky and his compatriot Alexander Luria, the true believers in behaviorism, B. F. Skinner and John Watson, the flexible cognitive revolutionaries Jerome Bruner and George Miller, the charming Gestalt social psychologist Kurt Lewin, the

complex investigator of mother love Harry Harlow, the progressive child psychologist Lois Barclay Murphy, and the shocking social psychologist Stanley Milgram. Conference work will focus on the life and work of an individual psychologist.

## Moral Development

**Carl Barenboim**

*Intermediate—Fall*

For thousands of years, philosophers have struggled with questions surrounding the issue of morality. Over the past hundred years psychologists have joined the fray. While many theories exist, a unifying theme centers upon the notion that childhood is the crucible in which morality is formed and forged. In this course we will explore the major theories dealing with three aspects of the development of morality: moral thought or reasoning (i.e., Piaget, Kohlberg), moral feelings (Freud, Gilligan), and moral actions or behavior (behaviorism, social-learning theory). In addition we will investigate the possible relations among these three aspects of moral development. Throughout the course we will connect moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents either in the form of detailed observations or direct interaction (interviews, etc.).

*Background in psychology strongly recommended.*

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to



focus conference projects on aspects of that experience. *For students who have taken Personality Development or its equivalent, with permission of the instructor.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of psychoanalysis"—drive, ego, object, and self-psychologies—and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required although conference projects may center on aspects of that experience or not, depending on individual students' interests.

*Open to sophomores and above with previous background in psychology, preferably including some developmental psychology and/or work with children.*

## Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality

**Linwood J. Lewis**

*Fall*

Leonore Tiefer writes that all human actions need a body, but only part of human sexuality has to do with actions. What is done by whom, with whom, where, when, why, and with what in sex has almost nothing to do with biology. The study of human sexuality is inherently an interdisciplinary undertaking: anthropologists to zoologists all add something to our understanding of sexual behaviors and the meanings we attach to these behaviors across cultural and sociohistorical boundaries. What does psychology add to the study of the construction of sexual identity and desire? How do race and gender come together in the production of sexual behavior and meaning? In this lecture we will study sexualities in social contexts across the life span, from infancy and early childhood to old

age. Within each period of life, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader societal aspects of sexuality including sexual health and sexual abuse.

## Social Development Research Seminar

**Carl Barenboim**

*Advanced, Intermediate—Spring*

Children develop within a wonderfully rich social context, both affecting and being affected by those around them. How can we actually conduct research on such a complex set of phenomena? As part of conference work for this course, each student will have the opportunity to create her or his own study of children's social development, to be conducted in various field placements (the Early Childhood Center is one possibility). The seminar portion of the course will be divided into two parts. In the first we will explore various topics concerning the social development of children and adolescents, with a special emphasis on the different methods that have been used; in the process we will address what constitutes a well thought-out, appropriate study. In the second section, readings will be inspired by students' evolving projects, and class discussion will involve sharing information about these "studies-in-progress" and gaining useful feedback and suggestions from class members.

*A previous course in psychology is required.*

## The Empathic Attitude

**Marvin Frankel**

*Intermediate—Year*

Person A: How can you get into my skin? How can you ever understand me?

Person B: Esuaceb I ma ton ouy?

Person A: What was that?

Person B: On. Gnidnatsrednu fo tahw m'I gniiyas.

Person A: You're not making sense!

Person B: You mean you don't understand me!

Since we are unable to be the clone of another person, how can we claim to have an understanding of her or him? Can our empathy pierce the skin of a person who views the world and his or her circumstance in ways that are alien to us? Can an animal empathize with us? What is the vital difference between sympathy and empathy? Empathy and agreement? At what age do humans display signs of empathy? What is the role of empathy within a psychotherapeutic setting? How vital is empathy in an educational and political setting? Can an adult be taught to empathize? This course will examine these and related issues.

*Sophomores and above.*

## Theories of Development

**Barbara Schecter**

*Intermediate—Fall*

"Children are examples of everyday objects we look at through the eyes of our own theories." The field of developmental psychology has been shaped by several different and often conflicting visions of childhood experience. These visions have in turn influenced child care practice and education. In this course we will study the classical theories—behaviorist, psychoanalytic, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development that respond to recent challenges from feminist, cultural, and poststructuralist criticism. Specific questions we will address include: Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences? How can we forge a multicultural view of development such that development is understood in terms of how it is expressed within a given cultural context? For conference work students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to integrate theory and practice.

*Open to juniors, seniors, and graduate students.*

## Theories of the Creative Process

**Charlotte L. Doyle**

*Intermediate—Fall*

The creative process is paradoxical. It involves freedom and spontaneity, but also disciplinary expertise and hard work. In this class we look at how various thinkers conceptualize the creative process, chiefly in the arts, but in other domains as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers we consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular we see how some thinkers emphasize hard work and expert knowledge as essential features while others emphasize the need for the psychic freedom to "let it happen" and speculate on what emerges when the creative person "lets go." Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular we consider works written by or about Picasso, Woolf, Welty, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre.

Some conference projects in the past have involved interviewing people engaged in creative work; others consisted of library studies centering on the life and work of a particular person. Some students chose to do field work at the Early Childhood Center as part of a consideration of some aspect of creative activity in young children.

*Sophomores and above. Background in college psychology or philosophy is required.*

## The Psychology of Race and Ethnicity

**Linwood J. Lewis**

*Intermediate—Spring*

Race as a scientific or biological concept holds little currency; yet as a political and psychological construct, race holds much power in American society. Yet race is only one of many possible "minority" classifications experienced by humans; others include gender, age, sexuality, or social class. I see this class as examining questions about how race was created and how psychological and other explanations may be useful in understanding a person's experience in our society. Race and ethnicity are the main foci in this class, but social class, gender, and sexual orientation are clearly essential in understanding the experiences of Americans. We will examine both "majority" and "minority" experiences in the United States, as well as some exploration of racially and ethnically organized experiences outside of the United States.

## 2005-2006

### "Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality

**Linwood J. Lewis**

*Intermediate—Fall*

When is sex not a natural act? Every time a human engages in sexual activity. In sex, what is done by whom, with whom, where, when, why, and with what has very little to do with biology. Human sexuality poses a significant challenge in theory. The study of its disparate elements (biological, social, and individual/psychological) is inherently an interdisciplinary undertaking; anthropologists to zoologists all add something to our understanding of sexual behaviors and meanings. In this class we will study sexualities in social contexts across the lifespan, from infancy to old age. Within each period, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader aspects of sexuality, including sexual health and sexual abuse. Conference projects can range from empirical research to a bibliographic research project.

*Intermediate. Background in social sciences is recommended.*

## **Child and Adolescent Health in a Multicultural Context**

**Linwood J. Lewis**

*Intermediate—Spring*

This course offers an overview of theoretical and research issues in the psychological study of health and illness in children and adolescents within a cultural context. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness, and highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers or in public health. Conference work can range from empirical research to bibliographic research in this area. Background in social sciences or education is recommended.

## **Children's Friendships**

**Carl Barenboim**

*Intermediate—Spring*

Making friends, losing friends, keeping friends. Through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During this century psychologists have assumed that adults serve as the major social influence on a child's developing sense of self and personality, that perhaps only toward adolescence would children's social relations with peers come to play an important role in their lives. We now know better. In recent years there has been a tremendous increase in the study of friendships and peer relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized; so, too, are the potential problems of its obverse: children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed "friendship in the making"; and examine what friendship means to children and adolescents in their own words. In addition, fieldwork at the Early Childhood Center or elsewhere will be encouraged so that students can have firsthand knowledge of children's social relations.

*Intermediate. Prior course in psychology required.*

## **Developmental Theories**

**Barbara Schecter**

*Intermediate—Fall*

"Children are examples of everyday objects we look at through the eyes of our own theories." The field of developmental psychology has been shaped by several

different and often conflicting visions of childhood experience. These visions have in turn influenced child-care practice and education. In this course we will study the classical theories—behaviorist, psychoanalytic, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development that respond to recent challenges from feminist and postmodern criticism. Specific questions we will address include, Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences? How can we forge a multicultural view of development such that development is understood in terms of how it is expressed within a given cultural context? For conference work students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to integrate theory and practice.

*Intermediate. Open to qualified seniors and graduate students only.*

## **Early Childhood Education**

**Lorayne Carbon, Sara Wilford**

*Spring*

Education begins at birth. What are the roots of early childhood education? What tools can we use to look at children outside of the traditional focus? What does it mean to be a young child in this time of diminished valuing of individual strengths and emphasis on standardized educational assessment? What are the messages children and adults bring with them into classrooms? This course will consider early childhood in a social and educational context as we reflect on "tried and true" notions and investigate fresh perspectives of children's growth and development. We will look closely at the role of adults in the child's life, with particular emphasis on the teacher in the early childhood classroom. Literature, history, personal reflection, and fieldwork at the Early Childhood Center will form a basis for understanding issues that have implications for young children at home and in school.

## **First-Year Studies: Child and Adolescent Development**

**Carl Barenboim**

*FYS*

In this course we will study the psychological growth of the child from birth through adolescence. In the process we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). The

ways in which these theories evolved from particular philosophical traditions will also be explored. Throughout the course we will take notice of the actual methods used to study children and the practical and ethical issues raised by these methods. A number of aspects of child development will be considered, including the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations (including attachment and separation); peer relations (friendships, popularity, the “rejected child”); sex role development; the growth of moral understanding and behavior; and some of the “real-world” problems facing today’s children and adolescents (e.g., day care, single-parent families). Direct experience with children will be required, including possible fieldwork at the Early Childhood Center. Written observational diaries will be used as a way of integrating these experiences with seminar topics and conference readings.

## First-Year Studies: The Realities of Groups

**Gina Philogene**  
*Open—Year*

One of the most important aspects of our lives is the web of group affiliations we engage in. Groups are an inescapable aspect of our existence. From the very beginning of one’s life, the idea of group pervades most dimensions of our existence, from family structures to nation-states. Not only is the individual defined on the basis of his or her group memberships, but he or she also learns most facets of socialization within the confinements of groups (for example, school, committees, gangs, and work). The groups orient, guide, and shape individual perceptions, interpretations, and actions in the social world. This first-year seminar explores the defining characteristics of groups and the extent to which we are indeed shaped by our groups. We are concerned primarily with people’s thoughts and behavior as group members, both from within one’s own group as well as vis-à-vis other groups. To address this material, we will focus on three questions in particular. How and why do individuals come to form specific groups? What are the dynamics operating within the group, transforming it into a cohesive unit that is more than the sum of its parts? Which processes rule the interactions between groups, in particular the “us” versus “them” dimension?

## Gene Dreams: The Social Consequences of Genetic Determinism

**David Moore**  
*Open—Spring*

A central assumption emerging from the biotechnology revolution is that genes effectively determine the nature

of our characteristics, from our hair colors to our IQs. In fact, the assumption that genes determine traits is ill-founded, but this widespread belief nevertheless has profound implications for society. In class we will consider the nature of determinism and the nature of the gene before examining how these ideas jointly contributed to the rise of the Eugenics movements in Europe and the United States in the twentieth century. We will take a close and critical look at the history and logic of twin studies, from their origins in the Eugenics movements to their use by modern behavior geneticists. After reading representative works of some contemporary sociobiologists and evolutionary psychologists, we will explore in detail how genetic determinism bears on social justice, influencing how we think about health care, education, jurisprudence, reproductive technologies, and other matters.

## History of Childhood

**Ann Phillips**  
*Open—Spring*

How is childhood different in different times and cultures? How have different societies conceptualized childhood? Is childhood disappearing? Is childhood a social construct? We will look at how concepts of childhood impact on the experience of childhood and explore the idea that there were better or worse times to be a child. The realities and conceptualizations of childhood will be explored focusing on antiquity, the Middle Ages, the nineteenth century, and today. We will examine historical points of view and contemporary perspectives on children’s lives today in different cultures. Conference projects can be based on historical research, students’ own experiences in subcultures of the United States today, or fieldwork with children.

## Human Resilience

**Ferdinand Jones**  
*Intermediate—Fall*

The texts of our study will be the biographies of individuals who have undergone and transcended the extreme adversities of urban and rural poverty, the Nazi Holocaust, North American slavery, political hostage captivity, physical trauma, chronic mental illness, South African apartheid, domestic violence, sexual assault, and prisoner-of-war confinement. We will examine these life histories to seek answers to the question of what enables some individuals to escape the worst psychological consequences these kinds of conditions can inflict while others are severely damaged by the same circumstances. Psychologists became interested in resilient survivors long after they had constructed theories that established the optimal prenatal, constitutional, child-rearing, and environmental requirements of healthy individual development. The exceptional survivors of suboptimal and traumatic circumstances were overlooked because they were a statistical minority. In more recent years,

however, these survivors have become the source of valuable insights into human adaptability. Controversy prevails among scholars and researchers about how to conceptualize the phenomenon of resilience, so it is variously equated with or distinguished from such constructs as hardiness, invulnerability, and the protection that comes from certain personality traits and personal experiences. Our examination of the accounts of actual lives and their contexts will illuminate the theoretical debates and empirical literature on this subject.

*Intermediate. The course is intended for students who have had an introduction to psychological theory and methods.*

## Individual Thinking Styles in Development

**Ann Phillips**  
*Open—Fall*

Cognitive development takes many pathways. In this course we will study children's development in the areas of social understanding, memory, attention, and learning, to explore how these processes are affected by individual cognitive styles. Questions we will consider include, What is the extent to which labels such as ADHD, dyslexia, and Asperger Syndrome represent variations on more typical developmental differences? How well do IQ measures capture different strengths and weakness of individuals? Readings will be drawn from both research studies and first-person accounts. Students may do fieldwork at the Early Childhood Center or other appropriate settings.

## Introduction to the Theory of Social Representations

**Gina Philogene**  
*Advanced—Spring*

Humans are social animals, living through interaction with each other. Individuals, therefore, do not think in isolation. Instead, they construct frameworks of shared references that define how to think about the world around them. Such shared references can be viewed as social representations. This seminar seeks to demonstrate how societal phenomena, while being inextricably social, require an analysis of behavior as well as other psychological processes. Toward that objective the seminar will focus on introducing social representation theory in order to learn how this original approach in social psychology has been applied empirically to a broad range of concrete situations. This combination provides us with insights into key aspects of modern life. The interdisciplinary orientation of the social representation paradigm allows us to shed new light on a variety of societal phenomena such as madness, religion, gender, war, intelligence, food, money, and race.

*Advanced.*

## Investigating Minds

**Elizabeth Johnston**  
*Lecture, Open—Spring*

The subject matter of this course sits at the intersection of psychology and neuroscience in the relatively new subdiscipline of cognitive neuroscience. We will explore the nature and purposes of such basic facets of mental life as memory, language, perception, and consciousness. Our focus will be on how recent work in cognitive neuroscience can inform current debates of general interest. The lectures will provide a wider historical context for newsworthy research studies of brain function. Questions to be raised include the following: How have the massive technological advances in brain-imaging contributed to our understanding of the human mind? What subjects does the newly formed field of "neuroethics" investigate? What are the implications of the recent radical reconceptualization of adult brain plasticity? Are there such things as "false memories"? Why do most people not remember their first three years of life? How do people develop prodigious memories? Will effective memory enhancement drugs soon become a reality? Are babies much smarter than we previously thought? Is the computer program Deep Blue intelligent? Is there a critical period for language acquisition? How does second-language acquisition differ from learning a mother tongue? What can studies of signed languages tell us about the nature of human languages and the relationships between thought and language? Are signed and spoken languages represented differently in the brain? What do recent studies of priming and subliminal perception tell us about the relationships between implicit and explicit aspects of mental processing? Throughout the course we will examine the interactive, reciprocal relationships between common dualistic constructs, such as mind and brain, nature and nurture, and intrinsic and extrinsic factors.

## Language and Culture in Development

**Barbara Schecter**  
*Intermediate—Spring*

"The skin we speak"—language both expresses our thoughts and desires, and is at the same time the medium through which they are given form. Children come to participate in their culture's practices through their socialization into language communities. This course will examine the nexus of language and

culture in the lives of children and adolescents. Topics to be explored include early conversation and interpersonal narratives in cultural contexts, transitions from home language to school, language and gender, bilingualism, language biases in school, literacy and

cultural identities. Students will learn how to make ethnographic records of language use and will be encouraged to gather speech and interview data as ongoing components of their work. We will read primarily from naturalistic observation and qualitative research, as well as examples of educational practices. Students are encouraged to do fieldwork in a school or community setting with children, including our Early Childhood Center.

*Intermediate. Previous course in psychology or anthropology.*

## Memory Research Seminar

**Elizabeth Johnston**

*Intermediate—Spring*

Experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory.

*Intermediate. Some previous course work in psychology is required.*

## Monkey Business: Continuing Controversies in Human Evolution

**David Moore**

*Open—Fall*

"There is grandeur in this view of life, . . . having been originally breathed by the Creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being evolved."

—Charles Darwin (1859)

Why has such a potentially inspirational statement turned out to be so controversial that battles over it continue to be waged in our nation's courtrooms even now, into the twenty-first century? Ever since Darwin first posited a plausible mechanism for evolution, scientists and nonscientists alike have used or denounced his ideas to support their own concepts about the nature of human nature. Were people created by some "intelligent designer" to be immutably distinct from all other animals? Or are people just another kind

of animal—with distinctive qualities to be sure, but no more "special" than the giraffe or the eagle? Are we doomed to behave as we do for reasons related to the procreative success of our ancestors? In class we will examine the history, concepts, and philosophy behind Darwin's ideas, exploring in the process the fields of sociobiology, evolutionary psychology, primatology, and artificial life, among others. We will also consider the relationship between individual development and evolution as we attempt to build an understanding of Darwin's mechanism that is free of the confused notions that have become attached to it over the years. Our reading will include works by Darwin and his contemporaries, popular science writing by the likes of Richard Dawkins, and theoretical and empirical books and chapters written by scientists currently working in this domain.

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

*Intermediate. For students who have taken Personality Development or its equivalent, with permission of the instructor.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This

course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—and consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Valiant. Throughout the semester we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required although conference projects may center on aspects of that experience or not, depending on individual students’ interests.

*Intermediate. Open to sophomores and above with previous background in psychology, preferably including some developmental psychology and/or work with children.*

## **Perspectives on Child Development**

**Charlotte L. Doyle**

**Open—Fall**

A noted psychologist once said, “What you see depends on how you look.” Our subject is the worlds of childhood, and we will try out the lenses of different psychological theories to highlight different aspects of those worlds. Werner introduces us to the worlds of childhood. Freud, Erikson, Mahler, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We also will examine some studies developmental psychologists have carried out to confirm, test, and critique various theories—studies of mother-infant relationships, the development of cognition, and the emergence of intersubjectivity. Studies done in cultures other than our own will cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings: all students will do fieldwork at the Early Childhood Center. At times we will draw on student observations to support or critique theoretical concepts. Fieldwork also will provide the basis for conference work. Ideally, conference projects will combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the projects students

have designed in the past are projects on children’s friendships, the meanings of block-building, and how young children use language.

## **Psychology and the Law**

**Sarah Carney**

**Open—Year**

This course will offer an introduction to the range of topics that are of concern both to psychologists and to members of the legal profession. We will investigate how psychologists may enter the legal arena as social scientists, consultants, and expert witnesses, as well as how the theory, data, and methods of the social sciences can enhance and contribute to our understanding of the judicial system. We will focus on what social psychology can offer the legal system in terms of its research and expertise with an examination of the state of the social science research on topics such as juries and decision making, eyewitness testimony, mental illness, the nature of voluntary confession, competency/insanity, child testimony, repressed memory, and sentencing guidelines. In addition, this course will look at the new and exciting ways legal scholars and psychologists/ social scientists are now collaborating on research that looks at topics such as the role of education in prison, cultural definitions of responsibility, media accounts and social representations of crime and criminals, death penalty mitigation, and gender/race discrimination within the criminal justice system. This course will introduce students to this field, especially to the growing body of applied and theoretical work and resources available for study and review. Students will be encouraged to explore the connections between issues of social science and the law, translating legal issues into social scientific research questions that can then be examined more closely in the literature.

## **Social Development Research Seminar**

**Carl Barenboim**

**Intermediate—Fall**

Children develop within a wonderfully rich social context, both affecting and being affected by those around them. How can we actually conduct research on such a complex set of phenomena? As part of conference work for this course, each student will have the opportunity to create her or his own study of children’s social development, to be conducted in various field placements (the Early Childhood Center is one possibility). The seminar portion of the course will be divided into two parts. In the first we will explore various topics concerning the social development of children and adolescents, with a special emphasis on the different methods that have been used; in the process we will address what constitutes a well thought-out, appropriate study. In the second section readings will be

inspired by students' evolving projects, and class discussion will involve sharing information about these "studies-in-progress" and gaining useful feedback and suggestions from class members.

*Intermediate. A previous course in psychology is required.*

## Social Thinking

**Gina Philogene**

*Open—Fall*

This seminar examines the major theories, methodologies, and content areas of social cognition, with a primary focus on how individuals create their social reality and use this construction to provide a normative context for their engagement with each other. We will analyze the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social cognizer will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others' behavior. Finally, the issue of attitude as the first epistemological inquiry of social psychology will be analyzed in an attempt to understand how it has given impetus to the cognitive revolution. We shall explore these issues from a historical and theoretical perspective while focusing on the classic studies in social psychology and applying the knowledge thus gained to contemporary issues of general interest.

## Symbolic Processes: The Representation of Experience and Imagination in Early Childhood

**Jan Drucker**

*Open—Fall*

During the first several years of life, human beings go from experiencing the world through their senses to mentally representing their experience, to finding ways to represent both their experiences and their ideas in tangible form. This course will look at some of the ways psychologists conceptualize how experience is represented first internally and then in language, play, artistic media, and other imaginative activities. We will read developmental theorists, including Freud, Erikson, Piaget, and Vygotsky, and various accounts of young children's developing capacity for pretend play and other forms of symbolization, including the invention of imaginary companions and other creative activities. We will trace the relation of these earlier emerging forms of symbolization to the evolution of formal literacy. Students may choose to carry out fieldwork at the Early Childhood Center or other comparable setting, and focus their conference work on some aspect of the

symbolic processes they are able to observe in preschool. Other conference projects, not involving fieldwork, will be equally welcomed.

## Telling One's Story: Narratives of Development and Life Experience

**Jan Drucker**

*Intermediate—Spring*

There are many ways in which people narrate their life experience, from storytelling in everyday contexts to brief memoirs, autobiography, fiction, psychotherapy, and research interview responses. This seminar will examine examples from all of these forms of telling one's story, beginning with an overview of the role of memory and construction/reconstruction in formulating experience. In reading and discussing some of the methods psychologists use to study the process of development and the ways people experience their lives, we will consider the effect of context and purpose on the way an experience is narrated. We will draw on observational methodologies, ethnography, narrative research, and clinical case studies, as well as the various forms of narrating one's experience for oneself and its role in the development of sense of self. Class reading will include many kinds of accounts, and some films, documentary and fictional, will be shown. Conference work may build on any of the methods studied, including observational or autobiographical approaches, and may include fieldwork/community service in an appropriate setting if desired.

*Open to any interested student, with permission of the instructor.*

## The Development of Children's Thinking in Context

**Ann Phillips**

*Open—Year*

This course will explore how children's thought develops from the time of infancy through childhood, adolescence, and adulthood as understanding unfolds and continues to be reorganized. Throughout we will ask the following question: How does the child go from having no experience of the world to understanding such complex concepts as self and other, numbers, and gender and other cultural roles? We will also examine the development of cognitive systems of memory and attention, and ask what role the cultural environment plays in determining the nature of this development. To what extent do innate individual differences interact with the particular environment a child grows up in to determine the way in which the child thinks? Are there different styles of thinking, and how do these styles interact with cultural expectations? We will look at these questions through the perspective of contrasting theories of cognitive development, including theories of



Locke, Rousseau, Descartes, Vygotsky, and Piaget, as well as information processing and sociocultural approaches to cognitive development. Students will do fieldwork and keep ongoing journals of their fieldwork experiences, which will be the basis for in-class projects as well as a possible framework for individual conference work. We will ground our discussions in experiences derived from observations of children at the Early Childhood Center or other appropriate settings.

## The Final Solution: Psychological Perspectives on Inhumanity

**Marvin Frankel**

*Intermediate—Fall*

"The past is full of life, eager to irritate us, provoke and insult us, tempt us to destroy or repaint it. The only reason people want to be masters of the future is to change the past. They are fighting for access to the laboratories where photographs are retouched and biographies and histories written."

—Milan Kundera

*The Book of Laughter and Forgetting*

What was the nature of the evolution of an outlook that required, in the name of moral goodness, the destruction of a culture and the violent murder of six million people? How did the victim view the relevance of living in a world in which one's extinction is viewed as a cleansing of humankind? What thoughts and values guided the few who overtly opposed the policy of genocide at great risk to their own lives? Under what kinds of social conditions does hatred yield pleasure? This course will not provide entirely satisfying answers.

*Open to sophomores, juniors, and seniors.*

## Theories of the Creative Process

**Charlotte L. Doyle**

*Intermediate—Spring*

The creative process is paradoxical. It involves freedom and spontaneity, but also disciplinary expertise and hard work. In this class we look at how various thinkers conceptualize the creative process, chiefly in the arts, but in other domains as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers we consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize hard work and expert knowledge as essential features while others emphasize the need for the psychic freedom to "let it happen" and speculate on what emerges when the creative person "lets go." Still others

identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular we consider works written by or about Picasso, Woolf, Welty, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some conference projects in the past have involved interviewing people engaged in creative work; others consisted of library studies centering on the life and work of a particular person. Some students chose to do fieldwork at the Early Childhood Center as part of a consideration of some aspect of creative activity in young children.

*For sophomores and above. Background in college psychology or philosophy is required.*

## The Psychology of Race and Ethnicity

**Linwood J. Lewis**

*Open—Year*

Race as a "scientific" biological concept holds little currency; yet as a political and psychological construct, race holds much power in American society. This class explores the construction of race, ethnicity, and social class within psychology; how these constructs implicitly and explicitly inform psychological inquiry; and the effects of these constructs on the psychology of the individual. In the fall semester, we will examine the social construction of race and development of racial/ethnic identity in childhood and adolescence, as well as gendered and sexual aspects of race/ethnicity. In the spring, we will move toward a broader understanding of psychological aspects of prejudice, ethnic conflict, and immigration. Conference projects can range from empirical research to a bibliographic research project.

## "The Talking Cure": Twentieth-Century Variations on a Theme

**Marvin Frankel**

*Lecture, Open—Fall*

"He didn't answer. He rather said: 'It is possible to think this: without a reference point there is meaninglessness. But I wish you'd understand that without a reference point you're in the real.'"

—Sharon Cameron

*Beautiful Work: A Meditation on Pain*

Over the past century the concepts of "wisdom" and "ignorance" have been replaced by the concepts of "health" and "illness." We consult psychiatrists and psychologists rather than philosophers in the hope of living "the good life." We become "cured" rather than

educated. The cure is accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. This relationship between doctor and patient is vastly different from the typical relationship of physician and patient. Moreover, despite a century of practice, there is little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper role of the doctor. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychologist. This course will examine the rules of conversation that govern various psychotherapeutic relationships.

## 2006-2007

### Art and Visual Perception

**Elizabeth Johnston**

*Intermediate—Fall*

“Seeing comes before words. The child looks and recognizes before it can speak.”

—John Berger

Psychologists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study and reproduce some of the experimental investigations of seeing and the theoretical positions they support. Our journey will begin with the myriad of visual illusions that have intrigued psychologists and physiologists since the late nineteenth century. We will engage in hands-on exploration of these visual illusions and create our own versions of eye-and-brain tricking images. We will also identify their use in works of visual art from a range of periods. The next stop on our psychological travels will be the apparent motion effects that captured the attention of Gestalt psychologists. We will explore the connections between the distinctive theoretical approach of the Gestaltists and the contemporaneous Bauhaus movement in art, design, and architecture. We will then move on to a consideration of the representation of visual space: in the company of contemporary psychologist Michael Morgan we will ask how the three-dimensional world is represented in “the space between our ears.” In this section of the course, we will create three-dimensional stereoscopic and kinetic images and explore their artistic uses. The spatial exploration section will also give us the opportunity to study the artistic development and use of perspective in two-dimensional images. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about the brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of film

and the visual arts who are curious about scientific explanations of the phenomena that they explore in their art.

*Intermediate.*

### Child Development: The Perspectives of Experience, Observation, and Theory

**Jan Drucker**

*Open—Fall*

This course introduces students to the study of how children develop by considering the perspectives on the process afforded by experience of one's own life, observation of children in natural settings, and reading in developmental psychology theory. All students will carry out field work at the Early Childhood Center and learn to observe the language and thought, play, social interaction, and evolving personalities of the preschool children with whom they work, taking into account the immediate context of their observations and the broader cultural contexts in which development is occurring. Readings for the seminar will be drawn from primary and secondary theoretical and research sources. Each student will carry out a conference project that may be related to the fieldwork or separate from it. All students must have at least one, and preferably two, full mornings or afternoons a week free for fieldwork.

*Open to any interested student.*

### Cultural Developmental Psychology

**Barbara Schecter**

*Intermediate—Spring*

Cultural psychology is the study of the ways that individual and culture, subject and object, person and world make up each other. By first positing the idea of the cultural origins of children's thinking, Lev Vygotsky came to serve as the theoretical foundation for the emerging field of cultural developmental psychology. We will begin by studying Vygotsky's own writing on tool use and symbolization, the role of language in thinking, the developmental origins of play, drawing and writing in children. We will consider why the ideas of this early twentieth-century Russian psychologist should be of such contemporary relevance. Vygotsky's views—on the relation between learning and culture, on “mediation,” on learning potential—offer ways of thinking about our current concerns with multicultural education and literacy. They offer a conceptual and pedagogical alternative to current educational policies based on standardized testing of children's learning. We will address these topics through reading observational studies, teacher research, psychological studies of learning, and thinking across diverse cultural

backgrounds. Students are encouraged to do fieldwork at the Early Childhood Center or other settings with children.

*Intermediate. Previous course in psychology or another social science.*

## Emerging Adulthood Research Seminar

**Linwood J. Lewis**

**Advanced, Intermediate—Fall**

"We have time, energy, questions, and few responsibilities. We want to push the envelope, resist compromise, lead revolutions, and turn the world upside down. Because we do not yet know quite how to be, we have not settled and will not let the dust settle around us."

—Karlin and Borofsky

Many traditional psychological theories of development posit a brief transition from adolescence to adulthood. However, many people moving into their twenties experience anything but a brief transition to "feeling like an adult," pondering questions such as "How many SLC alums can live in a Brooklyn subplot?" or "What will I do when I finish the Peace Corps next year?" In this course, we will explore the psychological literature concerning emerging adulthood, the period from the late teens through the twenties (Arnett, 2000), examining the different techniques used to study development during this time. We will then use our expanding knowledge to design and implement research projects focused on this period in the lifespan. Readings and class discussion in the latter half of the class will involve sharing information about studies in progress and receiving feedback and suggestions from class members.

*Intermediate/advanced. A previous course in psychology is required.*

## Exploring the Social Dimensions of Human Life

**Gina Philogene**

**Open—Year**

How reasonable are the ideas we form of ourselves, our friends, and strangers? How tight are the links between what we think and what we do? How much do people influence one another? What shapes the way we relate to one another? Any reasonable answer to these questions must acknowledge that the lives of humans evolve around a web of interconnected relationships and interactions. This one-year seminar explores the social dimensions underlying the cognitive existence of individuals by examining the major theories, methodologies, and content areas of social psychology.

We will analyze human relations at various levels, with a primary focus on the tension between individual and society. Comparing different theoretical (cognitive, cultural, and evolutionary) perspectives, the seminar will investigate the ways with which we perceive the social world and make judgments about it, the relationships between our attitudes and our behavior, group processes, social identification, and social influence.

*Open to any interested student.*

## First Year Studies: Approaches to Child Development

**Charlotte L. Doyle**

**FYS**

What are the worlds of children like? How can we come closer to understanding those worlds? In this class, we will use different modalities to cast light on them. One set of lenses is provided by psychological theory. Various psychologists (Piaget, Vygotsky, Freud, Erikson, Bowlby, Skinner, Bandura, Chess) have raised particular questions and suggested conceptual answers. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will examine systematic studies carried out by developmental psychologists in areas such as the development of thinking, social understanding, language, gender and race awareness, friendship, and morality. We will take up the development of the brain and nervous system and consider the implications for important psychological questions.

An important counterpoint to reading about children is direct observation. All students will do field work at the Early Childhood Center and make notes on what they observe. The conference project will combine the interests of the student, some library reading, and some aspect of the field work observation. In the past, students have explored for their conference projects a particular domain such as pretend play or how children resolve interpersonal conflicts, carried out contrastive case studies of two children, or written (and in some cases illustrated) children's book texts. The worlds of childhood seem magical. This course is for students who are not afraid that the magic will disappear if we take a close, intellectually rigorous look.

## First-Year Studies: Life and Work: Psychology via Autobiography, Biography, and Memoir

**Elizabeth Johnston**

**FYS**

Psychology is a vast subject with levels of analysis that vary from neural to cultural. This course is designed as

an introduction to the expansive subject matter of the discipline through consideration of the life and work of a few famous, and sometimes infamous, psychologists. Some of the themes of the course are the nature of autobiographical memory and the selective representations of self that result; the enduring intellectual questions that hold psychologists' attention; how the wider social and cultural context impacts on the reception of psychological work; and what makes psychological experiments compelling to a wider audience. The individual psychologists whose lives and works we will immerse ourselves in will include the tortured pragmatist William James, the romantic Russian Lev Vygotsky and his compatriot Alexander Luria, the true believers in behaviorism, B. F. Skinner and John Watson, the cognitive revolutionaries Jerome Bruner and George Miller, the charming Gestalt social psychologist Kurt Lewin, the complex investigator of mother love Harry Harlow, the progressive child psychologist Lois Barclay Murphy, and the shocking social psychologist Stanley Milgram. Conference work will focus on the life and work of an individual psychologist.

## Genetics, Race, and Culture

**Linwood J. Lewis**

*Fall*

Genetic information has become an integral part of public health practice through genetic testing for disease and susceptibility to disease, as well as through interventions such as newborn screening for sickle cell disease, cystic fibrosis, and phenylketonuria. The mapping and sequencing of the human genome and the growing recognition that many common chronic diseases result from multifactorial interactions between genetic and environmental factors can only increase the influence of genetics and genomics on public health. Yet the ethical, legal, and social aspects of the genetics revolution occur in a historical context in which the past uses of genetics paradigms have been harmful for racial and ethnic minority populations. This class will examine the sociohistorical construction of race and the place of racial and ethnic issues in genetics. We will then use our knowledge of the relationship between racial matters and genetics to analyze present practices in public health genetics. Students do not need extensive knowledge of genetics/genomics.

*Intermediate. Sophomores and above.*

## Health Psychology and Public Health

**Linwood J. Lewis**

*Intermediate—Spring*

How can psychology help to affect public health? How do we move from an individually oriented science to design and implement change in the realm of social

health? In this course, we will examine theoretical and research issues in the psychological study of health and illness. The course emphasizes theoretical perspectives in the psychology of health, illness prevention, stress, and coping with illness and highlights research, methods, and applied issues. The course provides an overview and synthesis of the fields of health psychology and behavioral medicine and demonstrates how theories and methods from these fields can be applied to understand and address a variety of topics in public health. This course will be especially helpful to persons planning to work in public health, health care, and advocacy.

*Intermediate. A previous course in psychology or another social science is required.*

## Human Resilience

**Ferdinand Jones**

*Intermediate—Spring*

The texts of our study will be the biographies of individuals who have undergone and transcended the extreme adversities of urban and rural poverty, the Nazi Holocaust, North American slavery, political hostage captivity, physical trauma, chronic mental illness, South African apartheid, domestic violence, sexual assault, and prisoner-of-war confinement. We will examine these life histories to seek answers to the question of what enables some individuals to escape the worst psychological consequences these kinds of conditions can inflict while others are severely damaged by the same circumstances. Psychologists became interested in resilient survivors long after they had constructed theories that established the optimal prenatal, constitutional, child-rearing, and environmental requirements of healthy individual development. The exceptional survivors of suboptimal and traumatic circumstances were overlooked because they were a statistical minority. In more recent years, however, these survivors have become the source of valuable insights into human adaptability. Controversy prevails among scholars and researchers about how to conceptualize the phenomenon of resilience, so it is variously equated with or distinguished from such constructs as hardiness, invulnerability, and the protection that comes from certain personality traits and personal experiences. Our examination of the accounts of actual lives and their contexts will illuminate the theoretical debates and empirical literature on this subject.

*Intermediate. The course is intended for students who have had an introduction to psychological theory and methods.*

Imagination and Learning in Early Childhood

Jan Drucker  
Open—Spring

Imaginative explorations and formal learning are often presumed to be separate, even antithetical, human activities. This course will seek to reveal this to be a false dichotomy, one that does an injustice to the nature of human mental life and also serves as the basis of poor educational practice. Students will carry out once or twice weekly fieldwork at the Early Childhood Center and have the ongoing opportunity to observe children at work and play. In the seminar, we will read a variety of developmental psychology and educational theory and observational studies and explore the way such phenomena as pretend play, narration of experience and stories, and investigation of the physical and social world provide the foundations for early and later learning and the progressive pedagogical philosophy that privileges experience as the basis of meaningful education. Students will develop conference projects related to their field work or to issues of interest to them relating development and education.

*Appropriate to students with previous background in developmental psychology but open to any interested student.*

Individualism Reconsidered

Marvin Frankel  
Open—Year

"I wish to be alone," said Jean to Howard.

"I'm jealous, Jean."

"Of whom?"

"Of those you wish to be alone with."

A Hasidic Story

"When Reb Zusye went to heaven, God didn't ask him why, in his life on earth, Zusye wasn't Moses, but why he wasn't even Zusye."

—Gerald Sorin

*Irving Howe: A Life of Passionate Dissent*

"Ronnie wanted to take just one more look at herself before going to her high school prom. She didn't like what she saw. She felt utterly false. The mirror reflected a cloned image. Her very being seemed plagiarized. She removed her nose ring and wondered why she had ever put it there in the first place. A wet towel removed shadows, powder and lipstick, then the dress, the black slip until finally she beheld herself utterly naked. Her

thighs were not harmoniously proportioned to the rest of her leg. From the knees down she looked pretty good but she knew some guy would have an unpleasant surprise if he ventured beyond her knees. Her calves were misleading. Her body was as false as the cover she had just removed. The only thing she could claim as truly her own was the recognition of her falseness and so she embraced it."

—R. C. Dougherty

*Previews of Coming Attractions*

The solitary individual is inhabited by others—to think is to converse. Our individual acts are acts of loyalty and/or disloyalty. A person is tenanted by all the groups that compose his individuality and "if the groups of an individual are in conflict: if they urge him to contradictory actions, duties, thoughts, convictions; if, for instance, the state demands what is disapproved by the church and the family, then the respective egos will be mutually antagonistic. The individual will be a house divided against himself, split by the inner conflicts. There will be no peace of mind, no unclouded conscience, no real happiness, no consistency in such an individual. He will be like a ball pushed in opposite directions by several forces."

—Pitirim A. Sorokin

*Society, Culture, and Personality*

After confessing to being nothing more than an instrument in the killing of millions of Jews at his trial, Eichmann proclaimed in his final days: "I am not the monster I am made out to be. I am the victim of a fallacy."

—Eichmann Interrogated

Jochen Von Lang and Claus Sibyll (editors)

This course is in part an examination of the meaning of such a presumed fallacy. Is the concept of the individual a fallacy? If so, then are the feelings of personal responsibility, guilt, and shame fallacies as well? Is there a germ of psychological truth to Howard's jealousy? Can psychological aloneness ever be achieved, or is aloneness nothing more than an implicit harmony with a select other or others? Is Reb Zusye's failure to realize Reb Zusye and Ronnie's quest for a true self better viewed as a search for an original self? Does the person maintain a sense of wholeness by sustaining social compartments that are sealed off from one another?

What role does conflict play in creating a compartmentalized self or alternatively a coherent self? Is the individualism that illuminates the distinction between the “me” and the “you” any different from the collectivism that distinguishes the “us” and the “them” from a psychological perspective?

## Moral Development

**Carl Barenboim**

*Intermediate—Fall*

For thousands of years, philosophers have struggled with the questions surrounding the issue of morality. Over the past hundred years, psychologists have joined the fray. While many theories exist, a unifying theme centers on the notion that childhood is the crucible in which morality is formed and forged. In this course, we will explore the major theories dealing with three aspects of the development of morality: moral thought, or reasoning (e.g., Piaget, Kohlberg); moral feelings (psychoanalytic approaches, including Freud); and moral actions, or behavior (behaviorism, social-learning theory). In addition, we will investigate the possible relations among these three aspects of moral development. Throughout the course, we will connect moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents, either in the form of detailed observations or direct interaction (interviews, etc.).

*Intermediate.*

## Neurocognitive Development and Change

**Rebecca J Robare**

*Open—Year*

This yearlong course is about changes in the brain over the course of cognitive development. In this course, we will explore the following topics through reading, film, and discussion: prenatal neural development; development and maturation of the visual and auditory systems; neural substrates of language and conceptual development; what contemporary knowledge of the brain reveals about Piagetian and Vygotskian theories of cognitive development; the relationship of neural development and formal schooling neural; and cognitive change in adolescence neural and cognitive change in aging, including normal aging and the dementias.

*Open to any interested student.*

## On Metaphor: Literary and Psychological Perspectives

**Bella Brodzki, Barbara Schecter**

Metaphors signify the creative use of language. The distinction between literal and metaphoric language is an assumed one, but how accurate is this distinction? Metaphors are surely poetic devices, but they also organize the way we perceive the world and constitute knowledge. Traditionally, philosophers have considered metaphor to be a corrupt or deviant form of expression, but more recently we have come to value it for its symbolic restructuring of thought. Metaphorical thinking reflects common aspects of human functioning, even as individual speakers construct metaphors according to their respective languages. A point of departure for this course is that metaphors, in fact, are fundamental to language—and that literal language may not actually exist. We will pose such questions as, Are metaphors intrinsic to all language use or specific to particular rhetorical contexts? Are certain types of metaphorizing universal—such as body metaphors or spatial metaphors? How are these forms of expression acquired by children? We will find that studying metaphorizing in children sheds light on the nature of these processes in adult speakers. Other topics include the political uses of metaphor, relations between gender and metaphor, and the asymmetry between production and comprehension of metaphors in children. Readings will be drawn from philosophy of language, psychological research, and works of literature.

*Open to sophomores, juniors, and seniors.*

## Parents and Peers in Children's Lives

**Carl Barenboim**

*Open—Fall*

In this course, we will study the psychological growth of the child from birth through adolescence, focusing especially on the social lives of children. We will begin by reading about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). And we will apply those theories to the “real world” of children's lives, examining the key issues of parent-child relations and children's friendships. Our study of parent-child relations will include the question of what makes a “good” parent (known as “parenting styles”), as well as the effects of divorce, single parenting, and stepparenting on the subsequent development of children. Our investigation of children's friendships will include the exploration of its key functions for children's psychological well-being, the difficulties for children without friends, and the power of the peer group to shape a child's sense of self. Conference work

can include direct experience with children, including fieldwork at the Early Childhood Center or other venues.

*Open to any interested student.*

## **Pathways of Development: Psychopathology and Other Challenges to the Developmental Process**

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

*Intermediate. For upperclass and graduate students with previous background in child development.*

## **Personality Development**

**Jan Drucker**

*Advanced—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of psychoanalysis"—drive, ego, object, and self-psychologies—and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to such fundamental themes as the complex

interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on individual student's interest.

*Advanced. For upperclass and graduate students with previous background in psychology, by permission of the instructor.*

## **Psychology of Language: Processing and Production**

**Rebecca J Robare**

*Intermediate—Fall*

This course will focus on how the adult brain understands and produces language. Topics to be covered include speech perception, sentence production, semantic networks, and disorders such as acquired dyslexia, aphasia, and semantic dementia. In this course, we will focus on two views of how language works: the more traditional psycholinguistic perspective and the newer connectionist perspective. We will consider the strengths and weaknesses of each theory and explore whether they truly compete with each other and whether these theories may be integrated into a more complete perspective on language.

*Intermediate. A previous course in psychology is required.*

## **Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality**

**Linwood J. Lewis**

*Lecture, Open—Spring*

Leonore Tiefer writes that all human actions need a body, but only part of human sexuality has to do with actions. What is done by whom, with whom, where, when, why, and with what in sex has almost nothing to do with biology. The study of human sexuality is inherently an interdisciplinary undertaking: anthropologists to zoologists all add something to our understanding of sexual behaviors and the meanings we attach to these behaviors across cultural and sociohistorical boundaries. What does psychology add to the study of the construction of sexual identity and desire? How do race and gender come together in the production of sexual behavior and meaning? In this lecture, we will study sexualities in social contexts across the life span, from infancy and early childhood to old age. Within each period of life, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader societal aspects of sexuality, including sexual health and sexual abuse.

Open to any interested student.

The Connectionist Revolution:  
Computers in Psychology

Rebecca J Robare

Open—Spring

In just twenty years, the use of parallel distributed processing, or connectionist, models has changed the way psychology views how cognition arises in the brain. Where older models use “black boxes” to represent processes theorists didn’t understand, psychologists can now develop theories based on explicit neural processing models and test these models against human data, giving us the best ideas to date about how the mind works. Connectionist models are now used to study emotions, language, attention, behavioral conditioning, sleep, and even social interaction. In this course, we will explore the neurobiological basis of these models, look at the classic models in the psychological literature, and build and test our own models that examine and explain the workings of the mind. No computer programming experience is necessary for this course.

Open to any interested student.

The Empathic Attitude

Marvin Frankel

Open—Year

“It is when we try to grapple with another man’s intimate need that we perceive how incomprehensible, wavering and misty are the beings that share with us the sight of the stars and the warmth of the sun.”

—Joseph Conrad

Lord Jim

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“I set the alarm last night. I swear I did,” declared the student.

“And this morning?” the professor asked.

“This morning? This morning, I paid it no mind. You see, the fella who set the alarm was not the same fella who paid it no mind. That’s the puzzler and the two fellas have no understanding of each other and if you can follow me just a bit more, the fella before you, talking to you now is neither the one nor the other.”

—R. C. Donovan

Previews of Coming Attractions

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After graphically describing her predicament to her cousin Molly, Sarah asked: “So do you understand?” “Yes, I do, I certainly do,” her cousin replied. “You do?” Sarah asked again. “Most emphatically I do.” “Then you agree with me?” “Oh no.” “You sympathize with me then?” “No, I don’t.” “Then you at least see it from my point of view.” “Hardly.”

“Then what do you understand?” “You are simply a fool!”

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Is the distance between us any more navigable than the distance that separates the various selves that compose us? What constitutes understanding a human being? Can we understand a person in part but not in whole? And whatever does that sentence mean? The course is biased in the sense that it is premised on the notion that understanding another or understanding ourselves is less a cognitive problem than a motivational one. The vanity and rewards of our singularity discourage our understanding of another lest we find ourselves homogenized and inchoate or so runs the fear that drives the individual who has little faith in his or her individuality. The empathic attitude is one that seeks an understanding of the other so that an articulation of mutuality and incompatibilities can be lucidly and comprehensively spelled out. A recurring theme in this course is the distinction between an empathic understanding and a sympathetic, prescriptive, or analytic understanding. In this course, we will discuss the following subjects: cultural diversity and moral values; non-Western cultures; women’s studies; African-American studies; sexual orientations; human relationships; therapeutic understanding and conflict. These subjects will be examined in novels, films, and psychological articles.

The Feeling Brain: The Biology and Psychology of Emotions

Elizabeth Johnston, Leah Olson

Intermediate—Spring

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals, and he argued for an evolutionary understanding of emotions as a biological phenomenon; William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of “affective neuroscience.” This integration of psychological and biological approaches has been fueled by an increasing awareness of the



function of emotions in mental life, and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of investigation of emotions in order to define our terms, and then proceed quickly to the new experimental work being developed in both humans and animal models. Some of the questions to be entertained are, What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision making?

*Intermediate.*

## The Historical Evolution of Psychology

**Gina Philogene**

*Lecture, Open—Year*

This lecture course aims at presenting the historical evolution of psychology as a distinct discipline, starting with Wundt in 1879 at Leipzig. Its short history notwithstanding, psychology has benefited from a long and rich past, tracing its roots for the most part in philosophy. As early as the fifth century B.C., Aristotle and other Greek scholars grappled with some of the same problems that concern psychologists today, namely, memory, learning, motivation, perception, dreams, and abnormal behavior. A science such as psychology does not develop in a vacuum. It is largely shaped by human personalities, institutions, and the overall societal context. Our critical analysis focuses on comprehending the cultural context from which ideas, concepts, and theories have emerged and evolved. This approach provides a unifying framework for a thorough re-examination of the different systems of psychology in the United States.

*Open to any interested student.*

## Theories of Development

**Barbara Schecter**

*Advanced—Fall*

“Children are examples of everyday objects we look at through the eyes of our own theories.” The field of developmental psychology has been shaped by several different and often conflicting visions of childhood experience. These visions have in turn influenced child care practice and education. In this course, we will study the classical theories—behaviorist, psychoanalytic, and cognitive developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development that respond to recent challenges from feminist and postmodern criticism. Specific questions we will address include the following:

Are patterns of development universal or culture-specific? Can childhood experiences be thought of as proceeding in a series of stages? How do we construct methods for studying children that will recognize and validate the significance of differing social and cultural experiences? How can we forge a multicultural view of development such that development is understood in terms of how it is expressed within a given cultural context? For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to integrate theory and practice

*Advanced. Open to qualified seniors and graduate students only.*

## 2007-2008

### Brain and Early Experience

**Courtney Stevens**

*Open—Fall*

Neuroplasticity—the ability of the brain to change as a result of experience—has emerged as a vital new area of neuroscience research with clear educational policy applications. This research has sparked increased concern—and propaganda—over the role of early experience in brain development. We will examine the research most often cited in media and policy discussions relevant to early childhood education, including studies of the effects of stress, deprivation, and environmental enrichment on brain development and function. Our focus will be on original research articles as we emphasize the critical evaluation and appropriate application of research studies

*Open to sophomores and above.*

### Child and Adolescent Development

**Carl Barenboim**

*Open—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). The ways in which these theories evolved from particular philosophical traditions will also be explored. Throughout the course, we will take notice of the actual methods used to study children and the practical and ethical issues raised by these methods. A number of aspects of child development will be considered, including the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations (including attachment and separation); peer relations (friendships, popularity, the

“rejected child”); sex role development; the growth of moral understanding and behavior; and some of the “real-world” problems facing today’s children and adolescents (e.g., day care, single-parent families). Direct experience with children will be required, including possible fieldwork at the Early Childhood Center. Written observational diaries will be used as a way of integrating these experiences with seminar topics and conference readings.

## Children’s Literature: Developmental and Literary Perspectives

**Charlotte L. Doyle, Sara Wilford**  
*Intermediate—Spring*

Children’s books are an important bridge between adults and the world of children. In this course, we will ask such questions as, What are the purposes of literature for children? What makes a children’s book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children’s books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside of it to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children’s literature, and most centrally, children’s books themselves—picture books, fairy tales, and novels for children. The emphasis will be on books for children up to the age of about 12. Among our children’s book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. For example, in past years, students have worked with children (and their books) in fieldwork and service learning settings, written original work for children (sometimes illustrating it as well), traced a theme in children’s books, explored children’s books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities.

## First-Year Studies: Experience and Imagination in Childhood

**Jan Drucker**  
*FYS*

This course will examine the ways young children experience themselves and their physical and social worlds and gradually come to represent those experiences internally and in the various domains of imaginative functioning. Students will carry out once or twice weekly fieldwork at the College’s Early Childhood Center, where they will have the opportunity to develop

their observational skills, follow young children’s growth over the year, and carry out studies of symbolic functioning in language, play, art, and emerging literacy. In the seminar meetings, we will read and discuss various developmental psychologists’ theoretical and empirical work on the emergence and development of sense of self, attachment to and communication with significant others, internal models of the world, and the construction of experience and knowledge in various modalities. We will consider such topics as the emergence of autobiographical memory, the functions of narrative for oneself and for communication with others, the development of pretend play and other realms of imaginative functioning, and the complementary processes of general developmental progression and individual style. For conference work, students may focus on any aspect of early development that intrigues them, drawing on their observations at the ECC as well as relevant readings in developmental psychology. Class readings in psychology will be supplemented by some autobiographical and fictional works and some documentary and theatrical films depicting the phenomena of childhood.

## Human Resilience

**Ferdinand Jones**  
*Intermediate—Spring*

The texts of our study will be the biographies of individuals who have undergone and transcended the extreme adversities of urban and rural poverty, the Nazi Holocaust, North American slavery, political hostage captivity, physical trauma, chronic mental illness, South African apartheid, domestic violence, sexual assault, and prisoner-of-war confinement. We will examine these life histories to seek answers to the question of what enables some individuals to escape the worst psychological consequences these kinds of conditions can inflict while others are severely damaged by the same circumstances. Psychologists became interested in resilient survivors long after they had constructed theories that established the optimal prenatal, constitutional, child-rearing, and environmental requirements of healthy individual development. The exceptional survivors of suboptimal and traumatic circumstances were overlooked because they were a statistical minority. In more recent years, however, these survivors have become the source of valuable insights into human adaptability. Controversy prevails among scholars and researchers about how to conceptualize the phenomenon of resilience, so it is variously equated with or distinguished from such constructs as hardiness, invulnerability, and the protection that comes from certain personality traits and personal experiences. Our examination of the accounts of actual lives and their contexts will illuminate the theoretical debates and empirical literature on this subject.

*The course is intended for students who have had an introduction to psychological theory and methods.*

## Individualism Reconsidered

**Marvin Frankel**

*Intermediate—Year*

"I wish to be alone," said Jean to Howard.

"I'm jealous, Jean."

"Of whom?"

"Of those you wish to be alone with."

A Hasidic Story

"When Reb Zusye went to heaven, God didn't ask him why, in his life on earth, Zusye wasn't Moses, but why he wasn't even Zusye."

—Gerald Sorin, *Irving Howe: A Life of Passionate Dissent*

"Ronnie wanted to take just one more look at herself before going to her high school prom. She didn't like what she saw. She felt utterly false. The mirror reflected a cloned image. Her very being seemed plagiarized. She removed her nose ring and wondered why she had ever put it there in the first place. A wet towel removed shadows, powder and lipstick, then the dress, the black slip until finally she beheld herself utterly naked. Her thighs were not harmoniously proportioned to the rest of her leg. From the knees down she looked pretty good but she knew some guy would have an unpleasant surprise if he ventured beyond her knees. Her calves were misleading. Her body was as false as the cover she had just removed. The only thing she could claim as truly her own was the recognition of her falseness and so she embraced it."

—R. C. Donovan, *Previews of Coming Attractions*

The solitary individual is inhabited by others—to think is to converse. Our individual acts are acts of loyalty and/or disloyalty. A person is tenanted by all the groups that compose his individuality and "if the groups of an individual are in conflict: if they urge him to contradictory actions, duties, thoughts, convictions; if, for instance, the state demands what is disapproved by the church and the family, then the respective egos will be mutually antagonistic. The individual will be a house divided against himself, split by the inner conflicts. There will be no peace of mind, no unclouded conscience, no real happiness, no consistency in such an individual. He will be like a ball pushed in opposite directions by several forces."

—Pitirim A. Sorokin, *Society, Culture, and Personality*

After confessing to being nothing more than an instrument in the killing of millions of Jews at his trial,

Eichmann proclaimed in his final days: "I am not the monster I am made out to be. I am the victim of a fallacy."

—*Eichmann Interrogated*, Jochen Von Lang and Claus Sibyll (editors)

This course is in part an examination of the meaning of such a presumed fallacy. Is the concept of the individual a fallacy? If so, then are the feelings of personal responsibility, guilt, and shame fallacies as well? Is there a germ of psychological truth to Howard's jealousy? Can psychological aloneness ever be achieved, or is aloneness nothing more than an implicit harmony with a select other or others? Is Reb Zusye's failure to realize Reb Zusye and Ronnie's quest for a true self better viewed as a search for an original self? Does the person maintain a sense of wholeness by sustaining social compartments that are sealed off from one another? What role does conflict play in creating a compartmentalized self or alternatively a coherent self? Is the individualism that illuminates the distinction between the "me" and the "you" any different from the collectivism that distinguishes the "us" and the "them" from a psychological perspective?

## Language, Mind, and Brain

**Courtney Stevens**

*Intermediate—Spring*

The ability to communicate with language is, according to some, the most remarkable skill that we as humans possess. In this semester course, we will use the perspective of cognitive neuroscience to examine how the brain represents and processes language. We will explore classical and contemporary debates about language, addressing questions such as, Is language separate from other cognitive abilities? What are the commonalities and differences between signed and spoken languages? Does the brain ever lose its capacity to learn language? Throughout the course, we will focus on the hierarchical levels of language processing (sound, meaning, and grammar) and how the brain represents different aspects of language. Our readings will focus on empirical research articles, including studies of both children and adults.

## Language Development

**Barbara Schecter**

*Intermediate—Fall*

Learning language is a fundamental aspect of human experience that is reproduced from generation to generation all over the world. Yet, how similar are the processes of language development among people of different places and backgrounds? This course will explore the nature of language and its relation to thinking, meaning making, and culture. We will begin with a look at the phenomena of first language acquisition—how naming, categorizing, conversation,

private speech, storytelling, metaphor constitute and express children's experiences in their worlds. We will then consider second language learning in such contexts as bilingualism, transitions from home to school, immigration. Readings will be drawn from psychological studies, ethnographic accounts, and memoirs. Where possible, students will be encouraged to gather language samples from children and/or adults, to illustrate processes we will be studying or as the basis for conference projects.

*Previous course in psychology or another social science.*

## **Life and Work: Psychology via Autobiography, Biography, and Memoir**

**Elizabeth Johnston**

*Open—Spring*

Psychology is a vast subject with levels of analysis that vary from neural to cultural. This course is designed as an introduction to the expansive subject matter of the discipline through consideration of the life and work of a few famous, and sometimes infamous, psychologists. Some of the themes of the course are the nature of autobiographical memory and the selective representations of self that result; the enduring intellectual questions that hold psychologists' attention; how the wider social and cultural context impacts on the reception of psychological work; the historical construction of gender and its effects on female psychologists; and what makes psychological experiments compelling to a wider audience. The individual psychologists whose lives and works we will immerse ourselves in will include the tortured pragmatist William James, the pioneering feminist researcher of sex differences Leta Stetter Hollingworth, the romantic Russian Lev Vygotsky, the true believer in behaviorism B. F. Skinner, the artistic Gestalt psychologist Rudolf Arnhem, the complex investigator of mother love Harry Harlow, the debunker of myths about homosexuality Evelyn Hooker, and the progressive child psychologist Lois Barclay Murphy. Conference work will focus on the life and work of an individual psychologist.

## **Memory Research Seminar**

**Elizabeth Johnston**

*Intermediate—Fall*

Experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through study of extraordinary memories,

autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory.

*Some previous course work in psychology is required.*

## **Narrative Neuropsychology**

**Elizabeth Johnston**

*Open—Fall*

"The self is an incredibly ingenious novelist."

—Richard Powers

Narrative neuropsychology explores notions of mind, memory, sensory perception, language, mind-body interactions, consciousness, and self through study of cases of the breakdown, hyperdevelopment, or recovery of mental function. In this course, we will draw upon a mixture of neuropsychological case studies, scientific research papers, novels, and memoirs to investigate conditions such as agnosia, amnesia, synesthesia, aphasia, autism, and other alterations in consciousness that arise from brain damage or variations in brain development. Narrative refers to the narrative accounts of neurologists, but also to the view of the human brain as primarily a storyteller. A third sense of the term narrative will be invoked in our reading of current fiction and memoirs that incorporate neuropsychological material. This course is designed for students interested in the intersections of science and art.

## **Pathways of Development: Psychopathology and Other Challenges to the Developmental Process**

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness, and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of

psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

*For upperclass and graduate students with previous background in child development.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of psychoanalysis"—drive, ego, object, and self-psychologies—and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on individual student's interest.

*Open to sophomores and above with previous background in psychology, preferably including some developmental psychology and/or work with children.*

## Perspectives on Child Development

**Charlotte L. Doyle**

*Open—Spring*

A noted psychologist once said, "What you see depends on how you look." Our subject is the worlds of childhood, and in this class we try out the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers and but also for their questions,

asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies developmental psychologists have carried out to confirm, test, and critique various theories - studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development.

Direct observation is an important complement to theoretical readings. In this class, all students will do field work at the Early Childhood Center. At times, we will draw on student observations to support or critique theoretical concepts as part of the seminar. The field work also will provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of field work observation. Among the many diverse projects students have designed in the past are topics such as children's friendships, the meanings of block building, and how young children use language.

This replaces the course, "Children's Literature: Developmental and Literary Perspectives" being taught by Ms. Doyle and Ms. Wilford, that was listed in the 2007-08 course catalogue.

## Play and Culture

**Barbara Schecter**

*Open—Spring*

"For many years the conviction has grown upon me that civilization arises and unfolds in and as play."

—Huizinga, *Homo Ludens*

Many adults look back fondly on their memories of childhood play and the rich imaginary worlds created. And yet, play in our current sociopolitical climate is threatened by the many demands of our over-regimented lives and standardized goals of education. In this course, we will look closely at the amazing complexity of those playworlds and at the many aspects of children's experience through play. Observing and reading about play offer the opportunity to understand children's thinking, communicating, problem solving, nascent storytelling, emotional and imaginative lives. We will also consider the variations in play within different family and cultural contexts, as well as play's relationship to scientific and aesthetic activities of adult life. Other topics will include therapeutic uses of play, importance of play for early literacy, the current plan unfolding in New York City to train "playworkers" to guide play in new adventure playgrounds. Students will be encouraged to choose a context in which to observe and/or participate in play, either at our Early Childhood Center or other settings with children or adults.

## Poverty and Public Policy: An Ecological and Psychobiological Approach

**Kim Ferguson**

*Intermediate—Spring*

One-fifth of all American children live in poverty. Why? And what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy, with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and non-poor children and their families in both rural and urban contexts, specifically rural upstate New York and urban New York City. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socioemotional development. We will also discuss individual and environmental protective factors that buffer some children from the adverse affects of poverty, as well as the impacts of public policy on poor children and their families, including the recent welfare reform in the United States. Topics will include environmental chaos, cumulative risk and its relationship to chronic stress, and unequal access to health care services. This course has a service learning component. Students will be expected to participate in a community partnership addressing issues related to poverty as part of their conference work.

*A previous course in the social sciences or permission of the instructor is required.*

## Puzzling Over People: Social Reasoning in Childhood and Adolescence

**Carl Barenboim**

*Intermediate—Fall*

We humans tend to find other people the most interesting “objects” in our lives, and for good reason: as infants, we are completely dependent on them for our very survival, and throughout our lives other people serve as the social bedrock of our existence. We are a social species, one that derives “fitness” through our abilities to read the social terrain, to figure out social meaning in our interactions with others. There are a range of timely questions to address: how do we do this, and how does it develop throughout childhood? Are we “hardwired” in some ways to feel what other people are feeling? What about the special case of childhood autism? How do our emotions interact with our cognitions about the social world to affect our views of self and other, and our future social lives? What would cause us to have a relatively good or poor “emotional IQ,” and what are the consequences? What are the roles of family and childhood friends in this process? These are some of the issues we will address in this course. The

opportunity will be available in this class for hands-on fieldwork with children, so as to observe children puzzling over people in real life.

## Quantitative/Qualitative Research Methods in Health Psychology and Public Health

**Linwood J. Lewis**

*Advanced, Intermediate—Year*

How can psychology help to affect public health? How do we move from an individually oriented science to design and implement change in the realm of social health? In this course, we will examine research issues in the psychological study of health and illness. The course emphasizes theoretical perspectives in epidemiology and in the psychology of health, illness prevention, stress, and coping with illness. The fall semester will highlight quantitative research methods (e.g., survey, case-control studies, experimental design), while the spring semester will focus on qualitative research methods (e.g., focus group methodologies, individual interviewing). Our primary goal will be to use our expanding knowledge to design and implement a research project focused on health psychology or public health. Readings and class discussion in the latter half of the course will involve sharing information about studies in progress and receiving feedback and suggestions from class members.

*Previous course work in statistics is helpful, but not required. Previous course work in psychology or social sciences is required.*

## Rainbow Nation: Growing Up South African in the Apartheid and Post-Apartheid Eras

**Kim Ferguson**

*Open—Fall*

“It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed.”

—Nelson Mandela (1994), *Long Walk to Freedom*

In this course, we will discuss what it was like to grow up South African in different contexts during the apartheid era, and what it is like to grow up South African today, during the post-apartheid era. We will consider how people from different racial, ethnic, and cultural backgrounds have dealt, and are still dealing, with the transition from apartheid to the post-apartheid era. Part of this discussion will involve identity formation for South African children and adolescents. We will also discuss how children’s cognitive, language, social, and emotional development, as well as their mental and

physical health, are influenced by the environment in which they live, which during apartheid was determined by the governmental classification of race. We will also discuss South African psychological research during and after apartheid and its relationship to public policy. How did researchers' political affiliations, race, and culture affect the questions they asked, the measures they used, the ways in which they interpreted their data, and even whether and where they published their research findings? Readings will be drawn from psychological research, memoirs and other firsthand accounts (including Nelson Mandela's autobiography), and literature. We will also view and analyze several classic and contemporary films, including *The Power of One*, *Tsotsi*, *Catch a Fire*, and *Cry, the Beloved Country*.

## Sexuality Across the Life Span

**Linwood J. Lewis**

*Open—Spring*

The study of human sexuality is inherently an interdisciplinary undertaking: anthropologists to zoologists all add something to our understanding of sexual behaviors and the meanings we attach to these behaviors across cultural and sociohistorical boundaries. What does psychology add to the study of the construction of sexual identity and desire? How do race and gender come together in the production of sexual behavior and meaning? In this seminar, we will study sexualities in social contexts across the life span, from infancy and early childhood to old age. Within each period of life, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader societal aspects of sexuality, including sexual health and sexual abuse. Students are encouraged to do fieldwork or community service as a part of conference work in this seminar.

## Social Development Research Seminar

**Carl Barenboim**

*Advanced, Intermediate—Spring*

Have you done a conference project before in the social sciences that raised interesting questions, and you've had the wish to take it a step further, to conduct your own research on the subject? This course is designed for students who would like to do just that. The goal of the course is to have each student propose and conduct an original piece of research within the broad sphere of the social development of childhood and adolescence. The work could be done, for example, through quantitative testing, through observation, through direct interviews, or through questionnaires. The course will be divided into three parts. In the first third of the course, we will be reading a range of past studies that exemplify different types of research approaches to the study of

children, and we will discuss the strengths and possible weaknesses of each approach. At the same time, in conference, each of you will begin the planning process for your own study. In the second third of the course, each student will take turns serving as the facilitator of class discussion by assigning the readings for that particular week (on studies relevant to her or his own project) while sharing with the class the current progress on her or his research ideas. In turn, the rest of the class will serve as a "working group," to give feedback and helpful suggestions on each project. Depending on the size of the class, we may have time for several rounds of this presentation/advising format. The final portion of the course will involve students presenting what they have found. The conference paper will consist of the write-up of your study.

*Prior course work in psychology necessary.*

## The Ecological Context of Infant and Child Development

**Kim Ferguson**

*Open—Year*

This course will provide an overview of infant and child development from a cultural-ecological perspective. We will look at how the social and physical environment (including interactions with people and objects in the immediate environment), culture and biology, and interactions between these factors influence early development. We will also discuss how the ecological contexts in which we live may influence the questions we ask about development, as well as the ways in which we interpret our data. For example, much of the classic research in developmental psychology was conducted by researchers living in Western, industrialized contexts. Examples will focus primarily on the African context in comparison to the "standard" North American context. Topics will include African and American family structures and values, contemporary issues in Africa such as the HIV/AIDS pandemic and the growing orphan problem, and assessing competence within different cultural contexts. Readings will be drawn from both classic and contemporary research in developmental psychology, human development, anthropology, sociology, and public health, with a critical eye toward understanding both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. Conference work will provide the opportunity for students to focus on a particular context of children's lives in greater detail. This may include fieldwork at the Early Childhood Center or in another setting with children.

## The Feeling Brain: The Biology and Psychology of Emotions

Elizabeth Johnston, Leah Olson  
Spring

For a full description, see Biology.

## Theories of Development

Barbara Schecter

Intermediate—Fall

"There's nothing so practical as a good theory," suggested Kurt Lewin almost a hundred years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development that respond to recent challenges from gender, cultural, and poststructuralist criticism. Questions we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desire, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, problem solving. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

Seniors and graduate students only.

## Theories of the Creative Process

Charlotte L. Doyle

Fall

The creative process is paradoxical. It involves freedom and spontaneity, but also disciplinary expertise and hard work. In this course, we look at how various thinkers conceptualize the creative process, chiefly in the arts, but in other domains as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers we consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular we see how some thinkers emphasize hard work and expert knowledge as essential features while others emphasize the need for the psychic freedom to "let it happen" and speculate on what

emerges when the creative person "lets go." Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular we consider works written by or about Picasso, Woolf, Welty, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some conference projects in the past have involved interviewing people engaged in creative work; others consisted of library studies centering on the life and work of a particular person. Some students chose to do field work at the Early Childhood Center as part of a consideration of some aspect of creative activity in young children.

*Sophomores and above. Background in college psychology or philosophy is required.*

## The Psychology of Race and Ethnicity

Linwood J. Lewis

Lecture, Open—Fall

What is race? Is it "real"? What does such a question mean in face of four hundred years of American history and a continuing legacy of racial discrimination and prejudice? Race as a "scientific" biological concept holds little currency; yet as a political and psychological construct, race holds much power in American society. This lecture explores the effects of the construction of race, ethnicity, and social class on the individual and how these constructs implicitly and explicitly inform psychological inquiry. We will examine the social construction of race and development of racial/ethnic identity in childhood and adolescence, as well as gendered and sexual aspects of race/ethnicity. In the latter half of the course, we will move toward a broader understanding of psychological aspects of prejudice, ethnic conflict, and immigration and how these themes are expressed within the U.S. and abroad.

## "The Talking Cure": Twentieth-Century Variations on a Theme

Marvin Frankel

Lecture, Open—Year

"He didn't answer. He rather said: 'It is possible to think this: without a reference point there is meaninglessness. But I wish you'd understand that without a reference point you're in the real.'"

—Sharon Cameron, *Beautiful Work: A Meditation on Pain*

Over the past century, the concepts of "wisdom" and "ignorance" have been replaced by the concepts of "health" and "illness." We consult psychiatrists and



psychologists rather than philosophers in the hope of living “the good life.” We become “cured” rather than educated. The cure is accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. This relationship between doctor and patient is vastly different from the typical relationship of physician and patient. Moreover, despite a century of practice, there is little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper role of the doctor. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychologist. This course will examine the rules of conversation that govern various psychotherapeutic relationships.

## 2008-2009

### A Blooming, Buzzing Confusion? Prenatal Development, Infancy, and Early Childhood in Cultural, Biological, and Ecological Perspective

*Kim Ferguson*

*Open—Fall*

“The baby, assailed by eye, ear, nose, skin and entrails at once, feels it all as one great blooming, buzzing confusion.”

—William James (1890)

Do newborns really experience their environment as “one great blooming, buzzing confusion”? In this course, we will try to answer this question by examining human development from conception through the first three years of life. We will look at how the social and physical environment (including interactions with people and objects in the immediate environment), culture and biology, and interactions among these factors influence early development. Topics will include infant care in African and American contexts; infant-caregiver attachments in Israel, Uganda, and Baltimore; early language acquisition in bilingual and multilingual environments; own- and other-race face processing in Israel, Egypt, Malawi, and the United States; early recognition of the mother’s scent and voice in humans and rats; and the socioemotional development of infants whose mothers are suffering from postpartum depression. We will also discuss conditions that put infants at risk for poor development (such as exposure to environmental toxins, maternal illness and drug use during pregnancy, and premature birth) and topics with current ethical, political, and social implications (such as abortion, child care, and orphanhood due to the HIV/AIDS pandemic). Readings will be drawn from both

classic and contemporary research in developmental psychology, psychobiology, anthropology, sociology, and public health, with a critical eye toward understanding both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. Conference work will provide the opportunity for students to focus on a particular context of young children’s lives in greater detail. This may include fieldwork at the Early Childhood Center or in another setting with children.

### Art and Visual Perception

*Elizabeth Johnston*

“Seeing comes before words. The child looks and recognizes before it can speak.”

—John Berger

Psychologists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study and reproduce some of the experimental investigations of seeing and the theoretical positions they support. Our journey will begin with the myriad of visual illusions that have intrigued psychologists and physiologists since the late nineteenth century. We will engage in hands-on exploration of these visual illusions and create our own versions of eye-and-brain tricking images. We will also identify their use in works of visual art from a range of periods. The next stop on our psychological travels will be the apparent motion effects that captured the attention of Gestalt psychologists. We will explore the connections between the distinctive theoretical approach of the Gestaltists and the contemporaneous Bauhaus movement in art, design, and architecture. We will then move on to a consideration of the representation of visual space: in the company of contemporary psychologist Michael Morgan, we will ask how the three-dimensional world is represented in “the space between our ears.” In this section of the course, we will create three-dimensional stereoscopic and kinetic images and explore their artistic uses. The spatial exploration section will also give us the opportunity to study the artistic development and use of perspective in two-dimensional images. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about the brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of film and the visual arts who are curious about scientific explanations of the phenomena that they explore in their art.

## Bullies and Their Victims: Social and Physical Aggression in Childhood and Adolescence

**Carl Barenboim**

*Intermediate—Spring*

It can be the bane of our existence in childhood: the bully who simply will not leave us alone. Until fairly recently, the image that came to mind, in both the popular imagination and the world of psychological study, was that of a physically imposing and physically aggressive boy, someone who found the littlest, most defenseless, boy to pick on. In recent years, however, that image has begun to change. Now we realize that the ability to harm a person's social relationships and social "standing"—usually through the manipulation of others—can be every bit as devastating to the victim. And in this new world of social aggression, girls' expertise has come to the fore. In this course, we will study the nature of bullies and victims, in both the physical and social sense, and the possible long-term consequences of such bullying, for both the perpetrator and the picked on. We will explore recent evidence that bullying and victimization even begin in the preschool years, far earlier than previously thought, and we will examine some modern approaches used to break this vicious cycle, such as peer programs and interpersonal problem solving. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

*Prior course in psychology required.*

## Child and Adolescent Development

**Carl Barenboim**

*Open—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). Throughout the course, we will take notice of the actual methods used to study children and the practical and ethical issues raised by these methods. Within the seminar a number of aspects of child development will be considered, including the capabilities of the infant, the growth of language, thinking and memory, various themes of parent-child relations (including attachment, separation, and different parenting styles), peer relations (friendships, the "rejected child"), sex-role development, some of the "real-world" challenges facing today's children and adolescents (e.g., day care, divorce, and single-parent families), and the modern study of childhood resilience in the face of difficult circumstances. Direct experience

with children will be an integral part of this course, including possible fieldwork at the Early Childhood Center or other venues.

## Children's Literature: Developmental and Literary Perspectives

**Charlotte L. Doyle, Sara Wilford**

*Intermediate—Spring*

Children's books are an important bridge between adults and the world of children. In this course we will ask such questions as, What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. For example, in past years, students have worked with children (and their books) in fieldwork and service learning settings, written original work for children (sometimes illustrating it as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities.

*Sophomores and above. Background in psychology is required.*

## Cognition, Language, and Consciousness: An Introduction to Developmental Cognitive Science

**Kim Ferguson**

*Open—Fall*

Do lemurs see red? Do you? What about newborns? Do you really have déjà vu? Does listening to Mozart in the womb really make children more intelligent? What about Metallica? What is intelligence, anyway? Why are phone numbers seven digits long? And why do children learn language better from an adult in person than the same adult on television? In this course, we will attempt to answer all of these questions and many more that you may have about how we process visual and auditory

information, first put things in categories, solve simple and complex problems, communicate with each other and with our pets, and remember how to ride a bicycle and how to get to New York City. To answer these questions, we will read and discuss both theory and research in developmental psychology, psychobiology, linguistics, anthropology, cognitive neuroscience, and philosophy on various aspects of cognitive development across the life span in different cultural contexts, focusing on infancy, childhood, and adolescence. We will also discuss both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. Topics will include perception, categorization, reasoning, theory of mind and autism, language and thought, multilingualism and second-language acquisition, social cognition, memory, metacognition and metamemory, and competence in context. Conference work will provide the opportunity for students to focus on a particular aspect of cognitive development across the life span in greater detail. This may include fieldwork at the Early Childhood Center or in another setting with children.

## **Cognition, Language, and Consciousness Research Seminar**

**Kim Ferguson**

*Intermediate—Spring*

Human cognition fundamentally influences human ecology, culture, and evolution. Thus, contemporary researchers in the interdisciplinary field of cognitive developmental science argue that our cognitive abilities are a large part of what makes us uniquely human. In this course, we will be analyzing current research and developing new research in this field. Current “hot” research topics include why African Americans are more often incorrectly identified as the perpetrator of a crime than are Caucasian Americans (categorization and perception); whether bilingual children have better control over what they pay attention to than monolingual children (attention and language); whether you can increase retention without increasing study time (learning); why teenagers seem to take more risks than adults (decision making and rational thinking); and why you are more likely to be remembered if you laugh or cry (memory and social cognition). Over the course of the semester, you will have the opportunity to design an independent research project that investigates one of these key questions or another question of interest to you in the broad area of cognitive development. In doing this, you will learn how to outline the rationale for a research project, develop an effective research methodology, collect data, analyze the data, interpret your results, and communicate your findings in a persuasive yet objective manner. This course thus serves as an introduction to research methods and statistics through your own research. To help you design and implement your own

research, we will discuss your conference research projects in class throughout the semester, and you will obtain feedback from your colleagues on your questions, methods, analyses of the data and interpretation of the results. We will also discuss and critically evaluate classic and current research in the area of cognitive development, with an eye toward understanding the advantages and disadvantages of different research methods and statistical techniques. In doing so, we will discuss whether the research we are reading might be biased (and, if so, why), and whether it really answers the questions the researchers argue it does. We will also spend some time discussing research ethics. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. We will learn to use basic statistical analysis software, but no prior experience is necessary.

*Previous course work in psychology or permission of the instructor is required.*

## **Crossing Borders and Boundaries: The Social Psychology of Immigration**

**Gina Philogene**

*Intermediate—Spring*

Immigration is a worldwide phenomenon where people move into another nation with the intention of making a better life for themselves and/or residing there permanently. This seminar explores the crucial role of psychology in understanding the processes associated with immigrants and immigration. The course begins with some theoretical perspectives on immigration as well as a brief historical overview of sociological and social psychological research on immigrants. We then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Seeking to extend our analysis to immigration's impact on the host population, we conclude the course by discussing several social psychological issues such as the intergroup relations, discrimination, and modes of adaptation.

## **First-Year Studies: Children's Lives in Cultural Context**

**Barbara Schecter**

*FYS*

In this course, we will explore the experiences of children and adolescents in the cultural contexts in which they live. Children are born into the world in a certain place, at a particular moment in the life of a family and community. They form relationships with key people, participate in the language and stories of that culture, learn about their world, and forge a sense of self.

They learn to navigate and challenge the different, sometimes conflicting values of home, school, and community. How do those who care about and work with children understand and support them in these processes? Developmental psychologists have investigated these questions and theorized different and often conflicting views of childhood experience. We will study some of the classic theories of development—psychoanalytic, cognitive, cultural—and consider recent challenges to these views. Reading will be drawn from theory and research of developmental psychologists, anthropologists, and educators as they try to analyze, critique, and improve the quality of children's lives. Topics we will consider in the first semester include attachments and separation in first relationships, language and thinking, autobiographical memory and storytelling, gender, art, and play. In the second semester, we will focus on current social issues at the intersection of development and education such as literacy, bilingualism, and cultural identities. Students will also work directly with children, either at the Sarah Lawrence Early Childhood Center or other school and community programs, to get firsthand experience. This fieldwork will be the basis for in-class projects as well as a possible framework for individual conference work.

## First-Year Studies: The Realities of Groups

**Gina Philogene**  
FYS

Groups are an inescapable aspect of our existence. From the very beginning of one's life, the idea of group pervades most dimensions of our existence, from family structures to nation-states. This first-year study course explores the defining characteristics of groups and the extent to which we are shaped by our groups. In this course, we are concerned primarily with people's thoughts and behavior as group members, both from within one's own group as well as vis-à-vis other groups. To address this material, we will focus on three questions in particular. How and why do individuals come to form specific groups? What are the dynamics operating within the group, transforming it into a cohesive unit that is more than the sum of its parts? Which processes rule the interactions between groups, in particular the "us" versus "them" dimension?

## Imagination and Learning in Early Childhood

**Jan Drucker**  
Open—Spring

Imaginative explorations and formal learning are often presumed to be separate, even antithetical, human activities. This course will seek to reveal this to be a false dichotomy, one that does an injustice to the nature of human mental life and also serves as the basis of poor

educational practice. Students will carry out ongoing fieldwork at the Early Childhood Center and thereby have a rich opportunity to observe children at work and play. In the seminar, we will read a variety of developmental psychology and educational theory and observational studies and explore the way such phenomena as pretend play, narration of experience and stories, and investigation of the physical and social world provide the foundations for early and later learning and the progressive pedagogical philosophy that privileges experience as the basis of meaningful education. Students will develop conference projects related to their fieldwork or to issues of interest to them relating development and education.

## Individualism Reconsidered

**Marvin Frankel**  
Intermediate—Year

"I wish to be alone," said Jean to Howard.

"I'm jealous, Jean."

"Of whom?"

"Of those you wish to be alone with."

A Hasidic Story

"When Reb Zusye went to heaven, God didn't ask him why, in his life on earth, Zusye wasn't Moses, but why he wasn't even Zusye."

—Gerald Sorin

*Irving Howe: A Life of Passionate Dissent*

"Ronnie wanted to take just one more look at herself before going to her high school prom. She didn't like what she saw. She felt utterly false. The mirror reflected a cloned image. Her very being seemed plagiarized. She removed her nose ring and wondered why she had ever put it there in the first place. A wet towel removed shadows, powder and lipstick, then the dress, the black slip until finally she beheld herself utterly naked. Her thighs were not harmoniously proportioned to the rest of her leg. From the knees down she looked pretty good but she knew some guy would have an unpleasant surprise if he ventured beyond her knees. Her calves were misleading. Her body was as false as the cover she had just removed. The only thing she could claim as truly her own was the recognition of her falseness and so she embraced it."

—R. C. Donovan

*Previews of Coming Attractions*

The solitary individual is inhabited by others—to think is to converse. Our individual acts are acts of loyalty

and/or disloyalty. A person is tenanted by all the groups that compose his individuality and “if the groups of an individual are in conflict: if they urge him to contradictory actions, duties, thoughts, convictions; if, for instance, the state demands what is disapproved by the church and the family, then the respective egos will be mutually antagonistic. The individual will be a house divided against himself, split by the inner conflicts. There will be no peace of mind, no unclouded conscience, no real happiness, no consistency in such an individual. He will be like a ball pushed in opposite directions by several forces.”

—Pitirim A. Sorokin

*Society, Culture, and Personality*

After confessing to being nothing more than an instrument in the killing of millions of Jews at his trial, Eichmann proclaimed in his final days: “I am not the monster I am made out to be. I am the victim of a fallacy.

—Jochen Von Lang and Claus Sibyll (editors)

*Eichmann Interrogated*

This course is in part an examination of the meaning of such a presumed fallacy. Is the concept of the individual a fallacy? If so, then are the feelings of personal responsibility, guilt, and shame fallacies as well? Is there a germ of psychological truth to Howard’s jealousy? Can psychological aloneness ever be achieved, or is aloneness nothing more than an implicit harmony with a select other or others? Is Reb Zusye’s failure to realize Reb Zusye and Ronnie’s quest for a true self better viewed as a search for an original self? Does the person maintain a sense of wholeness by sustaining social compartments that are sealed off from one another? What role does conflict play in creating a compartmentalized self or alternatively a coherent self? Is the individualism that illuminates the distinction between the “me” and the “you” any different from the collectivism that distinguishes the “us” and the “them” from a psychological perspective?

## Investigating Minds

**Elizabeth Johnston**

*Lecture, Open—Spring*

The subject matter of this course sits at the intersection of psychology and neuroscience in the relatively new subdiscipline of cognitive neuroscience. We will explore the nature and purposes of such basic facets of mental life as memory, language, perception, and consciousness. Our focus will be on how recent work in cognitive neuroscience can inform current debates of general interest. The lectures will provide a wider historical context for newsworthy research studies of brain

function. Questions to be raised include the following: How have the massive technological advances in brain imaging contributed to our understanding of the human mind? What subjects does the newly formed field of “neuroethics” investigate? What are the implications of the recent radical reconceptualization of adult brain plasticity? Are there such things as “false memories”? Why do most people not remember their first three years of life? How do people develop prodigious memories? Will effective memory enhancement drugs soon become a reality? Are babies much smarter than we previously thought? Is the computer program Deep Blue intelligent? Is there a critical period for language acquisition? How does second- language acquisition differ from learning a mother tongue? What can studies of signed languages tell us about the nature of human languages and the relationships between thought and language? Are signed and spoken languages represented differently in the brain? What do recent studies of priming and subliminal perception tell us about the relationships between implicit and explicit aspects of mental processing? Throughout the course, we will examine the interactive, reciprocal relationships between common dualistic constructs, such as mind and brain, nature and nurture, and intrinsic and extrinsic factors.

## Narrative Neuropsychology

**Elizabeth Johnston**

*Open—Spring*

“The self is an incredibly ingenious novelist.”

—Richard Powers

Narrative neuropsychology explores notions of mind, memory, sensory perception, language, mind-body interactions, consciousness, and self through study of cases of the breakdown, hyperdevelopment, or recovery of mental function. In this course, we will draw on a mixture of neuropsychological case studies, scientific research papers, novels, and memoirs to investigate conditions such as agnosia, amnesia, synesthesia, aphasia, autism, and other alterations in consciousness that arise from brain damage or variations in brain development. Narrative refers to the narrative accounts of neurologists, but also to the view of the human brain as primarily a storyteller. A third sense of the term narrative will be invoked in our reading of current fiction and memoirs that incorporate neuropsychological material. This course is designed for students interested in the intersections of science and art.

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

*Intermediate. For students who have taken Personality Development or its equivalent, with permission of the instructor.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

Sigmund Freud postulated a complex theory of the development of the person a century ago. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of psychoanalysis"—drive, ego, object, and self-psychologies—and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other

appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on the individual student's interest.

*Open to sophomores and above with previous background in psychology, preferably including some developmental psychology and/or work with children.*

## Perspectives on Child Development

**Charlotte L. Doyle**

*Open—Fall*

A noted psychologist once said, "What you see depends on how you look." Our subject is the worlds of childhood, and in this course we try out the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies developmental psychologists have carried out to confirm, test, and critique various theories—studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings. In this course, all students will do field work at the Early Childhood Center. At times, we will draw on student observations to support or critique theoretical concepts as part of the seminar. The fieldwork also will provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the many diverse projects students have designed in the past are topics such as children's friendships, the meanings of block building, and how young children use language.

## Poverty in America: Theory, Research, and Public Policy Implications

**Kim Ferguson**

*Open—Spring*

One-fifth of all American children live in poverty. Why? And what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy,

with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and non-poor children and their families in both rural and urban contexts, specifically rural upstate New York and urban New York City. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socioemotional development. We will also discuss individual and environmental protective factors that buffer some children from the adverse effects of poverty, as well as the impacts of public policy on poor children and their families, including the recent welfare reform in the United States. Topics will include environmental chaos, cumulative risk and its relationship to chronic stress, and unequal access to health care services. This course has a service learning component. Students will be expected to participate in a community partnership addressing issues related to poverty as part of their conference work.

*A previous course in the social sciences is recommended.*

## **Social Cognition**

**Gina Philogene**

*Open—Fall*

This seminar examines the major theories, methodologies, and content areas of social cognition, with a primary focus on how individuals create their social reality and use this construction to provide a normative context for their engagements with each other. We will analyze the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social “cognizer” will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others’ behavior. Finally, the issue of attitude as the first epistemological inquiry of social psychology will be analyzed in an attempt to understand how it has given impetus to the cognitive revolution. We shall explore these issues from a historical and theoretical perspective while focusing on the classic studies in social psychology and applying the knowledge thus gained to contemporary issues of general interest.

## **Social Development**

**Carl Barenboim**

*Intermediate—Fall*

Some of the most interesting and important pieces of knowledge a child will ever learn are not taught in school. So it is with the child’s social world. Unlike “reading, writing, and ’rithmetic,” there is no “Social Thinking 101.” Further, by the time children reach school age they have already spent years learning the “lessons of life” and affecting those around them. This course will explore the social world of the child from

birth through adolescence, focusing on three main areas: parent-child relations, sex-role development, and moral development. Within parenting, we will examine such issues as different parenting “styles,” the long-term consequences of divorce, and the “hurrying” of children to achieve major milestones at ever-earlier ages. Within the topic of sex-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place on themselves and each other. Within moral development, we will study the growth of moral emotions such as empathy, shame, and guilt and the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

*Prior course in psychology required.*

## **Telling One’s Story: Narratives of Development and Life Experience**

**Jan Drucker**

*Open—Fall*

There are many ways in which people narrate their life experience, from storytelling in everyday contexts to brief memoirs, autobiography, fiction, psychotherapy, and research interview responses. This seminar will examine examples from all of these forms of telling one’s story, beginning with an overview of the role of memory and construction/reconstruction in formulating experience. In reading and discussing some of the methods psychologists use to study the process of development and the ways people experience their lives, we will consider the effect of context and purpose on the way an experience is narrated. We will draw on observational methodologies, ethnography, narrative research, and clinical case studies, as well as the various forms of narrating one’s experience for oneself and its role in the development of sense of self. Class reading will include many kinds of accounts, and some films, documentary and fictional, will be shown. Conference work may build on any of the methods studied, including observational or autobiographical approaches, and may include fieldwork/community service in an appropriate setting if desired.

## **Theories of Development**

**Barbara Schecter**

*Intermediate—Fall*

“There’s nothing so practical as a good theory,” suggested Kurt Lewin almost a hundred years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-

developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development that respond to recent challenges from gender, cultural, and poststructuralist criticism. Questions we will consider include, Are there patterns in our emotional, thinking, or social lives that can be seen as universal or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and problem solving. For conference, work students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

*Seniors and graduate students only.*

## The Talking Cure

**Marvin Frankel**

*Lecture, Open—Year*

Over the past century, the concepts of “wisdom” and “ignorance” have been replaced by “health” and “illness.” There is even a school of thought called philosophical psychotherapy. We consult psychologists and psychiatrists rather than philosophers in the hope of living “the good life.” Vanity has been replaced by status anxiety. We become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Moreover, the relationship between psychologist and patient is vastly different from the typical relationship of physician and patient. However, despite more than a century of practice, there remains little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper roles of doctor and patient. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and contrast these rules with those that govern intimate relationships.

## 2009-2010

### Art & Visual Perception

**Elizabeth Johnston**

*Intermediate—Spring*

“Seeing comes before words. The child looks and recognizes before it can speak.”

—John Berger

Psychologists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study and reproduce some of the experimental investigations of seeing and the theoretical positions that they support. Our journey will begin with the myriad of visual illusions that have intrigued psychologists and physiologists since the late 19th century. We will engage in a hands-on exploration of these visual illusions and create our own versions of eye-and-brain tricking images. We will also identify their use in works of visual art from a range of periods. The next stop on our psychological travels will be the apparent motion effects that captured the attention of Gestalt psychologists. We will explore the connections between the distinctive theoretical approach of Gestalt psychology and the contemporaneous Bauhaus movement in art, design, and architecture. We will then move on to a consideration of the representation of visual space: In the company of contemporary psychologist Michael Morgan, we will ask how the three-dimensional world is represented in “the space between our ears.” In this section of the course, we will explore the artistic uses of three-dimensional stereoscopic and kinetic images. The spatial exploration section will give us the opportunity to study the artistic development and use of perspective in two-dimensional images. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about the brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of film and the visual arts who are curious about scientific explanations of the phenomena that they explore in their art.

### Child and Adolescent Development

**Carl Barenboim**

*Open—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), and cognitive-developmental (Piaget). Throughout the course, we will take notice of the actual methods used to study children and the practical and ethical issues raised by these methods. Within the same seminar, a number of aspects of child



development will be considered, including: the capabilities of the infant, the growth of language, thinking and memory, various themes of parent-child relations (including attachment, separation, and different parenting styles), peer relations (friendships, the “rejected child”), sex-role development, some of the “real-world” challenges facing today’s children and adolescents (e.g., daycare, divorce, and single-parent families), and the modern study of childhood resilience in the face of difficult circumstances. Direct experience with children will be an integral part of this course, including possible fieldwork at the Early Childhood Center or other venues.

## Children’s Friendships

**Carl Barenboim**

*Intermediate—Spring*

Making friends, losing friends, keeping friends. Through the use of psychological and literary texts, we will explore the important functions of friendship for children and adolescents. During this century, psychologists have assumed that adults serve as the major social influence on a child’s developing sense of self and personality, that perhaps only toward adolescence would children’s social relations with peers come to play an important role in their lives. We now know better. In recent years, there has been a tremendous increase in the study of friendships and peer relations throughout childhood, even in toddlerhood. The important psychological benefits of having friends are increasingly recognized. So, too, are the potential problems of its obverse: children who are truly without friends are at greater risk for later social-emotional difficulties. We will explore the writings of major theorists such as Sullivan, Youniss, Selman, and Rubin; read and discuss the recent studies that have observed “friendship in the making”; and examine what friendship means to children and adolescents in their own words. In addition, fieldwork at the Early Childhood Center or elsewhere will be encouraged so that students can have firsthand knowledge of children’s social relations.

*Prior course in psychology required.*

## Cultural Psychology of Development

**Barbara Schecter**

*Intermediate—Spring*

Cultural psychology is the study of the ways in which individual and culture, subject and object, person and world constitute each other. This course will explore how children and adolescents make meaning of their experiences in the contexts in which they live, assuming that, for all of us, development is an ongoing response to the cultural life around us and that culture is a dynamic process of engagement. We will consider topics such as:

cultural practices in families; school and literacy; and formation of gendered, embodied, and racial identities. We will read a combination of psychological, anthropological, and literary texts. Questions to be explored include: How do we understand development in relation to sometimes conflicting cultural values and goals? What are the implications of this cultural perspective for addressing challenges of multicultural education in our country? What can be done to promote the wellbeing and success of those who Lisa Delpit calls “other people’s children,” who continue to be marginalized? Students will have the opportunity to do fieldwork in schools or community settings and to use conference work to bridge reading and practice.

*Previous course in psychology or another social science required.*

## Disposition and Learning in Early Childhood

**Sara Wilford**

*Open—Fall*

What do we mean by the word *disposition*? Why is it important? How can thinking about disposition inform our understanding of teaching and learning? In this small seminar, we will begin by examining primary source material from foundational thinkers who have influenced the field of early childhood education, including Rousseau, Froebel, Montessori, and Dewey. We will consider Howard Gardner’s Theory of Multiple Intelligences, the Developmental-Interaction and Reggio Emilia approaches to early education, and the impact of an emerging understanding of young children’s brain development. Fieldwork at the Early Childhood Center will be a requirement of the course, as students practice techniques of observation and documentation, explore issues related to family culture, observe classroom communication between children and adults and in peer interactions, and assess the challenges of fostering developmentally appropriate curriculum in a climate of standardization.

*This course is a small seminar.*

## First-Year Studies: Child and Adolescent Development in Cultural Context

**Kim Ferguson**

*FYS*

Umuntu ngmuntu ngabantu

[Isizulu: A person is only a person through other persons.]

How do the contexts in which we live influence our development? And how to these contexts influence the ways in which we interpret our observations? In this

course, we will answer these and other key questions about development through a discussion of human development from conception through adolescence from a cultural-ecological perspective. We will look at how the social and physical environment (including interactions with people and objects in the immediate environment), culture and biology, and interactions among these factors influence early development. Examples will focus primarily on the African context in comparison to the "standard" North American context. Topics will include infant care in African and American contexts; infant-caregiver attachments in Israel, Egypt, Malawi, and the United States; African and American family structures and values; and current topics with ethical, political, and social implications in Africa and the United States, such as child poverty, the HIV/AIDS pandemic and the growing orphan problem, and the U.S. foster care system. Readings will be drawn from both classic and contemporary research in developmental psychology, human development, anthropology, sociology, and public health, with a critical eye towards understanding both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. We will also read the literary work of both classic and contemporary African authors to better understand various African contexts. Conference work will provide the opportunity for students to focus on a particular context of children's lives in greater detail. This will include fieldwork at the Early Childhood Center or in another setting with children.

## First-Year Studies: Health, Illness, and Medicine in a Multicultural Context

**Linwood J. Lewis**  
FYS

What is the difference between disease and illness? Do people in the "same" cultures manifest the "same" illnesses similarly? Has the biomedical model resulted in better health for all? Why do women get sicker but men die quicker? This course offers an overview of theoretical and research issues in the psychological study of health and illness within a cultural context. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness. A lifespan approach—examining child, adolescent, and adult issues—will provide additional insight. Issues of sexuality, gender, race, and ethnicity are a central focus, as well. This class is appropriate for those interested in a variety of health careers, including public health. Conference work can range from empirical research to bibliographic research in this area. Service learning partnerships may be an option for some students, as well.

## Individualism and/or Diversity Reconsidered

**Marvin Frankel**  
*Intermediate—Year*

*"I wish to be alone," said Jean to Howard.*

*"I'm jealous, Jean."*

*"Of whom?"*

*"Of those you wish to be alone with."*

—A Hasidic Story

*"When Reb Zusye went to heaven, God didn't ask him why, in his life on earth, Zusye wasn't Moses but why he wasn't even Zusye."*

—Gerald Sorin, *Irving Howe: A Life of Passionate Dissent*

"Ronnie wanted to take just one more look at herself before going to her high school prom. She didn't like what she saw. She felt utterly false. The mirror reflected a cloned image. Her very being seemed plagiarized. She removed her nose ring and wondered why she had ever put it there in the first place. A wet towel removed shadows, powder and lipstick, then the dress, the black slip until finally she beheld herself utterly naked. Her thighs were not harmoniously proportioned to the rest of her leg. From the knees down she looked pretty good but she knew some guy would have an unpleasant surprise if he ventured beyond her knees. Her calves were misleading. Her body was as false as the cover she had just removed. The only thing she could claim as truly her own was the recognition of her falseness and so she embraced it."

—R. C. Donovan, *Previews of Coming Attractions*

The solitary individual is inhabited by others—to think is to converse. Our individual acts are acts of loyalty and/or disloyalty. A person is tenanted by all the groups that compose his individuality and "if the groups of an individual are in conflict: if they urge him to contradictory actions, duties, thoughts, convictions; if, for instance, the state demands what is disapproved by the church and the family, then the respective egos will be mutually antagonistic. The individual will be a house divided against himself, split by the inner conflicts. There will be no peace of mind, no unclouded conscience, no real happiness, no consistency in such an individual. He will be like a ball pushed in opposite directions by several forces."

—Pitirim A. Sorokin, *Society, Culture, and Personality*

After confessing to being nothing more than an instrument in the killing of millions of Jews at his trial, Eichmann proclaimed in his final days: "I am not the monster I am made out to be. I am the victim of a fallacy."

—Jochen Von Lang and Claus Sibyll (editors), *Eichmann Interrogated*

This course is in part an examination of the meaning of such a presumed fallacy. Is the concept of the individual a fallacy? If so, then are the feelings of personal responsibility, guilt, and shame fallacies, as well? Is there a germ of psychological truth to Howard's jealousy? Can psychological aloneness ever be achieved, or is aloneness nothing more than an implicit harmony with a select other or others? Is Reb Zusye's failure to realize Reb Zusye and Ronnie's quest for a true self better viewed as a search for an original self? Does the person maintain a sense of wholeness by sustaining social compartments that are sealed off from one another? What role does conflict play in creating a compartmentalized self or, alternatively, a coherent self? Is the individualism that illuminates the distinction between the "me" and the "you" any different from the collectivism that distinguishes the "us" and the "them" from a psychological perspective?

## Introduction to Social Psychology

**Gina Philogene**

*Lecture, Open—Year*

This one-year lecture course introduces students to the key ideas of social psychology. We will examine the social dimensions underlying the cognitive existence of individuals by examining some theories, methodologies, and key findings of social psychology. We will look at human relations at various levels, with primary focus on the tension between individual and society. For this purpose we will compare different theoretical (cognitive, interpersonal, and cultural) perspectives. During the first semester, the course will investigate the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social cognizer will be explored further to see how we derive interpretation for our own behavior in comparison to those attributed to others' behavior. In the second semester, we will focus on the contextualization of these different processes in order to analyze the defining characteristics of groups and the extent to which we are, indeed, shaped by our groups.

## Introduction to the Theory of Social Representations

**Gina Philogene**

*Intermediate—Spring*

Humans are social animals, living through interaction with each other. Individuals therefore do not think in isolation. Instead, they construct a framework of shared references, which define how to think about the world around them. Such shared references can be viewed as social representations.

This seminar aims to familiarize the student with social representation theory, an original approach to social

psychology, which applies to a broad range of concrete situations and provides us with insights into key aspects of modern life. The interdisciplinary orientation of this paradigm allows us to shed new light on a variety of societal phenomena such as health and illness, madness, economy, environment, intelligence, food, money, or race.

## Language Development

**Barbara Schecter**

*Open—Fall*

Learning language is a fundamental aspect of the human experience that is reproduced from generation to generation all over the world. Yet, how similar are the processes of language development among people of different places and backgrounds? This course will explore the nature of language and its relation to thinking, meaning-making, and culture. We will begin with a look at the phenomena of first-language acquisition—naming, categorizing, conversation, private speech, storytelling, and metaphor—and how they constitute and express children's experiences in their worlds. We will then consider such topics as: language and gender, early literacy, second-language learning in the contexts of bilingualism, transitions from home to school, and immigration. Readings will be drawn from psychological studies, ethnographic accounts, and memoirs. Students will be encouraged to do fieldwork in settings where they can observe and record language, including in our Early Childhood Center, to investigate and document the processes that we will be studying or as the basis for conference projects.

## Language Research Seminar

**Kim Ferguson**

*Intermediate—Spring*

"The baby, assailed by eye, ear, nose, skin and entrails at once, feels it all as one great blooming, buzzing confusion."

—William James (1890)

The acquisition of our first language is "doubtless the greatest intellectual feat any of us is ever required to perform" (Bloomfield). Yet, this feat was essentially accomplished by the time we were three years old, and we likely have no memory of it. Furthermore, human language fundamentally influences human ecology, culture, and evolution. Thus, many contemporary researchers in the interdisciplinary field of psycholinguistics argue that our language abilities are a large part of what makes us uniquely human. Are we in fact the only species with true language? And how would we begin to answer this question? In this course, we will attempt to answer this and other key questions in the broad field of language development through our discussions of both current and contemporary research

and theory and the development of new research in this field. Current “hot” research topics include whether bilingual children have better control over what they pay attention to than monolingual children (attention and language); whether language influences thought; whether language acquisition is biologically programmed; and why children learn language better from an adult in person than from the same adult on television. Over the course of the semester, you will have the opportunity to design an independent research project that investigates one of these key questions or another question of interest to you in the broad area of language development. In doing this, you will learn how to outline the rationale for a research project, develop an effective research methodology, collect data, analyze the data, interpret your results, and communicate your findings in a persuasive, yet objective, manner. This course thus serves as an introduction to research methods, with a specific focus on research methods in psycholinguistics, through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. To help you design and implement your own research, we will discuss your conference research projects in class throughout the semester; you will obtain feedback from your colleagues on your questions, methods, analyses of the data, and interpretation of the results. This project could include fieldwork at the Early Childhood Center or in another setting with children.

*Previous course work in psychology or permission of the instructor is required.*

## Life & Work

**Elizabeth Johnston**

*Open—Year*

Psychology is a vast subject, with levels of analysis that vary from neural to cultural. This course is designed as a historical introduction to the expansive subject matter of the discipline through consideration of the life and work of a few famous, and sometimes infamous, psychologists. Some of the themes of the course are the nature of autobiographical memory and the selective representations of self that result, the enduring intellectual questions that hold psychologists' attention, how the wider social and cultural context impacts on the reception of psychological work, and what makes psychological experiments compelling to a wider audience. The individual psychologists in whose lives and works we will immerse ourselves include the foundational pragmatist William James, the original depth psychologist Sigmund Freud, the romantic russian Lev Vygotsky and his compatriot Alexander Luria, the true believers in behaviorism B. F. Skinner and John Watson, the charming Gestalt social psychologist Kurt Lewin, the efficient engineer of family life Lillian

Gilbreth, the complex investigator of mother love Harry Harlow, and the progressive child psychologist Lois Barclay Murphy. Conference work will focus on the life and work of an individual psychologist.

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms “normality” and “pathology” may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation. We will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose to focus conference projects on aspects of that experience.

*For students who have taken Personality Development or its equivalent, with permission of the instructor.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered

questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on the individual student's interest.

*Sophomores and above with previous background in psychology, preferably including some developmental psychology and/or work with children.*

## Perspectives on Child Development

**Charlotte L. Doyle**

*Open—Spring*

A noted psychologist once said, "What you see depends on how you look." Our subject is the worlds of childhood; and in this class, we try out the lenses of different psychological theories to highlight different aspects of those worlds. Freud, Erikson, Bowlby, and Stern provide differing perspectives on emotional development. Skinner, Bandura, Piaget, and Vygotsky present various approaches to the problems of learning and cognition. Chess and her colleagues take up the issues of temperament and its interaction with experience. Chomsky and others deal with the development of language. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will also examine some systematic studies that developmental psychologists have carried out to confirm, test, and critique various theories—studies of mother-infant relationships, the development of cognition and language, and the emergence of intersubjectivity. In several of these domains, studies done in cultures other than our own cast light on the question of universality versus cultural specificity in development. Direct observation is an important complement to theoretical readings. In this class, all students will do fieldwork at the Early Childhood Center. At times, we will draw on student observations to support or critique theoretical concepts as part of the seminar. The fieldwork will also provide the basis for developing conference work. Ideally, conference projects combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the many diverse projects that students have designed in the past are topics such as children's friendships, the meanings of block building, and how young children use language.

## Poverty in America: Theory, Research and Public Policy Implications

**Kim Ferguson**

*Open—Fall*

One-fifth of all American children live in poverty. Why? and what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy, with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and nonpoor children and their families in both rural upstate New York and urban New York City. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socioemotional development. We will also discuss individual and environmental protective factors that buffer some children from the adverse effects of poverty, as well as the impacts of public policy on poor children and their families, including the recent welfare reform in the United States. Topics will include environmental chaos, cumulative risk and its relationship to chronic stress, and unequal access to health-care services. This class has a service learning component. Students will be expected to participate in a community partnership, addressing issues related to poverty, as part of their conference work.

*A previous course in the social sciences is recommended.*

## Psychology of Moral Development

**Carl Barenboim**

*Intermediate—Fall*

For thousands of years, philosophers have struggled with the questions surrounding the issue of morality. Over the past hundred years, psychologists have joined the fray. While many theories exist, a unifying theme centers on the notion that childhood is the crucible in which morality is formed and forged. In this course, we will explore the major theories dealing with three aspects of the development of morality: moral thought, or reasoning (e.g., Piaget, Kohlberg); moral feelings (psychoanalytic approaches, including Freud); and moral actions, or behavior (behaviorism, social-learning theory). In addition, we will investigate the possible relations among these three aspects of moral development. Throughout the course, we will connect moral development theory to the results of research investigations into this crucial aspect of child development. Conference work may include direct experience with children or adolescents either in the form of detailed observations or direct interaction (interviews, etc.).

## The Developing Child: Perspectives from Experience, Observation, and Theory

**Jan Drucker**

*Open—Fall*

This course introduces students to the study of how children develop by considering the perspectives on the process afforded by experience of one's own life, careful observation of children in natural settings, and readings in developmental psychology. All students will carry out fieldwork at the Early Childhood Center and learn to observe the language and thought, play, social interaction, and evolving personalities of the preschool children with whom they work, taking into account the immediate context of their observations and the broader cultural contexts in which development is occurring. Readings for the seminar will be drawn from primary and secondary theoretical and research sources. Each student will carry out a conference project related to the fieldwork. All students must have at least one, and preferably two, full mornings or afternoons per week free for fieldwork.

## The Feeling Brain

**Elizabeth Johnston, Leah Olson**

*Intermediate—Fall*

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals and argued for an evolutionary understanding of emotions as a biological phenomenon. William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions has been redressed through the growth of the new interest area of "affective neuroscience." This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of the investigation of emotions in order to define our terms and then proceed quickly to the new experimental work being developed in both humans and animal models. Some of the questions to be entertained are: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision-making?

*This is a joint seminar.*

## The Making of Social Psychology

**Gina Philogene**

*Open—Fall*

Social thought before the emergence of the social sciences had developed along two alternative lines of interest: the influence of society on its individual members and the role of individuals as constituents of society. These two dimensions are still reflected in modern conceptions of social psychology. Although modern social psychology is an American phenomenon, it has now flourished as a legitimate science in many parts of the world. This seminar explores the making of social psychology through a historical analysis of the development of American social psychology. We will look at how the field has been shaped by internal developments, as well as external social forces. A special emphasis will be put on biographical accounts and a review of some classic research, as well as the theoretical traditions that composed the field.

## Theories of Development

**Barbara Schecter**

*Intermediate—Fall*

"There's nothing so practical as a good theory," suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development, which respond to recent challenges from gender, cultural, and poststructuralist criticism. Questions we will consider include: Are there patterns in our emotional, thinking or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience: the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, and problem solving. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

*Seniors and graduate students only.*

## Theories of the Creative Process

**Charlotte L. Doyle**

*Intermediate—Fall*

The creative process is paradoxical. It involves freedom and spontaneity but also disciplinary expertise and hard work. In this class, we look at how various thinkers conceptualize the creative process—chiefly in the arts but in other domains, as well. We see how various psychological theorists describe the process, its source, its motivation, its roots in a particular domain or skill, its cultural context, and its developmental history in the life of the individual. Among the thinkers we consider are Freud, Jung, Arnheim, Franklin, and Gardner. Different theorists emphasize different aspects of the process. In particular, we see how some thinkers emphasize hard work and expert knowledge as essential features, while others emphasize the need for the psychic freedom to “let it happen” and speculate on what emerges when the creative person “lets go.” Still others identify cultural context or biological factors as critical. To concretize theoretical approaches, we look at how various ideas can contribute to understanding specific creative people and their work. In particular, we consider works written by or about Picasso, Woolf, Welty, and some contemporary artists and writers. Though creativity is most frequently explored in individuals, we also consider group improvisation in music and theatre. Some conference projects in the past have involved interviewing people engaged in creative work; others consisted of library studies centering on the life and work of a particular person. Some students chose to do fieldwork at the Early Childhood Center as part of a consideration of some aspect of creative activity in young children.

*Sophomores and above. Background in college psychology or philosophy is required.*

## The Progressive Classroom: Young Children at School

**Jan Drucker, Lorayne Carbon**

*Open—Spring*

What do preschoolers at the Early Childhood Center (ECC) and Sarah Lawrence College students have in common? In an age when two-year-olds use computerized toys at home, what should they be doing at school? Is the progressive education movement that characterized the early 20th century relevant today? In this course, we will examine the similarities in pedagogic philosophy and practice between progressive education at the preschool and college levels. All students will spend two full mornings or afternoons per week doing fieldwork in classrooms at the ECC, becoming astute observers of both children and teaching practice, reflecting on their own educational experiences, and developing individual conference projects that delve further into the questions and themes of the course.

Readings will range from the underpinnings of progressive education in the work of John Dewey and others to historical material about Sarah Lawrence, the ECC, and other progressive educational experiments and to contemporary discussions of what roles preschool education can and should serve in the 21st century.

*This course is a joint seminar.*

## The Psychology of Crowds

**Gina Philogene**

*Intermediate—Spring*

What actually happens in crowd events such as riots? Why are some crowds “violent” and others “peaceful”? Can crowd events form the basis of movements toward social change? This course examines the crowd as a social entity and tries to elaborate on the factors shaping our understanding of crowd psychology. Based on a historical overview within which psychological theories of crowd behavior first emerged, we will explore the social factors that have led to the elaborations of different psychological models of the crowd—from LeBon to Surowiecki. Positioning the controversy around the notion of group mind at the center of our inquiry, we try to understand the behavior of crowd members as being different to that of individual behavior in the sense that the former is driven by social identities and the contextual norms. We will then use those models to analyze the relationship between collective behavior and psychological change in crowd contexts. More specifically, the course will address the emergence of the crowd as a subject of scientific inquiry at the end of the 19th century, when different types of mobilizations by workers were perceived to be a threat to the existing order. We will then look at the concept of de-individuation—which implies anonymity, disinhibition, diffusion of responsibility, and decrease of self awareness—to highlight the resurgence of an irrationality model associated with crowds, as collective action and mass protest increased throughout the 1960s. We will conclude with a review of leadership styles and crowd behavior by examining some collective mobilizations of the last 100 years.

## The Talking Cure

**Marvin Frankel**

*Lecture, Open—Year*

Over the past century, the concepts of “wisdom” and “ignorance” have been replaced by “health” and “illness.” There is even a school of thought called philosophical psychotherapy. We consult psychologists and psychiatrists rather than philosophers in the hope of living “the good life.” Vanity has been replaced by status anxiety. We become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Moreover, the relationship

between psychologist and patient is vastly different from the typical relationship of physician and patient. Despite more than a century of practice, however, there remains little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper roles of doctor and patient. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and contrast those rules with those that govern intimate relationships.

## Why Race?: The Psychology of Race and Ethnicity

**Linwood J. Lewis**

*Intermediate—Year*

Race as a scientific, biological concept holds little currency; yet, as a political and psychological construct, race holds much power in American society. The 2008 U.S. presidential election of an African American president has led some to posit that we are truly living within a post-racial America. If this were so, what might such a place look like, given race's enduring legacies? Would we want to live in such a place? This class explores the construction of race, ethnicity, and social class within psychology; how these constructs implicitly and explicitly inform psychological inquiry; and the effects of these constructs on the psychology of the individual. This class regularly moves beyond psychology to take a broader, social-science perspective on issues of race and ethnicity. During the fall semester we will examine the sociohistorical construction of race and development of racial/ethnic identity in childhood and adolescence, as well as gendered and sexual aspects of race/ethnicity. In the spring, we will move toward a broader understanding of psychological aspects of prejudice, ethnic conflict, and immigration.

## 2010-2011

### Babies, Birds and 'Bots: An Introduction to Developmental Cognitive Science

**Kim Ferguson**

*Lecture, Open—Fall*

Do lemurs see red? Do you? What about newborns? Do you really have déjà vu? Does listening to Mozart in the womb really make children more intelligent? What about Metallica? What is intelligence, anyway? Why are phone numbers seven digits long? And why do children learn language better from an adult in-person than from the same adult on television? In this course, we will attempt to answer all of these questions and many more

that you may have about how we process visual and auditory information, first put things in categories, solve simple and complex problems, communicate with each other and with our pets, and remember how to ride a bicycle and how to get to New York City. To answer these questions, we will read and discuss both theory and research in developmental psychology, psychobiology, linguistics, anthropology, cognitive neuroscience, and philosophy on various aspects of cognitive development across the lifespan in different cultural contexts, focusing on infancy, childhood and adolescence. We will also discuss both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. Topics will include perception, categorization, reasoning, theory of mind and autism, language and thought, multilingualism and second-language acquisition, social cognition, memory, metacognition and metamemory, consciousness, and competence in context.

*Open to any interested student.*

## Children's Health in a Multicultural Context

**Linwood J. Lewis**

*Intermediate—Spring*

This course offers an overview of theoretical and research issues in the psychological study of health and illness in children within a cultural context. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness; the course highlights research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers or in public health. Conference work may range from empirical research to bibliographic research in this area. A background in social sciences or education is recommended.

*Intermediate.*

## Children's Literature: Developmental and Literary Perspectives

**Charlotte L. Doyle, Sara Wilford**

*Intermediate—Spring*

Children's books are an important bridge between adults and the world of children. In this course, we will ask such questions as: What are the purposes of literature for children? What makes a children's book developmentally appropriate for a child of a particular age? What is important to children as they read or listen? How do children become readers? How can children's books portray the uniqueness of a particular culture or subculture, allowing those within to see their



experience reflected in books and those outside to gain insight into the lives of others? To what extent can books transcend the particularities of a given period and place? Course readings include writings about child development, works about children's literature, and, most centrally, children's books themselves—picture books, fairy tales, and novels for children. Class emphasis will be on books for children up to the age of about 12. Among our children's book authors will be Margaret Wise Brown, C. S. Lewis, Katherine Paterson, Maurice Sendak, Mildred Taylor, E. B. White, and Vera B. Williams. Many different kinds of conference projects are appropriate for this course. In past years, for example, students have worked with children (and their books) in fieldwork and service learning settings, written original work for children (sometimes illustrating it, as well), traced a theme in children's books, explored children's books that illuminate particular racial or ethnic experiences, or examined books that capture the challenge of various disabilities.

*Intermediate. Open to sophomores and above. Background in psychology is required.*

## Crossing Borders and Boundaries: The Social Psychology of Immigration

**Gina Philogene**  
*Intermediate—Year*

"Remember, remember always, that all of us...are descended from immigrants and revolutionists."

—Franklin D. Roosevelt

Immigration is a worldwide phenomenon, where people move into another nation with the intention of making a better life for themselves and/or residing there temporarily or permanently. While anchored in a multidisciplinary perspective, this seminar explores the crucial role of psychology in understanding the processes associated with our conceptualizations of immigrants and immigration. The course begins with some theoretical perspectives on immigration, as well as a brief historical overview of sociological and social psychological research on immigrants. We then examine the identity of the immigrant, stressing the profound distinctions between forced and voluntary immigrants. We will look at how the intersections of race, class, gender, sexuality, and culture shape the psychological experience of immigrants. Seeking to extend our analysis to immigration's impact on the host population, we conclude the course by discussing several social psychological issues such as intergroup relations, discrimination, and modes of adaptation.

*Intermediate.*

## First-Year Studies: Brains, Minds & Bodies: Neuropsychological Narratives

**Elizabeth Johnston**  
*FYS*

"Psychology is the science of mental life, both of its phenomena and of their conditions. The phenomena are such things as we call feelings, desires, cognitions, reasonings, decisions, and the like; and, superficially considered, their variety and complexity is such as to leave a chaotic impression on the observer."

The above lines are the opening sentences of William James's *Principles of Psychology*, a founding text of the discipline published in 1890. James's text will form our historical entry into the variety and complexity of mental life, but most of our time will be spent on more modern neuropsychological sources that investigate the interconnections of brains, minds, and bodies.

Neuropsychology explores notions of self, memory, sensory perception, language, consciousness, and mind-body interactions through study of cases of the breakdown, hyperdevelopment, or recovery of mental function. In this course, we will draw upon a mixture of neuropsychological case studies, scientific research papers, neuroscience texts, novels, and memoirs to investigate conditions such as agnosia, amnesia, synesthesia, aphasia, autism, and other alterations in consciousness that arise from brain damage or variations in brain development. Narrative refers to the narrative accounts of neurologists but also to the view of the human brain as primarily a storyteller. A third sense of the term narrative will be invoked in our reading of current fiction and memoirs that incorporate neuropsychological material. This course is designed for students interested in the intersections of science and art.

## First-Year Studies: Child and Adolescent Development

**Carl Barenboim**  
*FYS*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), social learning (Bandura), and cognitive developmental (Piaget). A number of aspects of child development will be considered, including: the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent child relations, including attachment, separation, and different parenting styles; peer relations (friendships, the "rejected child"); sex role development; some of the "real world" challenges facing today's children and

adolescents (e.g., “pushing” young children, divorce, and single parent/blended families); and the modern study of childhood resilience in the face of difficult circumstances. Direct experience with children will be an integral part of this course, including fieldwork at the Early Childhood Center or other venues. Written observational diaries will be used as a way of integrating these direct experiences with seminar topics and conference readings.

## Genocide: Psychological Perspectives on Inhumanity

**Marvin Frankel**

*Intermediate—Year*

“The past is full of life, eager to irritate us, provoke and insult us, tempt us to destroy or repaint it. The only reason people want to be masters of the future is to change the past. They are fighting for access to the laboratories where photographs are retouched and biographies and histories written.”

—Milan Kundera

*The Book of Laughter and Forgetting*

What was the nature of the evolution of an outlook that required, in the name of moral goodness, the destruction of a culture and the violent murder of six million people? How did the victim view the relevance of living in a world in which one’s extinction is viewed as a cleansing of humankind? What thoughts and values guided the few who overtly opposed the policy of genocide at great risk to their own lives? Under what kinds of social conditions does hatred yield pleasure? This course will not provide entirely satisfying answers.

*Intermediate. Open to sophomores and above.*

## Infancy: A Blooming, Buzzing Confusion?

**Kim Ferguson**

*Intermediate—Spring*

“The baby, assailed by eye, ear, nose, skin, and entrails at once, feels it all as one great blooming, buzzing confusion.”

—William James (1890)

Do newborns really experience their environment as “one great blooming, buzzing confusion”? In this course, we will try to answer this question by examining human development from conception through the first three years of life. We will look at how the social and physical environment (including interactions with people and objects in the immediate environment), culture, and biology—and interactions among these factors—influence early development. Topics will include infant care in African and American contexts;

infant-caregiver attachments in Israel, Uganda, and Baltimore; early language acquisition in bilingual and multilingual environments; own- and other-race face processing in Israel, Egypt, Malawi, and the United States; early recognition of the mother’s scent and voice in humans and rats; and the socio-emotional development of infants whose mothers are suffering from postpartum depression. We will also discuss conditions that put infants at risk for poor development (such as exposure to environmental toxins, maternal illness and drug use during pregnancy, and premature birth) and topics with current ethical, political, and social implications such as abortion, child care, and orphanhood due to the HIV/AIDS pandemic. Readings will be drawn from both classic and contemporary research in developmental and cultural psychology, psychobiology, anthropology, sociology, and public health, with a critical eye towards understanding both the usefulness and the limitations of this research in light of the populations studied and the methodologies employed. Conference work will provide the opportunity for students to focus on a particular context of young children’s lives in greater detail. This may include fieldwork at the Early Childhood Center or in another setting with children.

*Intermediate. Previous course work in the social, behavioral, or biological sciences or permission of the instructor is required.*

## Introduction to Social Psychology

**Gina Philogene**

*Lecture, Open—Year*

This yearlong lecture course introduces students to the key ideas of social psychology. We will examine the social dimensions underlying the cognitive existence of individuals by examining some theories, methodologies, and key findings of social psychology. We will look at human relations at various levels, with a primary focus on the tension between the individual and society. For this purpose, we will compare different theoretical (cognitive, interpersonal, and cultural) perspectives. During the first semester, the course will investigate the role of unconscious processes in our interpretations and explanations of the social world, emphasizing in particular our mistakes in judgment and our misperceptions of causation. The individual as a social cognizer will be explored further to see how we derive interpretations for our own behavior in comparison to those attributed to others’ behavior. In the second semester, we will focus on the contextualization of these different processes in order to analyze the defining characteristics of groups and the extent to which we are indeed shaped by our groups. *Open to any interested student.*

## Memory Research Seminar

**Elizabeth Johnston**

*Intermediate—Spring*

Experimental study of remembering has been a vital part of psychology since the beginning of the discipline. The most productive experimental approach to this subject has been a matter of intense debate and controversy. The disputes have centered on the relationship between the forms of memory studied in the laboratory and the uses of memory in everyday life. We will engage this debate through study of extraordinary memories, autobiographical memories, the role of visual imagery in memory, accuracy of memory, expertise, eyewitness testimony, metaphors of memory, and the anatomy of memory. Frederic Bartlett's constructive theory of memory will form the theoretical backbone of the course. Most conference work will involve experimental explorations of memory.

*Intermediate. Some previous course work in psychology is required.*

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Intermediate—Spring*

This course addresses the multiple factors that play a role in shaping a child's development. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. In discussing readings drawn from clinical and developmental psychology, memoir, and research studies, we will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities. Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose whether to focus conference projects on aspects of that experience.

*Intermediate. For students who have taken Personality Development or its equivalent, with permission of the instructor.*

## Personality Development

**Jan Drucker**

*Intermediate—Fall*

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will center on reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the "four psychologies of psychoanalysis"—drive, ego, object, and self-psychologies—and consider the issues they raise about children's development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to such fundamental themes as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or another appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on the individual student's interest.

*Intermediate. Open to sophomores and above. Background in psychology is required, preferably including some developmental psychology and/or work with children.*

## Poverty in America: Integrating Theory, Research, Policy & Practice

**Kim Ferguson**

*Open—Year*

One-fifth of all American children live in poverty. Why? And what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy, with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and non-poor children and their families in both rural and urban contexts, specifically rural Upstate New York and urban Yonkers. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socio-emotional development. We will also discuss individual and environmental protective factors that buffer some children from the adverse effects of poverty, as well as the impacts of public policy on poor children and their families, including recent welfare, health, and educational policy reforms in the United States. Topics will include environmental chaos, cumulative risk and its

relationship to chronic stress, and unequal access to health-care services. This course will also serve as an introduction to the methodologies of community-based and participatory action research within the context of a service-learning course. Students will be expected to participate in a community partnership, addressing issues related to poverty, as part of their conference work. In the first semester, we will discuss the nature of these research and practice methodologies, and students will develop a proposal for community-based work in partnership with their community organization. In the second semester, students will implement and evaluate this project.

*Open to any interested student.*

## Puzzling Over People: Social Reasoning in Childhood and Adolescence

**Carl Barenboim**

*Intermediate—Fall*

We humans tend to find other people the most interesting “objects” in our lives—and for good reason. As infants, we are completely dependent upon them for our very survival; and throughout our lives, other people serve as the social bedrock of our existence. We are a social species, one that derives “fitness” through our abilities to read the social terrain and to figure out social meaning in our interactions with others. There is a range of timely questions to address: How do we do this, and how does it develop throughout childhood? Are we “hardwired” in some ways to feel what other people are feeling? What about the special case of childhood autism? How do our emotions interact with our cognitions about the social world to affect our views of self and other and our future social lives? What would cause us to have a relatively good or poor “emotional IQ,” and what are the consequences? What are the roles of family and childhood friends in this process? These are some of the issues we will address in this course. The opportunity will be available for hands-on fieldwork with children to observe them puzzling over people in real life.

*Intermediate. Prior course in psychology is required.*

## Self and Identity in Cultural Worlds

**Linwood J. Lewis**

*Intermediate—Fall*

What is the self? How do people generate identity (identities) within and across cultural contexts? How do emergent technologies affect the experience of self and the creation of identities? This seminar will explore ideas of the self in theorists such as William James and G.H. Mead as a concept within cognition and as a cultural construction. We will also examine identity and the major theories about identity formation and

development in gender, sexuality, and ethnicity/race. Conference work may range from empirical research to bibliographic research in this area. Students will be expected to have taken at least one psychology or social science class for entry.

*Intermediate.*

## Social Development Research Seminar

**Carl Barenboim**

*Intermediate—Spring*

Have you done a conference project in the social sciences that raised interesting questions and wished you could take it a step further to conduct your own research on the subject? This course is designed for students who would like to do just that. The goal of the course is to have each student propose and conduct an original piece of research within the broad sphere of the social development of childhood and adolescence. The work could be done, for example, through quantitative testing, through observation, through direct interviews, or through questionnaires. The course will be divided into three parts. In the first part of the course, we will read a range of past studies that exemplify different types of research approaches to the study of children and discuss the strengths and possible weaknesses of each approach. At the same time, in conference, each of you will begin the planning process for your own study. In the second part of the course, each student will take turns serving as the facilitator of class discussion by assigning the readings for that particular week (on studies relevant to her or his own project), while sharing with the class the current progress on her or his research ideas. In turn, the rest of the class will serve as a “working group” to give feedback and helpful suggestions on each project. The final portion of the course will involve students presenting the findings of their studies.

*Intermediate. Prior course in psychology is required.*

## Telling One's Story: Narratives of Development and Life Experience

**Jan Drucker**

*Open—Fall*

There are many ways in which people narrate their life experience, from storytelling in everyday contexts to brief memoirs, autobiography, fiction, psychotherapy, and research interview responses. This seminar will examine examples from all of these forms of telling one's story, beginning with an overview of the role of memory and construction/reconstruction in formulating experience. In reading and discussing some of the methods psychologists use to study the process of development and the ways people experience their lives, we will consider the effect of context and purpose on

the way an experience is narrated. We will draw on observational methodologies, ethnography, narrative research, and clinical case studies, as well as various forms of narrating one's experience for oneself and its role in the development of sense of self. Class reading will include many kinds of accounts, and class papers will include a range of ways of discussing the themes of the course. Conference work may build on any of the narrative methods studied, including observational or autobiographical approaches, and may include material derived from fieldwork/community service in an appropriate setting, if desired.

*Open to any interested student.*

## The Developing Child: Perspectives from Experience, Observation, and Theory

**Jan Drucker**

*Open—Spring*

This course introduces students to the study of how children develop by considering the perspectives on the process afforded by experience of one's own life, careful observation of children in natural settings, and readings in developmental psychology. All students will carry out fieldwork at the Early Childhood Center and learn to observe the language and thought, play, social interaction, and evolving personalities of the preschool children with whom they work, taking into account the immediate context of their observations and the broader cultural contexts in which development is occurring. Readings for the seminar will be drawn from primary and secondary theoretical and research sources. Each student will carry out a conference project related to the fieldwork. All students must have at least one, and preferably two, full mornings or afternoons per week free for fieldwork.

*Open to any interested student.*

## The Feeling Brain: The Biology and Psychology of Emotions (psychology)

**Elizabeth Johnston, Leah Olson**

*Intermediate—Fall*

The processing of emotion was an enduring concern for early biologists and psychologists. Charles Darwin devoted a monograph to the expression of emotion in men and animals and argued for an evolutionary understanding of emotions as a biological phenomenon. William James considered emotions a key topic in his investigations of the science of mental life. Despite this early interest, emotions were not a major focus in the development of modern cognitive neuroscience. Instead, efforts to understand mental life focused primarily on reason or cognition. Recently, this neglect of emotions

has been redressed through the growth of the new interest area of "affective neuroscience." This integration of psychological and biological approaches has been fueled by an increasing awareness of the function of emotions in mental life and by technological and experimental advances, such as brain imaging, which have allowed the development of sophisticated experimental approaches to the study of emotions. In this course, we will begin with the early history of the investigation of emotions in order to define our terms and then quickly proceed to the new experimental work being developed in both human and animal models. Some of the questions to be entertained are: What brain systems regulate emotions? How do emotions modulate memories? How are different emotions processed by the brain? How do emotions and reason interact to shape decision-making? *This is a joint seminar.*

*Open to sophomores and above.*

## Theories of Development

**Charlotte L. Doyle**

*Advanced—Fall*

A psychologist once said, "What you see depends on how you look." Psychological theories are lenses that throw particular issues into focus: Piaget and Werner on cognitive development; Freud, Erikson, and Bowlby on emotional development; the intersubjectivity theorists on social development; Skinner and Bandura on learning; the temperament theorists on continuities and discontinuities in personality; Vygotsky on the role of language and culture. The theorists are as important for the questions they raise as for the answers they provide. The emphasis in this class is on classic theories, but we will look at contemporary critiques, as well. Much of the reading will come from primary sources. One way we will "try on" the various theoretical lenses is to see what happens when we use them to focus attention on various aspects of the worlds of children. For this reason, all students will do fieldwork in a setting that will enable them to be participant observers of children; typically, that setting is our Early Childhood Center. The fieldwork is also a fruitful source of ideas for conference work. In the past, students have chosen conference projects centering on topics such as children's humor, shyness, nonverbal communication, and storytelling. The conference paper typically explores the relation between what psychologists have written on the topic and what the direct observation of living children revealed.

*Advanced. Graduates and upperclassmen.*

## The Restoration of Freedom: Psychotherapy and the Self-critical Attitude

**Marvin Frankel**  
*Intermediate—Year*

Over the past century, the concepts of “wisdom” and “ignorance” have been replaced by “health” and “illness.” There is even a school of thought called philosophical psychotherapy. We consult psychologists and psychiatrists rather than philosophers in the hope of living “the good life.” Vanity has been replaced by status anxiety. We become cured rather than educated. The cure is presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Moreover, the relationship between psychologist and patient is vastly different from the typical relationship of physician and patient. Despite more than a century of practice, however, there remains little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper roles of doctor and patient. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who seeks the help of a person-centered therapist or a behaviorally oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and contrast those rules with those that govern intimate relationships.

*Intermediate. Open to sophomores and above.*

## “Sex is not a Natural Act”: Social Science Explorations of Human Sexuality

**Linwood J. Lewis**  
*Open—Year*

When is sex NOT a natural act? Every time a human engages in sexual activity. In sex, what is done by whom, with whom, where, when, why, and with what has very little to do with biology. Human sexuality poses a significant challenge in theory. The study of its disparate elements (biological, social, and individual/psychological) is inherently an interdisciplinary undertaking: From anthropologists to zoologists, all add something to our understanding of sexual behaviors and meanings. In this class, we will study sexualities in social contexts across the lifespan, from infancy to old age. Within each period, we will examine biological, social, and psychological factors that inform the experience of sexuality for individuals. We will also examine broader aspects of sexuality, including sexual health and sexual abuse. Conference projects may range from empirical research to a bibliographic research project. Service learning may also be supported in this class. A background in social sciences is recommended.

*Open to any interested student.*

## 2011-2012

### Art & Visual Perception

**Elizabeth Johnston**  
*Intermediate—Spring*

“Seeing comes before words. The child looks and recognizes before it can speak.”—John Berger

Psychologists have long been interested in measuring and explaining the phenomena of visual perception. In this course, we will study and reproduce some of the experimental investigations of seeing and the theoretical positions that they support. Our journey will begin with the myriad of visual illusions that have intrigued psychologists and physiologists since the late 19th century. We will engage in a hands-on exploration of these visual illusions and create our own versions of eye-and-brain tricking images. We will also identify their use in works of visual art from a range of periods. The next stop on our psychological travels will be the apparent motion effects that captured the attention of Gestalt psychologists. We will explore the connections between the distinctive theoretical approach of Gestalt psychology and the contemporaneous Bauhaus movement in art, design, and architecture. We will then move on to a consideration of the representation of visual space: In the company of contemporary psychologist Michael Morgan, we will ask how the three-dimensional world is represented in “the space between our ears.” In this section of the course, we will explore the artistic uses of three-dimensional stereoscopic and kinetic images. The spatial exploration section will give us the opportunity to study the artistic development and use of perspective in two-dimensional images. Throughout our visual journey, we will seek connections between perceptual phenomena and what is known about the brain processing of visual information. This is a course for people who enjoy reflecting on why we see things as we do. It should hold particular interest for students of film and the visual arts who are curious about scientific explanations of the phenomena that they explore in their art.

### Beyond the Matrix of Race: Psychologies of Race and Ethnicity

**Linwood J. Lewis**  
*Lecture, Open—Year*

Morpheus: The Matrix is everywhere. It is all around us.... You can see it when you look out your window or when you turn on your television.... It is the world that has been pulled over your eyes to blind you from the truth.

Neo: What truth?

Morpheus: That you are a slave, Neo....—*The Matrix* (1999)

....the Negro is a sort of seventh son, born with a veil and gifted with second-sight in this American world—a world which yields him no true self-consciousness but only lets him see himself through the revelation of the other world.—W.E.B. DuBois, *The Souls of Black Folk* (1903)

The construct of race can be adaptive and healthy but can also lead to human misery through deception about our (hierarchical) relationship to each other. Racially organized hierarchies, such as *The Matrix* or DuBois' veil metaphor, interfere with our ability to clearly perceive our relationships to each other as racial/ethnic beings. In this lecture, we will examine the social construction of the matrix of race, social class, and ethnicity within a historical perspective and how these constructs implicitly and explicitly inform psychological inquiry. We will examine the development of racial/ethnic identity in childhood and adolescence, as well as gendered and sexual aspects of race/ethnicity. In the spring, we will move toward a broader understanding of psychological aspects of prejudice, ethnic conflict, and immigration and how these themes are expressed within the United States and abroad.

## Bullies and Their Victims: Social and Physical Aggression in Childhood and Adolescence

**Carl Barenboim**  
*Intermediate—Spring*

It can be the bane of our existence in childhood: the bully who simply will not leave us alone. Until fairly recently, the image that came to mind—in both the popular imagination and the world of psychological study—was that of a physically imposing and physically aggressive boy, someone who found the littlest, most defenseless boy to pick on. In recent years, however, that image has begun to change. Now we realize that the ability to harm a person's social relationships and social "standing"—usually through the manipulation of others—can be every bit as devastating to the victim. And in this new world of social aggression, girls' expertise has come to the fore. In this course, we will study the nature of bullies and victims in both the physical and social sense and the possible long-term consequences of such bullying for both the perpetrator and the picked-on. We will explore recent evidence that bullying and victimization begin even in the preschool years, far earlier than previously thought; and we will examine some modern approaches used to break this vicious cycle such as peer programs and interpersonal problem solving. Conference work may include field

placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## Child and Adolescent Development

### Carl Barenboim

*Open—Year*

In this course, we will study the psychological growth of the child from birth through adolescence. In the process, we will read about some of the major theories that have shaped our thinking concerning children, including psychoanalytic (Freud and Erikson), behaviorist (Skinner), social learning (Bandura), and cognitive developmental (Piaget). A number of aspects of child development will be considered, including: the capabilities of the infant; the growth of language, thinking, and memory; various themes of parent-child relations, including attachment, separation, and different parenting styles; peer relations (friendships, the "rejected child"); sex role development; some of the "real world" challenges facing today's children and adolescents (e.g., "pushing" young children, divorce, and single-parent/blended families); and the modern study of childhood resilience in the face of difficult circumstances. Direct experience with children will be an integral part of this course, including fieldwork at the Early Childhood Center or other venues. Written observational diaries will be used as a way of integrating these direct experiences with seminar topics and conference readings.

## Children's Health in a Multicultural Context

**Linwood J. Lewis**  
*Intermediate—Spring*

This course offers, within a cultural context, an overview of theoretical and research issues in the psychological study of health and illness in children. We will examine theoretical perspectives in the psychology of health, health cognition, illness prevention, stress, and coping with illness and highlight research, methods, and applied issues. This class is appropriate for those interested in a variety of health careers, including public health. Conference work can range from empirical research to bibliographic research in this area. A background in social sciences or education is recommended.

## First-Year Studies: Approaches to Child Development

**Charlotte L. Doyle**  
*FYS*

What are the worlds of children like? How can we come closer to understanding those worlds? In this class, we will use different modalities to cast light on them. One

set of lenses is provided by psychological theory. Various psychologists (Piaget, Vygotsky, Freud, Erikson, Bowlby, Skinner, Bandura, Chess) have raised particular questions and suggested conceptual answers. We will read the theorists closely for their answers but also for their questions, asking which aspects of childhood each theory throws into focus. We will examine systematic studies carried out by developmental psychologists in areas such as the development of thinking, social understanding, language, gender and race awareness, friendship, and morality. We will take up the development of the brain and nervous system and consider the implications for important psychological questions. An important counterpoint to reading about children is direct observation. All students will do field work at the Early Childhood Center and make notes on what they observe. At times, we will draw on student observations to support or critique theoretical concepts. Fieldwork also will provide the basis for conference work. Ideally, conference projects will combine the interests of the student, some library reading, and some aspect of fieldwork observation. Among the projects students have designed in the past are exploring children's friendships, observing what children say as they are painting, following a child as he is learning English as a second language, and writing a children's book text. The world of childhood is magical. This course is for students who understand that the magic won't disappear if we take a close, intellectually rigorous look.

## First-Year Studies: The Realities of Groups

**Gina Philogene**  
FYS

One of the most important aspects of our lives is the web of group affiliations in which we engage. Groups are an inescapable aspect of our existence. From the very beginning of one's life, the idea of group pervades most dimensions of our existence—from family structures to nation-states. Not only is the individual defined on the basis of his or her group memberships, but he or she also learns most facets of socialization within the confinement of groups (e.g., school, committees, gangs, and work). The groups orient, guide, and shape individual perceptions, interpretations, and actions in the social world. While social psychology has maintained an individual-centered approach to the analysis of groups, several classic studies have demonstrated that there is no individual who is not essentially and entirely a product of the various groups to which he or she belongs. This first-year seminar explores the defining characteristics of groups and the extent to which we are indeed shaped by our groups. We are concerned primarily with people's thoughts and behavior as group members, both from within one's own group as well as vis-à-vis other groups. To address this

material, we will focus on three questions in particular: How and why do individuals come to form specific groups? What are the dynamics operating within the group, transforming it into a cohesive unit that is more than the sum of its parts? Which processes rule the interactions between groups, in particular the "us" versus "them" dimension? The first two questions will be the objects of discussion during the first semester. In the course of the second semester, we shall address the third question while also highlighting how the realities of groups get transformed in the cultural context of the Internet.

## Home and Other Figments: Qualitative Approaches to Exile and Immigration

**Sean Akerman**  
Open—Fall

This course will introduce students to the major forms of qualitative research—discourse analysis, participatory action research, case studies, and grounded theory, among many others—by exploring psychological inquiries into the topics of exile and immigration. The unique experience of uprootedness provides an opportunity to ask questions about home, identity, and the transmission of the past and also provides the space to reflect upon the psychological methods used to understand such complexities. We will inquire into the relationships between epistemology and method, between language and experience, and between researchers and "participants." Course readings will be drawn from classic and contemporary qualitative research on various diasporas, reflecting a critical eye toward how research may conceptualize, frame, and liberate exiles and immigrants.

## Language Development

**Barbara Schecter**  
Open—Fall

Learning language is a fundamental aspect of human experience that is reproduced from generation to generation all over the world. Yet, how similar are the processes of language development among people of different places and backgrounds? This course will explore the nature of language and its relation to thinking, meaning-making, and culture. We will begin with a look at the phenomena of first-language acquisition—naming, categorizing, conversation, private speech, storytelling, metaphor—and how they constitute and express children's experiences in their worlds. We will then consider topics such as language and gender, early literacy, second-language learning in the contexts of bilingualism, transitions from home to school, and immigration. Readings will be drawn from psychological studies, ethnographic accounts, and memoirs. Students will be encouraged to do fieldwork in



settings where they can observe and record language, including in our Early Childhood Center, to investigate and document the processes that we will be studying or as the basis for conference projects.

## Language Research Seminar

**Kim Ferguson**

*Intermediate—Spring*

"The baby, assailed by eye, ear, nose, skin, and entrails at once, feels it all as one great blooming, buzzing confusion." —William James (1890)

The acquisition of our first language is "doubtless the greatest intellectual feat any of us is ever required to perform" (Bloomfield), yet this feat was essentially accomplished by the time we were three years old—and we likely have no memory of it. Furthermore, human language fundamentally influences human ecology, culture, and evolution. Thus, many contemporary researchers in the interdisciplinary field of psycholinguistics argue that our language abilities are a large part of what makes us uniquely human. Are we in fact the only species with true language? And how would we begin to answer this question? In this course, we will attempt to answer that and other key questions in the broad field of language development both through our discussions of current and contemporary research and theory and through the development of new research in this field. Current "hot" research topics include whether bilingual children have better control over what they pay attention to than monolingual children (attention and language), whether language influences thought, whether language acquisition is biologically programmed, and why children learn language better from an adult in-person than from the same adult on television. Over the course of the semester, you will have the opportunity to design an independent research project that investigates one of these key questions or another question of interest to you in the broad area of language development. In doing this, you will learn how to outline the rationale for a research project, develop an effective research methodology, collect data, analyze the data, interpret your results, and communicate your findings in a persuasive, yet objective, manner. This course thus serves as an introduction to research methods, with a specific focus on research methods in psycholinguistics, through your own research. Topics will include experimental research design, case studies, observational techniques, survey development, and hypothesis testing. To help you design and implement your own research, we will discuss your conference research projects in class throughout the semester; you will obtain feedback from your colleagues on your questions, methods, analyses of the data, and interpretation of the results. This project could include fieldwork at the Early Childhood Center or in another setting with children.

## Life and Work: Biography, Autobiography, and Memoir in Psychology

**Elizabeth Johnston**

*Open—Spring*

Psychology is a vast subject, with levels of analysis that vary from neural to cultural. This course is designed as a historical introduction to the expansive subject matter of the discipline through consideration of the life and work of a few famous, and sometimes infamous, psychologists. Some of the themes of the course are the nature of autobiographical memory and the selective representations of self that result, the enduring intellectual questions that hold psychologists' attention, how the wider social and cultural context impacts on the reception of psychological work, and what makes psychological experiments compelling to a wider audience. The individual psychologists in whose lives and works we will immerse ourselves include the foundational pragmatist William James, the original depth psychologist Sigmund Freud, the romantic Russian Lev Vygotsky and his compatriot Alexander Luria, the true believers in behaviorism B. F. Skinner and John Watson, the charming Gestalt social psychologist Kurt Lewin, the efficient engineer of family life Lillian Gilbreth, the complex investigator of mother love Harry Harlow, and the progressive child psychologist Lois Barclay Murphy. Conference work will focus on the life and work of an individual psychologist.

## Pathways of Development: Psychopathology and Other Challenges to the Developmental Process

**Jan Drucker**

*Advanced—Spring*

This course addresses the multiple factors that play a role in shaping a child's development, particularly as they may result in what we think of as psychopathology. Starting with a consideration of what the terms "normality" and "pathology" may refer to in our culture, we will read about and discuss a variety of situations that illustrate different interactions of inborn, environmental, and experiential influences on developing lives. For example, we will read theory and case material addressing congenital conditions such as deafness and life events such as acute trauma and abuse, as well as the range of less clear-cut circumstances and complex interactions of variables that have an impact on growth and adaptation in childhood and adolescence. In discussing readings drawn from clinical and developmental psychology, memoir, and research studies, we will examine a number of the current conversations and controversies about assessment, diagnosis/labeling, early intervention, use of psychoactive medications, and treatment modalities.

Students will be required to engage in fieldwork at the Early Childhood Center or elsewhere and may choose whether to focus conference projects on aspects of that experience.

## Personality Development

**Jan Drucker**

*Advanced—Fall*

A century ago, Sigmund Freud postulated a complex theory of the development of the person. While some aspects of his theory have come into question, many of the basic principles of psychoanalytic theory have become part of our common culture and worldview. This course will explore developmental and clinical concepts about how personality comes to be through reading and discussion of the work of key contributors to psychoanalytic developmental theory since Freud. We will trace the evolution of what Pine has called the “four psychologies of psychoanalysis”—drive, ego, object, and self-psychologies—and consider the issues they raise about children’s development into individuals with unique personalities within broad, shared developmental patterns in a given culture. Readings will include the work of Anna Freud, Erik Erikson, Margaret Mahler, Daniel Stern, Steven Mitchell, Nancy Chodorow, and George Vaillant. Throughout the semester, we will return to fundamental themes such as the complex interaction of nature and nurture, the unanswered questions about the development of personal style, and the cultural dimensions of personality development. Fieldwork at the Early Childhood Center or other appropriate setting is required, although conference projects may center on aspects of that experience or not, depending on the individual student’s interest.

## Play: Psychological and Anthropological Perspectives

**Robert R. Desjarlais, Barbara Schecter**

*Intermediate—Spring*

“For many years, the conviction has grown upon me that civilization arises and unfolds in and as play”—Huizinga, *Homo Ludens*

Play is central to human experience—but what does it mean to play, and to what extent is play intrinsic to the human condition? In this course, we will consider play to be a central aspect of all imaginative life. We will look closely at the amazing complexity of human playworlds, both adult and child, and at the many aspects of our experiences through play. We will consider various domains of cultural life, such as ritual, theatre, improvisation, and storytelling—including the developmental origins in children of these modes of expression. Other topics will include therapeutic uses of play, the role of play in learning, play in virtual worlds, and the lifeworlds of competitive chess players. Throughout these inquiries, we will adopt an

interdisciplinary perspective—charting the psychological, cultural, and social underpinnings of this imaginative realm. Students will be asked to choose a context in which to observe and/or participate in play with adults or children (such as at our Early Childhood Center or in another setting).

## Poverty in America: Integrating Theory, Research, Policy & Practice

**Kim Ferguson**

*Open—Fall*

One-fifth of all American children live in poverty. Why? And what can be done about it? In this course, we will take an ecological and psychobiological approach to poverty in America and its relationship to public policy, with a focus on child poverty. We will discuss how physical and psychosocial environments differ for poor and nonpoor children and their families in both rural and urban contexts, specifically rural Upstate New York and urban Yonkers. We will explore how these differences affect mental and physical health and motor, cognitive, language, and socioemotional development. We will also discuss individual and environmental protective factors that buffer some children from the adverse effects of poverty, as well as the impacts of public policy on poor children and their families—including recent welfare, health, and educational policy reforms in the United States. Topics will include environmental chaos, cumulative risk and its relationship to chronic stress, and unequal access to health-care services. This course will also serve as an introduction to the methodologies of community-based and participatory action research within the context of a service-learning course. Students will be expected to participate in a community partnership, addressing issues related to poverty, as part of their conference work. In addition, we will discuss the nature of these research and practice methodologies, and students will develop a proposal for community-based work in partnership with their community organization.

## Rainbow Nation: Growing Up South African in the Apartheid and Post-Apartheid Eras

**Kim Ferguson**

*Open—Fall*

“It was during those long and lonely years that my hunger for the freedom of my own people became a hunger for the freedom of all people, white and black. I knew as well as I knew anything that the oppressor must be liberated just as surely as the oppressed.”—Nelson Mandela, *Long Walk to Freedom* (1994)

“For it is the dawn that has come, as it has come for a thousand centuries, never failing. But when that dawn

will come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret.”—Alan Paton, *Cry, the Beloved Country* (1948)

How do the contexts in which we live influence our development? And how do these contexts influence the questions we ask about development and the ways in which we interpret our observations? In this course, we will answer these and other key questions about development through a discussion of human development in South Africa during and after the apartheid era from a cultural-ecological perspective. We will discuss how children’s cognitive, language, social and emotional development, as well as their mental and physical health, are influenced by the environment in which they live—which, during apartheid, was determined by the governmental classification of race. Key topics will include fear, racial stereotyping and discrimination, identity formation, crime and violence, and forgiveness and reconciliation. We will also take a broader view of these topics in discussing what human development in apartheid and postapartheid South Africa can tell us about human development in general. In thinking about human development in South African contexts, we will also discuss South African psychological research during and after apartheid, with a view toward understanding more broadly how psychological research can both influence and be influenced by public policy. How did researchers’ political affiliations, race, ethnicity, and culture affect the questions they asked, the measures they used, the ways in which they interpreted their data, and even whether and where they published their research findings? Readings will be drawn from both classic and contemporary research in psychology, human development, anthropology, sociology, and public health; memoirs and other first-hand accounts (including Nelson Mandela’s autobiography); and classic and contemporary South African literature. We will also view and analyze several classic and contemporary films, including *The Power of One*, *Tsotsi*, *Catch a Fire*, and *Cry, the Beloved Country*.

## Social Development

**Carl Barenboim**

*Intermediate—Fall*

Some of the most interesting and important pieces of knowledge that a child will ever learn are not taught in school. So it is with the child’s social world. Unlike “reading, writing, and ’rithmetic,” there is no “Social Thinking 101.” Further, by the time children reach school age, they have already spent years learning the “lessons of life” and affecting those around them. This course will explore the social world of the child from birth through adolescence, focusing on three main areas: parent-child relations, sex-role development, and moral development. Within parenting, we will examine such

issues as different parenting “styles,” the long-term consequences of divorce, and the “hurrying” of children to achieve major milestones at ever-earlier ages. Within the topic of sex-role development, we will read about the role of powerful socialization forces, including the mass media, and the socialization pressures that children place on themselves and on each other. Within moral development, we will study the growth of moral emotions such as empathy, shame, and guilt and the role of gender and culture in shaping our sense of right and wrong. Conference work may include field placement at the Early Childhood Center or other venues, as interactions with real children will be encouraged.

## Structure and Change in Life Historical Accounts

**Sean Akerman**

*Open—Year*

This course will introduce students to the theory and practice of narrative psychology by looking to a number of life historical accounts to consider questions about structure and change in life depiction. Through a close reading of psychoanalytic case studies, existential and phenomenological case studies, ethnographies written outside of one’s own culture, and contemporary study-of-lives work in psychology, students will inquire into the many ways to structure the life of another person in text. Course readings will also focus on autobiographical accounts, especially those dealing with major life change such as gender reassignment, madness, creativity, violence, illness, and the sublime. At stake are questions of power and ethics, the relationship between experience and writing, and the shifting genre of the life history on the boundary between the social sciences and the humanities. Beyond readings and class discussions, students will practice several forms of narrative writing and compose a life study, drawing upon the theoretical and methodological tools discussed in the course, to create a portrait of an individual of their choosing.

## Studying Men and Masculinities

**Linwood J. Lewis**

*Intermediate—Fall*

Do men have an innate nature? How have changing social conditions affected the phenomenological experience of being a man? In this intermediate class, we will engage in a critical study of gender by examining the social construction of biological sex and the construction of categories/conceptions of “man” and “masculinity.” An interdisciplinary approach will inform our examination. We will read from anthropology, critical race theory, feminist theory, masculinity studies, psychology, public health, queer theory, and sexuality studies to create a contextualized understanding of men and masculinity. Major topic areas will include biological and social perspectives on males and gender;

intersectionality; ethnic identities and masculinities; sexual orientation/desire and its relation to gender identity. Students with a background in psychology or other social sciences or LGBT studies will be given preference.

## The Final Solution: Psychological Perspectives on Inhumanity

**Marvin Frankel**

*Intermediate, Sophomore and above—Year*

"I also want to speak very frankly about an extremely important subject. Among ourselves, we will discuss it openly; in public, however, we must never mention it...I mean the evacuation of Jews, the extermination of the Jewish people. This is something that is easy to talk about. 'The Jewish people will be exterminated' says every member of the party, 'this is clear, this is in our program: the elimination, the extermination of the Jews: we will do this.' And then they come to you—80 million good Germans—and each one has his 'decent' Jew. Naturally, all the rest are pigs, but this particular Jew is first-rate. Not one of those who talk this way has seen the bodies, not one has been on the spot. Most of you know what it is to see a pile of 100 or 500 or 1,000 bodies. To have stuck it out and, at the same time, barring exceptions caused by human weakness to have remained decent: this is what has made us tough...This is a glorious page in our history which never has and never will be written."—Speech by SS Reichsführer Heinrich Himmler to a meeting of SS generals in Posen on October 4, 1943. What can psychology offer us by way of a perspective for understanding the Holocaust in particular and genocide in general? We will explore the following themes in some depth: What is the nature of the evolution of an outlook that required, in the name of moral goodness, the destruction of a culture and the violent murder of six million people? How did victims view their fate in a world that saw their extinction as a cleansing of humankind? What thoughts and values guided the few who overtly and covertly opposed the policy of genocide at great risk to their own lives? Has evolution created a "universal neural circuitry" that disposes human beings to perceive an opposition between "us and them"? If so, can education dissolve such oppositions? Under what kinds of social conditions does hatred yield pleasure? This course will not provide entirely satisfying answers.

## The Historical Evolution of Psychological Thought

**Gina Philogene**

*Intermediate—Year*

This seminar aims at presenting the historical evolution of psychology as a distinct discipline, starting with Wundt in 1879 at Leipzig. Its short history notwithstanding, psychology has benefited from a long

and rich past—tracing its roots, for the most part, in philosophy. As early as the fifth century BCE, Aristotle and other Greek scholars grappled with some of the same problems that concern psychologists today; namely, memory, learning, motivation, perception, dreams, and abnormal behavior. A discipline such as psychology does not develop in a vacuum. It is largely shaped by human personalities, institutions, and the societal context. Therefore, our critical analysis will focus on comprehending the cultural context from which ideas, concepts, and theories have emerged and evolved. This approach will provide a unifying framework for a thorough reexamination of the different systems of psychology in the United States.

## Theories of Development

**Barbara Schecter**

*Advanced—Fall*

There's nothing so practical as a good theory," suggested Kurt Lewin almost 100 years ago. Since then, the competing theoretical models of Freud, Skinner, Piaget, Vygotsky, and others have shaped the field of developmental psychology and have been used by parents and educators to determine child-care practice and education. In this course, we will study the classic theories—psychoanalytic, behaviorist, and cognitive-developmental—as they were originally formulated and in light of subsequent critiques and revisions. We will also consider new directions in theorizing development, which respond to recent challenges from gender, cultural, and poststructuralist criticism. Questions we will consider include: Are there patterns in our emotional, thinking, or social lives that can be seen as universal, or are these always culture-specific? Can life experiences be conceptualized in a series of stages? How else can we understand change over time? We will use theoretical perspectives as lenses through which to view different aspects of experience—the origins of wishes and desires, early parent-child attachments, intersubjectivity in the emergence of self, symbolic and imaginative thinking, problem solving. For conference work, students will be encouraged to do fieldwork at the Early Childhood Center or in another setting with children, as one goal of the course is to bridge theory and practice.

## The Talking Cure: The Restoration of Freedom

**Marvin Frankel**

*Lecture, Open—Year*

Over the past century, the concepts of "wisdom" and "ignorance" have been replaced by "health" and "illness." We consult psychologists and psychiatrists rather than philosophers in the hope of living "the good life." Vanity has been replaced by status anxiety. We become cured rather than educated. The cure is

presumably accomplished through a series of conversations between patient and doctor, but these are not ordinary conversations. Moreover, the relationship between psychologist and patient is vastly different from the typical relationship of physician and patient.

Despite more than a century of practice, there remains little agreement among these practitioners of “health” regarding what the content of these conversations should be or the proper roles of doctor and patient. Consequently, the patient who sees a psychoanalyst has a very different kind of experience from a patient who

seeks the help of a person-centered therapist or a behaviorally oriented psychotherapist. This course will examine the rules of conversation that govern various psychotherapeutic relationships and compare those rules with those that govern other kinds of relationships such as those between friends, teachers and students, and family members. If you’re phobic of self-criticism, this course is not for you. If you don’t know whether you are or aren’t, trust that this course is not for you. Finally, if you don’t think these last two sentences are funny, this course is most definitely not for you.

# Public Policy

## 2002-2003

### Labor Law and Transnational Solidarity in an Era of Globalization

*K. Dean Hubbard, Jr.*

*Open—Year*

In this seminar, we will examine the impact of law on working people's struggles for justice in a global economy, from Bronxville to Havana. Our discussions will center on two interrelated questions: What relevance does collective organization have for workers in the twenty-first century? How should working people and their advocates respond to massive structural changes in the world political economy? We will begin by analyzing law in relation to U.S. labor history, emphasizing the symbiotic relationship between the development of labor and employment laws and social movements of working women, immigrants, and people of color. We will then critically examine the social and cultural functions of key modern labor and employment laws in the United States. Students will be expected to participate in a community partnership project with a union, community, or legal organization in the New York City area, addressing issues raised by our studies, as part of their conference work. In the spring, we will contrast the legal and policy responses of the labor movements in Cuba and the United States to the challenges posed by the integration of the global economy under the "neoliberal" model. We will examine the historic roots of today's Cuban labor movement, and the role played by Cuban workers in the legal changes implemented to survive the economic crisis following the collapse of the "socialist bloc." We will consider the causes of the official estrangement between the labor movements of the United States and Cuba. Finally, we will ask to what extent dialogue and normalization would be in the interest of workers in those two countries and around the world. Through a close reading of these two experiences, it is hoped that students will gain a deeper understanding of labor struggles, legal processes, and conditions of work in two dramatically different yet interconnected settings. As part of our study, we plan to travel to Cuba from March 15-23, 2003, with the United States delegation to the fourth bilateral and the first international exchange between labor lawyers, trade unionists, and students from the U.S., Cuba and other countries (subject to funding). Course materials include labor histories, legal writing, novels, film, and music. Conference projects may take written, visual, digital, or aural form, in consultation with the instructor. Highly recommended for, but not limited to, students who are considering

participating in the College's semester abroad program in Cuba in the fall of 2003. Open to sophomores, juniors, and seniors.

## 2003-2004

### Whose Law Is It Anyway? Labor, the Law, and Social Movements

*K. Dean Hubbard, Jr.*

*Intermediate—Year*

In this yearlong seminar, we will examine the complex relationship between the law, working peoples' struggles for justice, and broad movements for social change in a global economy, from Bronxville to Havana. Our discussions will center on three interrelated questions: Whose interests are served by the legal framework that structures workplace relations in the United States and around the world? What relevance does collective organization have for people at work and in their communities in the twenty-first century? How should advocates for workplace and community justice respond to massive structural changes in the world political economy? We will begin the fall semester by analyzing law in relation to U.S. labor history, emphasizing the symbiotic relationship between the development of labor and employment laws and social movements of working women, immigrants, and people of color. We will then critically examine the social and cultural functions of key modern labor and employment laws in the United States. Students will be expected to participate in a community partnership project with a union, community, or legal organization in the New York City area, addressing issues raised by our studies, as part of their conference work. In the spring, we will examine the role of labor law in a climate of global economic integration. Our overarching question will be, "Is another world possible?" We will ask whether transnational worker solidarity is a possible or desirable means to this end. We will explore the concepts of economic human rights and international labor rights and will be introduced to the international institutions responsible for monitoring and enforcing them. We will examine contrasting responses by workers' advocates in the Americas and the Caribbean to the integration of the global economy under the "neoliberal" model. We will take an in-depth look at cross-border organizing theory and practice and will critically analyze the competing "social clause" and "social movement" strategies in this struggle. Finally, we will discuss the roles of advocates for workers in the struggle to build alternatives to the neoliberal model. To frame our discussion of these issues, we will focus on the labor movements in Cuba and the United States as a "case study" of two fundamentally different responses to the philosophy of globalized privatization, deregulation, and "structural adjustment." Through a close reading of these experiences, it is hoped that students will gain a

deeper understanding of labor struggles, legal processes, and conditions of work in two dramatically different, yet interconnected, settings. As part of our study, we plan to travel to Cuba during spring break with the United States delegation to the fifth bilateral and the second international exchange between labor lawyers, trade unionists, and students from the United States, Cuba, and other countries (subject to funding).

*Intermediate.* Spanish proficiency is highly recommended for students in this course. Students who are considering participating in the College's semester abroad program in Cuba in the fall of 2004 are strongly encouraged to enroll. Open to juniors and seniors, as well as sophomores seriously considering the Cuba program.

A full description of the course may be found under the appropriate discipline.

**An American Century?** (p. 600), Raymond Seidelman  
*Politics*, K. Dean Hubbard, Jr. *Public Policy*

## 2004-2005

### At the Intersection of Performance, Protest, and Policy: Where the Arts Meet Social Change

**K. Dean Hubbard, Jr.**

*Intermediate—Spring*

"I'm an artist. I don't do politics."

"I don't have time for art. I'm too busy changing the world."

"Activists are self-righteous dogmatists who misuse art to advance their so-called cause."

"Artists are self-indulgent narcissists who don't have a clue how the world really works."

"If I can't dance, I don't want to be part of your revolution."

If you have ever found yourself saying or thinking anything like the above, or resenting someone who does, this course may be for you. The seminar will be a forum for the collaborative exploration of some of the ways in which the arts, social protest movements, and the development of public policy have been and continue to be both inextricably linked and mutually sustaining in addressing urgent social and political problems. We will consider artistic creation as mirror, construction, and deconstruction of social reality. We will touch on theatre, music, dance, film, visual art, and creative writing as public spectacle, propaganda, and spiritual food. Context will be key to our analysis. It is hoped that students will emerge from the course with a critical sense of the integral relationship between artistic, social, and political expression and engagement. The material will be presented in consultation with faculty members from the relevant artistic disciplines. The course will provide an avenue into the social

sciences for students whose primary interest is the arts, as well as a taste of the artistic process for students whose focus is primarily on the social sciences.

### First-Year Studies: Rain Without Thunder and Lightning? Spiritual and Material Struggle in Social Movement Praxis

**K. Dean Hubbard, Jr.**

*Open—Year*

This course will engage, in interdisciplinary fashion, the traditions of moral and material struggle in social movement theory and practice. Students will explore existential, metaphysical, and concrete historical constructions of struggle as influences in specific social movements. We will draw not only upon the fields of law, political economy, sociology, and anthropology, but from spiritual traditions, literature, philosophy, and history. Through these lenses, we will examine how different ways of thinking about struggle helped shape the slavery abolition, civil rights, labor, indigenous, immigrants' and women's movements in the United States, as well as specific anticolonial, socialist, nationalist, and indigenous struggles in other parts of the world. Our resources will include written texts, film, music, and field visits. We will engage both the universality and the diversity of forms of struggle in a wide variety of disciplinary, geographic, and historical contexts. This work will provide a foundation for students' continuing study of social and political problems that defy single discipline solutions.

## 2005-2006

### Labor, Community, and the Law: Local Organizing in a Global Context

**K. Dean Hubbard, Jr.**

*Intermediate—Year*

In this yearlong seminar, we will examine the complex relationship between the law, working people's struggles for justice, and grassroots movements for social change in a global economy, from Yonkers to Guatemala. We will begin the fall semester by analyzing law in relation to U.S. labor history, emphasizing the symbiotic relationship between the development of labor and employment laws and social movements of immigrants, people of color, and working women. We will then examine contemporary phenomena such as contingent work, the outsourcing/offshoring of manufacturing, the rise of service sector behemoths (such as Wal-Mart), the decline (and transformation) of the labor movement, the use of undocumented immigrants as low-wage workers, and the rise of workers' centers. This inquiry will provide the raw material for a critical examination

of the relationships between changes in the political economy, social movements, and key modern labor and employment laws in the United States. In the spring we will examine the role of labor and community organizing in a climate of global economic integration. We will study contrasting responses by workers' and community advocates in the Americas and the Caribbean (especially Cuba, Mexico, Guatemala, the Dominican Republic, Brazil, Venezuela, and Argentina) to the integration of the global economy under the "neoliberal" philosophy of globalized privatization, deregulation, and "structural adjustment." We will be introduced to the concepts of economic human rights and international labor rights, and to the international institutions responsible for monitoring and enforcing them. We will interrogate the viability of transnational solidarity as a means to build alternatives to the neoliberal model and will critically analyze competing strategies in this struggle. Students will be expected to participate in a community partnership addressing issues raised by our studies as part of their conference work. Students may work with Professor Hubbard on the SLC Institute for Policy Alternatives day labor organizing project, or with other area unions, community or legal organizations.

*Intermediate.* Spanish proficiency is highly recommended for students in this course. Sophomores, juniors, and seniors only.

## Liberty, Equality, and the Jurisprudence of Work

**K. Dean Hubbard, Jr.**

*Intermediate—Spring*

Terms such as "liberty" and "equality" are contested legal terrain upon which great historical battles about the nature of democracy, race, gender, and people's working lives have been fought. In this course our examination of legal disputes that arose during the course of some of the great workplace struggles of U.S. history will frame theoretical discussions about the evolving legal assumptions which partially constitute the fabric of our lives today. We will explore, in historical context, questions such as, "If the 14th Amendment was intended to provide equal protection and due process of the law to African American slaves and their descendants, why for nearly a hundred years did the courts find that corporations were 'persons' entitled to greater legal protection under the Amendment than African Americans?" "Why were state laws intended to redress unequal power between workers and employers found to violate the liberty of contract?" "Why did it take years of bloody sit-down strikes and a threat to pack the Supreme Court before the Court upheld the constitutionality of a law establishing the right of workers to organize collectively for their mutual aid and protection?" Our discussions of these historic issues will

lay the foundation for more theoretical inquiries, which will introduce the basic framework of jurisprudence. We will ask, Is the law a set of morally neutral, universally applicable principles? Is it a set of language, procedures, and customs through which contending social forces manipulate indeterminate doctrine to maintain or redistribute power? Is the law simply the coercive power of a state acting in the interests of powerful economic actors, or does its very rhetoric of equality contain the seeds of egalitarian emancipation? Several traditions of legal philosophy will inform our analysis of these questions, including formalism, positivism, legal realism, and critical legal theory. Our reading of legal theory, court cases, and history will be complemented by novels, poetry, and film screenings.

## 2006-2007

### Public Actors Perform Policy: The Arts and Social Change

**K. Dean Hubbard, Jr.**

*Intermediate—Year*

The seminar will be a forum for community-engaged, collaborative exploration of some of the ways in which the arts, community, and workplace organizing; social protest movements; and the development of public policy have been and continue to be both inextricably linked and mutually sustaining in addressing urgent social and political problems. What are the relationships between artistic creation and social construction and deconstruction? To what extent is public life performance? Are the borders between art and politics clear and well-fortified or indeterminate and liminal? We will explore the work of Augusto Boal, Anna Deavere Smith, Coco Fusco, Guillermo Gomez-Peña, Abbie Hoffman, Frida Kahlo, the Mexican muralists, Aimé Césaire, Amiri Baraka, Albert Camus, Frantz Fanon, Pablo Neruda, Nina Simone, Woody Guthrie, Public Enemy, and the Yes Men, among others. We will touch on theatre, music, dance, film, visual art, and creative writing as spectacle, propaganda, and spiritual sustenance. Context will be key to our analysis. Students will be encouraged to experience community-involved artistic engagement as part of their conference work. Spanish-speaking students will have opportunities to work with Yonkers day laborers on projects of artistic and political self-representation. It is hoped that students will emerge from the course with a critical sense of the integral relationship between artistic, social, and political expression and engagement. The material will be presented in consultation with faculty members from the relevant artistic disciplines. The course will provide an avenue into the social sciences for students whose primary interest is the arts, as well as a taste of the artistic process for students whose focus is primarily on the social sciences.



*Intermediate.*

## Who's Killing New Orleans? Katrina, Race, Class, and Public Policy

**K. Dean Hubbard, Jr.**

*Fall*

What are the factors that caused the strongest economic and military power in world history to be unable or unwilling to evacuate and rescue New Orleans residents from a long-anticipated natural disaster? Why, a year later, are tens of thousands of survivors still living in the diaspora, unable to return to their homes because the city lacks the basic infrastructure of survival? What are the respective roles of federal, state, and local governments; private for-profit developers; advocacy organizations; and other NGOs in the rebuilding process or lack thereof? Through the historic and contemporary lenses of race and class, we will evaluate the cultural and political significance of transforming this historically poor, predominantly African American incubator of jazz, blues, zydeco, and Creole cuisine into a majority white city. We will problematize the relationships between environmental, class, and race issues in rebuilding decisions. We will examine some alternative rebuilding strategies from both public policy and organizing perspectives. We will consider the extent to which a privatized redevelopment policy premised on the employment of marginalized, poorly paid, undocumented immigrant workers is emblematic of the neoliberal economic model. We will compare disaster preparation and responses of other nations (including comparatively underdeveloped states such as Cuba) that have been able to endure and recover from similar disasters much more quickly and with far less loss of life. Finally, we will examine the race and class implications and potential long-term impacts of Katrina for the nation as a whole. Our readings will be supplemented by guest lectures and collaboration with other classes addressing similar questions. Our sources will include texts in policy, history, law, sociology and literature, as well as film, electronic, and live performance. As part of our studies, students will network with local and national organizations responding to the Katrina disaster. We may have the opportunity to conduct field research in New Orleans, depending on the availability of funding.

*Intermediate.*

## 2007-2008

### The Arts and the Law as Normative Performative Practices

**K. Dean Hubbard, Jr.**

*Open—Spring*

Do the arts and the law both function as normative performative practices? That is, what roles do the arts and the law play in the dynamic relationship between ideas, norms, and public policy? To what extent do they help construct or deconstruct identity and society through “language that acts”? To what extent are they divisible into their familiar institutional constructs? This course will introduce students to and problematize the concepts of power relations, hegemony, contingency, indeterminacy, and counterhegemonic practice. We will follow the lineage of Foucault and Gramsci through performance studies scholars such as Taylor, Rehm, and Schlossberg and critical legal theorists such as Balbus, Gordon, and MacKinnon.

### Workers, Law, and Global Justice

**K. Dean Hubbard, Jr.**

*Intermediate—Year*

In this yearlong seminar, we will examine the complex relationship between the law, working people's struggles, and movements for social change in a global economy, from Yonkers to Oaxaca. At the same time, we will be a central part of building a grassroots coalition supporting immigrant day laborers' struggles for justice. We will orient ourselves with a brief introduction to the fundamentals of community organizing. We will begin our scholarly work by analyzing U.S. workers' rights in relation to labor history and political economy and the symbiotic relationship between the development of labor and employment laws and social movements of immigrants, people of color, and working women. We will then examine contemporary phenomena such as contingent work, the outsourcing/offshoring of manufacturing, the rise of service-sector behemoths such as Wal-Mart, the decline and transformation of the labor movement, the use of undocumented immigrants as low-wage workers, and the rise of workers' centers. This inquiry will provide the raw material for a critical examination of the relationships between changes in the political economy, social movements, and key modern labor and employment laws in the United States. In the spring, we will examine workers' rights in a climate of global economic integration. We will study contrasting responses by workers in the Americas and the Caribbean to the integration of the global economy under the “neoliberal” philosophy of globalized privatization, deregulation, and “structural adjustment.” We will be introduced to the concepts of economic human rights and international labor rights and to the international institutions responsible for monitoring and enforcing

them. We will interrogate the viability of transnational solidarity as a means to build alternatives to the neoliberal model and will critically analyze competing strategies in this struggle. Students will be expected to devote four hours per week (outside class) to a community partnership addressing issues raised by our studies as part of their conference work. While it is my preference that students work with me on the SLC Institute for Policy Alternatives day labor organizing project, students may also arrange to work with other area unions, community groups, or legal organizations doing workers' rights-oriented advocacy. Spanish proficiency is desirable but not required.

## 2009-2010

### The Offensive Against Civil Rights: Crime Policy and Prisons

*Rima Vesely-Flad*

*Open—Spring*

More than 2.3 million adults in the United States fill local jails, state correctional facilities, and federal prisons; nearly five million more are either on parole or probation. In fact, one in 100 adults is now behind bars. This extraordinary rate of incarceration and penal supervision is unprecedented and can be understood in light of political changes wrought by social protests in the 1960s. In response to mass demonstrations, political rhetoric began to emphasize bringing order to lawlessness and crime in seemingly race-neutral language. Over the following 35 years, legislators at the state and federal levels passed harsh crime bills and systematically implemented a prison-industrial complex. This course will examine the period from the mid-1960s to the present day through the lens of crime policy and prison building. The first part of the course will focus on sociological literature, detailing an intentional offensive against civil rights activists, black nationalists, and anti-Vietnam War demonstrators. We will thereafter investigate the passage of punitive crime policies at state and federal levels, with close attention to political elections and the role of the media in promoting fear of crime and legislative changes focused on drug possession, lengths of sentences, life without parole, the death penalty, "supermax" facilities, and private prisons. We will also examine increasingly punitive treatment of mentally ill persons and juveniles and the impact of mass imprisonment on children and families. We will conclude with an overview of recent changes in crime policy and prisons in light of newly elected political leadership and the current recession. Readings will primarily include sociological and political science texts, as well as policy papers and personal stories. As an alternative to regular conference papers, students will have the option of (pre-arranged) service-learning

placements with organizations advocating with and on behalf of incarcerated and formerly incarcerated individuals.

### Work and Workers' Movements in the Globalized Political Economy

*Kim Christensen*

*Open—Fall*

What is the situation of workers today? How does it differ by race? Gender? Sexual orientation? Country of origin? How have workers attempted to improve their status via unions and government policies? And what has been the impact of globalization on these questions? This course will address these issues from a theoretical and historical perspective, with an emphasis on present-day labor struggles. We'll begin with a brief overview of the current "state of labor," both domestically and internationally. We'll examine several different economic perspectives on the labor market, including conservative/neoclassical, radical, and feminist. We'll briefly review the major pieces of legislation and court decisions that have shaped U.S. labor law and the impact of McCarthyism on U.S. labor's internal and international politics. We'll then focus on the history of the American labor movement, including conflicts over diversity, internal democracy, and the U.S. position in the world; (e.g., we'll use the CIO's Operation Dixie to examine the tangled history of race and organized labor). We'll discuss discrimination by gender and sexual orientation and the mainstream labor movement's contradictory responses to these issues. Using case studies such as the maquiladoras in northern Mexico, we'll then broaden our focus to examine the state of labor around the world and the impact of globalization on workers both at home and abroad. Finally, we'll discuss prospects for change via the labor and student movements and national/international government initiatives that aim to improve the situation of workers around the globe. As an alternative to regular conference papers, students will have the option of (pre-arranged) service-learning placements with New York City-area labor advocacy groups such as immigrant workers' centers, labor unions, or worker-owned enterprises.

## 2010-2011

### From the Plantation to the Prison: Criminal Justice Policies

*Rima Vesely-Flad*

*Lecture, Open—Spring*

Present-day criminal justice policies function on multiple levels in American society: as manifestations of theological and philosophical perspectives on race and punishment; as engines of economic development in rural communities; as methods to consolidate political

power; and as legal barriers impacting the reintegration of men and women after incarceration. The interlocking spheres of race, poverty, incarceration, and political representation have resulted in the largest prison system in the world. The United States, with less than five percent of the world's population, now contains 25 percent of the world's prison population. Sociologists, criminologists, philosophers, and community activists point to this phenomenon as indicative of a pervasive system stretching back to slavery and post-Civil War labor policies. This course will examine the historical antecedent of the present-day prison system and the multiple dimensions in which criminal justice policies impact particular communities today. The first half of the semester will focus on theologies of race, philosophies of punishment, and the historical economies of plantations, jails, and prisons. Over the second half of the semester, we will examine present-day patterns of punishment in prison and postincarceration environments, specifically addressing prison labor and family connection policies, as well as voter disenfranchisement, barriers to employment and education, and activist challenges to the pervasiveness of criminalizing persons in marginalized communities. Readings will primarily include sociological and political science texts, as well as policy papers and personal stories. As an alternative to regular conference papers, students will participate in service-learning placements in court, jail, or prison contexts with organizations advocating with and on behalf of individuals with criminal convictions.

*Open to any interested student.*

## Work and Workers' Movements in the Globalized Political Economy

**Kim Christensen**

*Open—Fall*

What is the situation of workers today? How does their situation differ by race? Gender? Sexual orientation? Nativity/country of origin? How have workers attempted to improve their status—both through union movements and through government regulation? And how has increased globalization (with accompanying increases in capital flight and immigration) impacted these questions? This course will address these issues from a theoretical and historical perspective, with an emphasis on present-day labor struggles. We'll begin with a brief overview of the current "state of labor," both domestically and internationally. We'll briefly examine the major pieces of legislation and court decisions (Wagner Act, Taft-Hartley Act, etc.) that have shaped labor law in the United States and the impact of McCarthyism/the Cold War on U.S. labor's internal and international politics. We'll then focus on the history of the American labor movement, including conflicts within that movement over diversity, internal

democracy, and the U.S. position in the world. For instance, we'll use the history of the steelworkers and of the CIO's Operation Dixie to examine the tangled history of race and labor in the United States. We'll also discuss discrimination by gender and by sexual orientation and the mainstream labor movement's contradictory responses to these problems. Using case studies, such as the maquiladoras in northern Mexico, we'll then broaden our focus to examine the state of labor around the world and the impact of globalization on workers both at home and abroad. Finally, we'll discuss prospects for change and the labor and student movements and national/international government initiatives that aim to improve the situation of working people around the world. As an alternative to a regular conference paper, students may choose to complete (pre-arranged) weekly service-learning placements with N.Y.C.-area labor advocacy groups such as an immigrant workers' center, a labor union, or a worker-owned enterprise.

*Open to any interested student.*

## 2011-2012

### From the Plantation to the Prison: Criminal Justice Policies

**Rima Vesely-Flad**

*Open—Fall*

Present-day criminal justice policies function on multiple levels in American society: as manifestations of theological and philosophical perspectives on race and punishment, as methods to consolidate political power, as engines of economic development in rural communities, and as intimidating forces in urban communities that perpetuate poverty and social isolation. The interlocking spheres of race, impoverishment, incarceration, and political representation have resulted in the largest prison system in the world. The United States, with less than five percent of the world's population, now contains 25 percent of the world's prison population. Sociologists, criminologists, philosophers, and community activists point to this phenomenon as indicative of a pervasive system stretching back to slavery and post-Civil War crime policies. This course will examine the historical antecedent of the present-day prison system and the multiple dimensions in which criminal justice policies impact particular communities today. The first half of the semester will focus on philosophies of punishment, theologies of race, and 19th-century economies of plantations, jails, and prisons. Over the second half of the semester, we will examine present-day patterns of punishment, specifically addressing the school-to-prison pipeline, juvenile life without parole, labor exploitation, and successful activist challenges to the pervasiveness of exploiting criminalized persons. Readings will primarily

include sociological and political-science texts, as well as policy papers and personal stories. As an alternative to regular conference papers, students will participate in service-learning placements in court, jail, or prison contexts with organizations advocating with and on behalf of individuals with criminal convictions.

## The Offensive Against Civil Rights: Crime Policy and Politics

**Rima Vesely-Flad**

*Open—Spring*

More than 2.3 million adults in the United States fill local jails, state correctional facilities, and federal prisons; nearly five million more are either on probation or on parole. The vast majority of people with felony convictions are denied the right to participate in the political process; they are furthermore barred from certain types of employment, designated housing units, and educational institutions. In short, despite the touted successes of the Civil Rights Movement, large swaths of US-born individuals lack the opportunity to fully participate in society. Legislation curtailing civil rights gains began to be enacted shortly after the passage of civil rights bills. Beginning in the early 1970s, legislators at the state and federal levels proposed harsh crime laws

that, although seemingly race-neutral, disproportionately impacted impoverished African Americans and Latinos. As a consequence, policymakers have insidiously reversed the inclusion fought for by civil rights activists. This course will examine the period from the 1950s to the present day through the lens of crime policy and prison building. The first part of the course will focus on philosophical and historical literature on punishment, Jim Crow segregation, and the political offensive against civil rights activists, black nationalists, and anti-Vietnam War demonstrators. We will thereafter investigate the passage of punitive crime policies at state and federal levels, with close attention to political elections and the role of the media, the war on drugs, “supermax” facilities, zero-tolerance policing, and capital punishment. We will conclude with an analysis of barriers to civil rights in the areas of employment and disenfranchisement. Readings will primarily include sociological and political-science texts, as well as policy papers and personal stories. As an alternative to regular conference papers, students will participate in service-learning placements in court, jail, or prison contexts with organizations advocating with and on behalf of individuals with criminal convictions.

# Religion

## 2002-2003

### Deity and Humanity in the Bible and the Ancient Near East

The identities of the human and the divine and the nature of the interaction between them are at the root of all biblical and ancient Near Eastern religious thought. In this class we will study texts of various genres from the Bible and the ancient Near East (essentially the area known today as the Middle East) in order to understand the various views of these ancient cultures regarding the nature of deity, the role of humankind, and various features of the relationship between them. The first section of the course will be devoted to definitions of the divine-human relationship—why did God/the gods create humankind? Where do they each reside and how do they exist in relation to one another? In the second section of the course we will address various types of divine-human communication, such as prayer, sacrifice, and prophecy, and in the third section we will focus on divine-human contact through visitations (angels and other divine appearances). The primary texts will be chiefly Israelite and Mesopotamian (with some additional Ugaritic and Egyptian texts), and the secondary literature will include both historical works and discussions of religious phenomena.

\*Restricted to students who have taken an introductory Hebrew Bible/Old Testament class.

### Early Christian Thought: The Writings of Paul

**Cameron C. Afzal**

We will study in this seminar the writings of a founding figure in the Christian religion. Through Paul's letters to early Christian communities we will encounter the Greco-Roman world in the middle of the first century. We will have the opportunity to study aspects of social, religious, and political life of this period and the radical changes envisioned by the profound early Christian writer. We will study aspects of his most important theological contributions to the development of early Christianity and the social changes implied by his views. This course will be an excellent opportunity to engage in historical analysis of ancient documents and provide a great snapshot of an emerging world religion. This course maybe taken as a one-semester seminar or in conjunction with that offered on The Gospel According to Matthew as a year-long course of study. This is an intermediate/advanced course open to students with some previous experience in history, philosophy, or religion.

### The Buddhist Philosophy of Emptiness

**T. Griffith Foulk**

The concept of a "thing" — a distinct entity that exists in and of itself whether or not human beings attach a name to it — is nothing but a useful fiction: In the final analysis, there are no such things as "things." This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *sunyata* or "emptiness," as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism ("nothing exists"), idealism ("it is all in the mind"), or skepticism ("we cannot know anything with certainty"), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This course has several aims. The first is to impart a clear, accurate understanding of the emptiness doctrine as it developed in the context of Buddhist intellectual history and found statement in various genres of classical Buddhist literature. The second is to engage in serious criticism and debate concerning the "truth" of the doctrine: Is it merely an article of Buddhist faith, or does it also stand up to the standards of logical consistency and empirical verification that have been established in Western traditions of philosophy and science? The third aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, might impact contemporary academic disciplines. The instructor is especially interested in implications that the Buddhist teaching of emptiness has for the formulation and evaluation of truth claims in the field of history, and thus will assign some readings from the philosophy of history as a starting point for debate. Both in class and in conference work, however, students will be encouraged to apply the emptiness doctrine in creative ways to whatever fields in the humanities, social sciences, or sciences that interest them.

### The Buddhist Tradition

**T. Griffith Foulk**

An in-depth exposure to the religious tradition known in the West as "Buddhism," in all of its incredible historical and cultural diversity. In the first semester the course focuses on the evolution of Buddhist doctrines, practices, and institutions in India, from the origins of the religion as a group of "world-renouncing" ascetics through the development of large state-supported monastic communities and the emergence of the major reform movements known as Mahayana and Tantra. It also treats the Buddhism of two regions of the world — Southeast Asia and the Tibetan plateau — where the respective traditions have been most self-consciously concerned with maintaining precedents inherited from India. The second semester of the course focuses on the

Buddhism of East Asia (China, Korea, and Japan), where new branches of the tradition such as Zen and Pure Land developed and flourished. It also deals with the issues of Buddhism in the modern world and the contemporary spread of various branches of the tradition from Asia to the West. The course is open to all students: no background knowledge is required or expected. Because the first semester is a self-contained unit, students may consider taking only that part of the course. The approach taken in the second semester, however, presumes knowledge of the material covered in the first, so students will only be allowed to join the course in January if they have consulted with and received permission from the instructor.

## The Gospel According to St. Matthew

**Cameron C. Afzal**

This course will provide you with the opportunity to study closely an ancient text. This Christian document is an excellent example of a unique form of ancient literature, the Christian gospel intended to propagate the Christian faith and support and ancient communities in the day-to-day practice of their religious beliefs. This Gospel preserves traditions important not simply for the telling of the foundational story of the Christian religion, but also those setting forth important elements of its ethical teaching that will come to inform the Western world for millennia to come. We will study this document in its historical context using literary critical and sociological analysis of the text. We will devote special attention to the relations between Christian and non-Christian Jews of the time, both as regard the similarities in their belief systems and also the divisions they experienced that will ultimately divide the communities into two different world religions — that of Judaism and Christianity. This course may be taken as a one-semester seminar or in conjunction with a second-semester seminar on the writings of Paul. This is an intermediate/advanced course open to students with some previous experience in history, philosophy, or religion.

## The Hebrew Bible

**Cameron C. Afzal**

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art, indeed our sense of identity. Its ideas inform to our laws have given birth to our revolutions and social movements, and have thereby made most of our social institutions possible (and the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago various groups from a small tribe wandering

nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read this collection of traditions in a book called *Genesis* and compare these stories with other texts (written in mud and stone) like the *Epic of Gilgamesh* and the *Babylonian Creation Epic*, which were contemporary with Biblical traditions. We will read the great Biblical epic of liberation, *Exodus*, and the oracles of the great Hebrew Prophets of Israel, those reformers, judges, priests, mystics, and poets to whom modern culture owes its grasp of justice. We will trace the social intellectual and political history of the people formed by these traditions until the Roman age.

## 2003-2004

### Biblical Wisdom Literature

**Esther Hamori**

The wisdom tradition of the ancient Near East (including Israel) was characterized by the passing on of instructions from father to son, concerns with the nature of wisdom and morality, the nature of justice, and the nature of suffering, among other things. The “wisdom books” of the Hebrew Bible- *Job*, *Proverbs*, and *Ecclesiastes* (a.k.a. *Qohelet*)- are the fullest examples of the wisdom tradition from ancient Israel. In this class we will study these three books in detail, as well as other examples of biblical wisdom in narrative, psalms, and prophetic literature. Babylonian and ancient Egyptian wisdom literature will provide a point of comparison as well. Because students will be expected to have taken an introductory class in Hebrew Bible, class papers may incorporate issues from other biblical genres.

### Chan and Zen Buddhism

**T. Griffith Foulk**

An in-depth, historical examination of the teachings, religious practices, and institutional arrangements associated with this most famous and widely misunderstood branch of East Asian Buddhism. The course begins by familiarizing students with the roots of Chan/Zen as those are found in the sacred texts and monastic practices of Indian Buddhism. It then introduces Chan as a distinctively Chinese form of Buddhism and traces its subsequent transmission to Japan (where it was called Zen) and the West. These topics are examined both from the standpoint of the traditional, normative history of the Chan/Zen lineage, and from that of modern, critical scholarship. Finally, the course focuses on the most important genres of Chan/Zen literature—the discourse records, records of the transmission of the flame, and koan collections—examining the form and content of each and studying the social and ritual contexts in which it was produced and used.

## Early Christian Thought: The Theology of Paul and John

**Cameron C. Afzal**

What do Christians mean by “faith”? How do Christians understand the term “love”? What do Christians hope for? How do Christians understand Jesus of Nazareth to be “the Son of God”? Questions like these remain at the center of Western religious history. This course will focus on the earliest Christian discussions of these ideas through the thoughts of two representative early Christian figures. How can a modern reader access the world of writers separated by nearly two millennia, writers whose thoughts have been continually reinterpreted and sewn into the fabric of Western culture to such a degree that any reading necessarily embodies this complex, interpretive tradition—blurring the world of the Apostles with the interests and agendas of the succeeding centuries? We will learn to read ancient texts closely, practice exegesis, and exercise the hermeneutical art. The year will begin with a study of the letters of Paul. Through detailed study of two of his most important letters, Romans and Galatians, we will examine the social context of his ideas in the Greco-Roman world as we focus on his theology of justification through faith. We will look at the application of his ideas in the social and ethical teachings embodied in the complex Corinthian corpus of letters. The second semester will focus on the Gospel of John. It will involve an in-depth reading of the Fourth Gospel with an eye to the concepts of incarnation, salvation, discipleship, and mutual abiding. Here a master theologian weaves Christian tradition into a coherent theology that will guide the Christian perception of Jesus into the next millennia. John’s thought will be studied in the context of Jewish and Christian polemic that characterized the development of Christianity at the end of the first century. We will have occasion to discuss the origins of Christian anti-Semitism and the role of internecine struggle in the development of Christian theology.

## First-Year Studies: The Hebrew Bible

**Cameron C. Afzal**

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art, and our sense of identity. Its ideas inform our laws, have given birth to our revolutions and social movements, and have made the creation of most of our social institutions (and the movements to remove them) possible. What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this corpus been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago various groups from a small tribe of wandering nomads would get together to tell stories. These stories were preserved not on stone tombs but in the hearts and

memories of the people to whom they belonged. We will read this collection of tradition in a book called *Genesis* and compare these stories with other texts (written in mud and stone) like the *Epic of Gilgamesh* and *The Babylonian Creation Epic* contemporary with biblical traditions. We will read the great biblical epic of liberation, *Exodus*, and the oracles of the great prophets of Israel—those reformers, visionaries, judges, priests, mystics, and poets to whom modern culture owes an intuitive grasp of justice. We will trace the social, intellectual, and political history of the people formed by these memories until the Roman age.

## Islam

**Kristin Zahra Sands**

This course will provide a comprehensive introduction to Islam by examining the different ways in which Muslims have engaged with its most fundamental elements, the Qur’an and the prophet Muhammad. While Muslims generally agree that the Qur’an as we know it represents the word of God revealed in the Arabic language to his prophet Muhammad, they have disagreed for centuries on how to interpret their sacred text. After reading and listening to the Qur’an ourselves, we will look at examples from the sometimes pluralistic and sometimes competing discourses and literary and artistic works that developed in Islamic cultures in response to this book. We will also study the ways in which Muhammad’s life and sayings have been used as a model for practicing Muslims, in areas ranging from personal piety and mysticism to social, political, and military activism. Looking both at how different groups define themselves and how others define them, we will sort through the various “ism’s” of Islam, such as Sunnism, Shi’ism, Sufism, and Salafism. Although most of the sources will be from the premodern period, the relevance to current issues and events will be addressed throughout the course.

## Japanese Religion and Culture

**T. Griffith Foulk**

An examination of religious beliefs, practices, and institutions in Japan, from ancient times down to the present. The course covers all the major religious traditions and movements—Shinto, the various schools of Buddhism, Neo-Confucianism, and the New Religions—as well as numerous elements of “popular” religion and culture that are not readily subsumed under any of the preceding labels. The first semester is devoted to the historical development of all these phenomena, while the second semester focuses on religion and culture in contemporary Japan.

## Judaism, Christianity, and Islam

### *Esther Hamori*

This class should properly be titled Judaism, Christianity, and Islam: the Early Years. In this class we will study aspects of these three major world religions in their origins and early development, such as the role of covenant, the role of the law, the chief characters associated with each group (Moses, Jesus, and Muhammad), the early community, and the treatment of scripture. This is an introductory seminar, and is not intended to provide a thorough overview of the religions, but rather an avenue for students interested in one of the three religions to gain a comparative understanding of the others.

## Reaching Out to God: The History of Sufi Thought and Practice

### *Kristin Zahra Sands*

Critics of Sufism, both Muslim and non-Muslim, claim that many of its mystical doctrines and practices seriously distort the Islamic message, to the point where some declare them heretical. Its adherents and admirers, on the other hand, believe that Sufism represents the very core and heartbeat of Islam. These disagreements are ultimately traceable to different assumptions concerning the nature of reality and knowledge. This course will explore this controversy, which continues to the present day, by examining the distinctive doctrines of Sufism on sainthood, ethics, mystical states, the nature of the self, and the relationship between the divine and human. We will look at examples of the more obvious points of conflict, such as Sufi notions of the importance of passion in spirituality and the portrayal of Satan as a tragic lover of God and model for mystics. Reading the writings of Muslim critics of Sufism, we will examine the criteria they use to distinguish between what they judge to be praiseworthy, neutral, or reprehensible aspects of Sufi thought and practice. We will study the practices of Sufism, including meditation techniques and the building of communities, and its creative expression in music and poetry. Finally, we will explore the popularity of Sufism today in Europe and America and its role in conversions to Islam.

## 2004-2005

## First-Year Studies: Living Islam

### *Kristin Zahra Sands*

This course will introduce the study of Islam by means of Muslim autobiographies, biographies, literature, film, and the Internet. Contemporary texts such as the conversion stories of Yusuf Islam (a.k.a. Cat Stevens), Malcolm X, and John Walker Lindh (an American captured with the Taliban in Afghanistan) will serve as

entry points to the study of Muslim rituals, beliefs, and fundamental texts. Literary works such as Fatima Mernissi's memoirs of her Moroccan childhood and films such as the Iranian film *Children of Heaven* will be used to discuss issues of Muslim identity. The Internet will be used to explore a variety of Muslim groups ranging from militant jihadists to Sufi mystics. Throughout the course our goal will be to look at the core texts of Islam such as the Qur'an, the biography and sayings of Muhammad, and the practices of Islam through the eyes of Muslims who interpret, debate, contest, and sometimes reject elements of these texts and practices.

## Islam in Europe and the United States

### *Kristin Zahra Sands*

In this course we will study Muslims who have lived and are living in the West as well as non-Muslim Western representations of Islam. While Islam is often viewed as a foreign and even alien religion to Europe and the United States, its presence in the West has been substantial ever since the Muslim conquests of Spain in the eighth century and the Balkans in the fourteenth century. We will begin by examining the cultural interactions that occurred in Spain during the nearly 800 years of Muslim rule there, exploring such areas as literature, philosophy, architecture, and political theories on religious diversity. Looking at Islam in the imagination of Europeans, we will read about medieval depictions of the prophet Muhammad as the demonic figure Mahound and the sexual and mystical exoticism located in the translations of the *Arabian Nights* and Persian Sufi poetry that began in the eighteenth century. Moving across the Atlantic, we will study the complex and distinctive history of African American Islam, from the first Muslim slaves brought to America in the sixteenth century, to the establishment of the Nation of Islam, to contemporary African American Muslims who today comprise one-third of all American Muslims. The majority of the other Muslims in America and in Europe today are immigrants or the descendants of immigrants from the Middle East and Asia. Through the essays, literature, art, and music of these diasporic communities, we will examine the challenges arising from European and American multiculturalism and the post-September 11 political environment. These self-representations will be compared with representations of Islam and Muslims in the news media, books, and films. Issues such as the prohibition on veiling in French schools will be used to discuss state decisions regarding minority practices.



## Jewish Spirituality and Culture Since the Biblical Age

**Glenn Dynner**

Judaism since the biblical age has defied easy categorization, oscillating between religion and ethnicity. This course provides an introduction to Judaism through its postbiblical texts and contexts. We begin with formative texts like the Talmud, Midrash, Medieval Bible commentaries, Medieval Jewish philosophy, Kabbalah, poetry, legal codifications, and communal records (pinkasim). We then encounter texts produced by movements that challenged and at times displaced normative Jewish practice, including messianism, folk religion, and Hasidism. Finally we follow attempts by European Jews to create a modern Jewish culture through Jewish Enlightenment (Haskalah), Zionism, Jewish Socialism, Hebrew and Yiddish literature, and modern Jewish philosophy, as well as attempts to effect modern religious transformations through Reform, Conservative, and Neo-Orthodox Judaism. Throughout the course we read and analyze memoir accounts to gauge the impact of those various texts on daily Jewish life. The desired outcome is to become aware of the way in which Jewish conceptions of law, chosenness, exile, sin, redemption, women's spiritual roles, love, sex, marriage, and death evolved over time.

## Modern Jewish History

**Glenn Dynner**

How did Jews respond to the challenges of modernity? This course begins to address that question through an analysis of the Spanish expulsion and the creation of the Sephardic Diaspora. We follow Sephardic Jews as they begin openly practicing Judaism in the Ottoman Empire, Italy, Amsterdam, England, and America, and as they temporarily embrace the false messiah Shabbetai Zvi. We then turn to Ashkenazic Jews, who emigrated in greatest numbers to Eastern Europe, studying their extensive self-rule, economic niches, world-renowned yeshivas, and messianic and mystical movements like Frankism and Hasidism. The focus shifts next to Jewish struggles to achieve equal rights through formal emancipation—particularly in the aftermath of the French Revolution—and the resulting integration of Jews into Western and Central European society that produced Reform, Conservative, and Neo-Orthodox Judaism. We next consider the rise of modern forms of anti-Semitism and anti-Jewish violence, as well as several modern Jewish responses (emigration, Jewish Socialism, Zionism, cultural autonomism, etc.). We conclude with a treatment of the Holocaust and the creation of the modern state of Israel.

## Modern Jewish Literature I: Yiddish Literature

**Dara Horn Schulman**

This course is a thorough introduction to the literature of modern Yiddish, the thousand-year-old language of European Jews and later the lingua franca of Jewish communities in many parts of the world. While depictions of the Yiddish-speaking world today often reduce their subject through stereotypes and kitsch, the actual literature this culture produced is astonishingly vast, varied, sophisticated, subversive, and challenging. Beginning with the religious tales and secular attacks on them that launched the literary language into modernity, we will read Yiddish short stories, novels, plays, and poetry by writers of the past two centuries, ranging geographically from Eastern Europe and the former Soviet Union to Israel and the United States, and ranging stylistically from satire to Romanticism to Realism and Surrealism. The aim is to offer students both an introduction to and an understanding of this exceptional and often misunderstood literature, as well as an awareness of the power of literature to both reflect and shape a modern way of life. All texts in English translation.

## Modern Jewish Literature II: Biblical Texts, Modern Contexts

**Dara Horn Schulman**

What is modern Jewish literature? While there have been many answers to this question, one of the most intriguing is that Jewish literature of any era is most often a commentary, however oblique, on the Hebrew Bible. This course will introduce students to the Jewish literary tradition of Midrash, or creative narrative interpretation of biblical texts, and explore its use in modern Jewish literature. We will read parts of the Hebrew Bible and ancient examples of Midrash, considering them for their literary form as well as for the religious and cultural assumptions they either make or reinforce. We will then examine a variety of modern literary works that incorporate biblical themes and assess the ways in which modern Jewish writers—including those writing in Jewish languages like Hebrew and Yiddish (such as S. Y. Agnon, Itzik Manger, and others) as well as those writing in other languages but drawing on Jewish sources (such as Franz Kafka, Henry Roth, and others)—have continued or diverged from this tradition. The goal is to introduce students to Jewish traditions of creative biblical interpretation, as well as to the idea of modern intertextuality, or the interdependence between ancient and modern texts. All texts in English translation.

## Reading the Bible: Ancient Israel and Its Epic of Liberation

**Cameron C. Afzal**

The Hebrew Bible has been called the "great Code" of Western culture. At the foundation of this great work are the "Five Books of Moses," the Torah. Its stories permeate our literature, our art, indeed our sense of identity. Its ideas inform our laws and have given birth to our structure of state, our social movements, and our revolutions. What are these books? Who wrote them? Who preserved them? We will read the Torah in light of its ancient Near Eastern context. Four thousand years ago, various groups of small wandering nomads told stories preserved by an exiled people. These stories were preserved not on stone tombs but in the hearts and memories of this people. We will read contemporary Mesopotamian texts and acquaint ourselves with ancient Egypt with a view to understanding the great epic of Israel's liberation from slavery.

## 2005-2006

### First-Year Studies: Jewish Spirituality and Culture

**Glenn Dynner**

Judaism since the biblical age has defied easy categorization, oscillating between religion and ethnicity. This course provides an introduction to Judaism with an eye toward Jewish responses to Hellenistic and European values of masculine heroism and chivalry. We begin with questions about the author(s) and message(s) of the Bible and proceed with formative texts like the Talmud, Midrash, Medieval Bible commentaries, philosophy, Kabbalah, and poetry. We then encounter texts produced by movements that challenged and in many ways displaced normative Jewish practice, including messianism, folk religion, and Hasidism. Next, we follow attempts to create a modern Jewish synthesis through Enlightenment (Haskalah), Zionism, Socialism, Hebrew and Yiddish literature, modern philosophy, and feminism; and modern religious transformations like Reform, Conservative, and Neo-Orthodox Judaism. We then study attempts to resist modernity through the invention of Ultra-Orthodoxy and attempts to resist Jewishness by assimilated writers like Kafka and Freud. Finally, we explore Jewish religious responses to the Holocaust and American Jewish religion and culture. Throughout the course, we attempt to gauge the interplay between texts and daily Jewish life. The desired outcome is to become aware of the way in which Jewish conceptions of law, chosenness, exile, sin, redemption, sexuality, death, etc., evolved over time to grapple with the challenges of both anti-Semitism and dominant Hellenistic, Christian, Islamic, and secular values.

## First-Year Studies: The Buddhist Philosophy of Emptiness

**T. Griffith Foulk**

The concept of a "thing"—a distinct entity that exists in and of itself whether or not human beings attach a name to it—is nothing but a useful fiction: in the final analysis, there are no such things as "things." This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *sunyata*, or "emptiness," as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism ("nothing exists"), idealism ("it is all in the mind"), or skepticism ("we cannot know anything with certainty"), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This course has several specific aims. The first is to impart a clear, accurate understanding of the emptiness doctrine as it developed in the context of Buddhist intellectual history and found expression in various genres of classical Buddhist literature. The second is to engage in serious criticism and debate concerning the "truth" of the doctrine: is it merely an article of Buddhist faith, or does it also stand up to the standards of logical consistency and empirical verification that have been established in Western traditions of philosophy and science? The third aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, might impact a variety of contemporary academic disciplines. More generally, the course is designed to help first-year students gain the kind of advanced analytical, research, and writing skills that will serve them well in whatever areas of academic study they may pursue in the future. Both in class and in conference work, students will be encouraged to apply the Buddhist doctrine of emptiness in creative ways to whatever fields in the humanities, social sciences, or sciences that interest them.

### Kabbalah, Hasidism, and Jewish Enlightenment

**Glenn Dynner**

This course traces the history of Jewish mysticism from Late Antiquity through modernity. After a brief overview of early Jewish mysticism from the biblical and rabbinic periods, as well as the mystical-based asceticism of medieval German pietists, we will concentrate on the medieval flowering of the erotically charged "Kabbalah" of Spain and Southern France, covering such topics as God, evil, demonology, sin, death, sexuality, prayer, and magic. We will focus on the biblical exegesis of *The Zohar*, the most central text of Jewish mysticism that, traditionally, one was forbidden to study until the age of forty. After tracing the further development of Kabbalah in sixteenth-century Safed (Land of Israel), we will

study the mass eruption of the Kabbalah-based Messianic movement, which centered around Shabbetai Zvi. We then focus on Hasidism, a movement of popular mysticism founded on the teachings of the Ba'al Shem Tov (The Besht) in eighteenth-century Eastern Europe and forged into a mass movement by charismatic miracle workers called "Zaddikim." We will consider the vigorous opposition to Hasidism, in particular the rationalistic, Enlightenment-based movement of social reform known as "Haskalah." We will then study Hasidism's confrontation with modernity and anti-Semitism, including during the Holocaust, and its continued flourishing in tight-knit communities from Brooklyn to Jerusalem. Finally, we will examine the revival of Kabbalah and Hasidism by modern, secularized Jews (and non-Jews) in their quest for spirituality and authenticity. Throughout this course we will strive to appreciate the theoretical, literary, and experiential aspects of Jewish mysticism within the various historical contexts.

*Open to sophomores and above.*

## Reaching Out to God: The History of Sufi Thought and Practice

**Kristin Zahra Sands**

Critics of Sufism, both Muslim and non-Muslim, claim that many of its mystical doctrines and practices seriously distort the Islamic message, to the point where some declare them heretical. Its adherents and admirers, on the other hand, believe that Sufism represents the very core and heartbeat of Islam. These disagreements are ultimately traceable to different assumptions concerning the nature of reality and knowledge. This course will explore this controversy, which continues to the present day, by examining the distinctive doctrines of Sufism on sainthood, ethics, mystical states, the nature of the self, and the relationship between the divine and human. We will look at examples of the more obvious points of conflict, such as Sufi notions of the importance of passion in spirituality and the portrayal of Satan as a tragic lover of God and model for mystics. Reading the writings of Muslim critics of Sufism, we will examine the criteria they use to distinguish between what they judge to be praiseworthy, neutral, or reprehensible aspects of Sufi thought and practice. We will study the practices of Sufism, including meditation techniques and the building of communities, and its creative expression in music and poetry. Finally, we will explore the popularity of Sufism today in Europe and America and its role in conversions to Islam.

## Readings in Christian Mysticism: Late Antiquity

**Cameron C. Afzal**

Texts commonly seen to contain mystical elements have to do with the desire on the part of the reader to know, experience, or be with God and with the author's attempt to properly demarcate the boundaries within which these desires can be fulfilled. Christian mysticism is, therefore, perhaps best thought of as erotic theology; it concerns that aspect of theology that involves the desire for God. Recognizing this, we must also acknowledge that inherent to this theology is a profound paradox. What is desired must be conceived. It must be held in the grasp of one's understanding in order to be attained. While this is fine for an orange or even wealth and power, it is much more problematic when the object of desire is God, the creator of the universe. Theologians in the early church developed a language of desire and specific sets of practices involving one's lifestyle and prayer in order to resolve this paradox and fulfill his or her desire. Early Christian theologians began to ponder this paradox with a synthesis of a biblical theology of divine revelation (i.e., the revelation of God as preserved in the biblical canon, symbolized in both the revelation of YHWH on Mount Sinai and in the incarnation of the Divine Logos as Jesus of Nazareth), and Platonic rhetoric with respect to the expression of a desire for the ultimate good, truth, or beauty. The mystery is informed on the one hand by the anthropology of desire set forth by Plato in, for example, the *Symposium* and the *Phaedrus*. Educated in the Hellenistic world, the early church fathers took these ideas for granted and attempted to find common ground with their Christian inheritance. We will begin our study by applying ourselves to this general background, including the phenomenon of Gnostic Christianity. We will then move on to encounter such great early Christian writers as Origen and Athanasius of Alexandria, Gregory of Nyssa, Pseudo-Dionysius, and Ambrose of Milan and conclude our study with a lengthy look at what, for Western culture, is the seminal work of Augustine of Hippo.

*Advanced.*

## The Buddhist Tradition

**T. Griffith Foulk**

An in-depth exposure to the religious tradition known in the West as "Buddhism," in all of its incredible historical and cultural diversity. In the first semester the course focuses on the evolution of Buddhist doctrines, practices, and institutions in India, from the origins of the religion as a group of "world-renouncing" ascetics through the development of large state-supported monastic communities and the emergence of the major reform movements known as Mahayana and Tantra. It also treats the Buddhism of two regions of the

world—Southeast Asia and the Tibetan plateau—where the respective traditions have been most self-consciously concerned with maintaining precedents inherited from India. The second semester of the course focuses on the Buddhism of East Asia (China, Korea, and Japan), where new branches of the tradition such as Zen and Pure Land developed and flourished. It also deals with the issues of Buddhism in the modern world and the contemporary spread of various branches of the tradition from Asia to the West. The course is open to all students: no background knowledge is required or expected. Because the first semester is a self-contained unit, students may consider taking only that part of the course. The approach taken in the second semester, however, presumes knowledge of the material covered in the first, so students will only be allowed to join the course in January if they have consulted with and received permission from the instructor.

## The Emergence of Christianity

**Cameron C. Afzal**

There is perhaps no one who has not heard the name of a seemingly obscure carpenter's son executed by the Romans around 33 C.E. Why? The religion we call Christianity has shaped the Western world for at least 1,500 years. In this course we will study the origins of this tradition. As we study the origins of this movement, we will explore Judaism in the strange and fertile Second Temple period (515 B.C.E.-70 C.E.). We will encounter the learned societies of holy men like the Pharisees and the Qumran sectarians, as well as the freedom fighters/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, although this will be supplemented by other primary materials. Excerpts from the Dead Sea Scrolls, rabbinic literature, and other Hellenistic texts from this period provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of "Christians," as it was called by its detractors in Antioch. How did this movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century? Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of "Christian anti-Semitism"? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

## The Qur'an and Its Interpretation

**Kristin Zahra Sands**

To watch a Muslim kiss the Qur'an is to recognize that this not a "book" in the ordinary sense of the word. There is an art to reciting its verses and an art to its calligraphy. The interpretation of its words has been variously understood by Muslims to be a matter of

common sense, diligent scholarship, or profound inspiration. In this seminar we will begin by studying the style and content of the Qur'an. Some of the themes that may be discussed are the nature and function of humans and supernatural beings, free will and determinism, the structure of this and other worlds, God's attributes of mercy and wrath, gender and family relations, other religions, and violence. We will also look at the types of literature that developed in response to the Qur'an, in texts ranging from entertaining stories of the prophets, to scholastic theological and philosophical analysis, to mystical insights said to be achieved by the experience of spiritual states. Contemporary writings will be included that reflect the interaction between the classical heritage of Qur'anic exegesis and new readings that address such issues as feminism, social justice and ethics, and militancy.

## 2006-2007

### Chan and Zen Buddhism

**T. Griffith Foulk**

An in-depth, historical examination of the mythology, literature, philosophy, institutional arrangements, and religious practices associated with this most famous and widely misunderstood branch of East Asian Buddhism. The course begins by reviewing the roots of Chan/Zen in the sacred texts and monastic practices of Indian Buddhism. It then introduces the normative history of the Chan/Zen lineage as that has traditionally been told in China and Japan and treats the revised history that has emerged from modern scholarship in Japan and the West over the course of the twentieth century. The assumptions and methods of that scholarship are called into question, and the place of Chan/Zen in the broader history of East Asian Buddhist monastic institutions and practices is clarified. Finally, the course focuses on the most important genres of Chan/Zen literature—the discourse records, records of the transmission of the flame, and koan collections—examining the form and content of each and studying the social and ritual contexts in which it was produced and used. *Advanced. To be accepted into this course, students must demonstrate sufficient background knowledge of the Buddhist tradition, as derived from previous academic course work or personal involvement in Zen training. Special consideration given to any student with Chinese or Japanese language reading ability.*

### First-Year Studies: The Emergence of Christianity

**Cameron C. Afzal**

There is perhaps no one who has not heard the name of a seemingly obscure carpenter's son executed by the Romans around 33 C.E. Why? The religion we call Christianity has shaped the Western world for at least

1,500 years. In this course, we will study the origins of this tradition. As we study the origins of this movement, we will explore Judaism in the strange and fertile Second Temple period (515 B.C.E.-70 C.E.). We will encounter the learned societies of holy men like the Pharisees and the Qumran sectarians as well as the freedom fighters/terrorists called the Zealots. Our main source will be the New Testament of the Christian Bible, although this will be supplemented by other primary materials. Excerpts from the Dead Sea Scrolls, rabbinic literature, and other Hellenistic texts from this period provide the cultural backdrop in which Christianity has its roots. We will learn about the spread of the new movement of "Christians," as it was called by its detractors in Antioch. How did this movement, which began among the Jews of the Eastern Mediterranean, come to be wholly associated with Gentiles by the end of the second century? Who became Christian? Why were they hated so much by the greater Greco-Roman society? What did they believe? How did they behave? What are the origins of "Christian anti-Semitism"? What kind of social world, with its senses of hierarchy and gender relations, did these people envision for themselves?

## Introduction to Muslim Thought and Cultures

**Kristin Zahra Sands**

Within the maelstrom of current events, caricatures and apologetics too often supply shortcuts for understanding a world largely unknown to Americans, obscuring rather than informing people of the richness and variety of the traditions of Islam and Muslim cultures. This course will provide an introduction to these rich traditions by addressing the early history of Islam, its foundational texts, and the development of Sunni, Shi'i, and Sufi thought. In addition to introducing the study of the formative and classical periods of Islam, and the importance of the Middle East and its history in these time periods, we will look to the ways in which Islam has spread throughout the world, to such regions as sub-Saharan Africa, Southeast Asia, China, Europe, and the United States. Muslims in the Middle East now represent a mere 20 percent of Muslims worldwide. From jihadis to mystics to hip-hop artists, Muslims are not easily categorized. To address how being a Muslim is understood in specific contexts and locations, we will study not only religious texts, but also how Islam and Muslim practices are represented by Muslims in autobiographies, literature, films, music, and art.

*Open to any interested student.*

## Japanese Religion and Culture

**T. Griffith Foulk**

An examination of religious beliefs, practices, and institutions in Japan, from ancient times down to the

present. The course covers all the major religious traditions and movements—Shinto, the various schools of Buddhism, neo-Confucianism, and the New Religions—as well as numerous elements of "popular" religion and culture that are not readily subsumed under any of the preceding labels. The first semester is devoted to the historical development of all these phenomena, while the second semester focuses on religion and culture in contemporary Japan.

*Open to any interested student. Prior study or experience of things Japanese is desirable but not required.*

## Jewish Life in Eastern Europe

**Glenn Dynner**

The Jews of Eastern Europe constituted about two-third of the world's Jewish population by the end of the eighteenth century, and they created a veritable Jewish renaissance. The extensive autonomy granted by the Polish government in the Middle Ages enabled them to develop a flourishing religious society with the Torah as its Constitution. And although modernity began to make inroads during the second-half of the nineteenth century, this gave rise to potent syntheses of traditional and secular culture. This course attempts to challenge the reduction of East European Jewry to an insular, persecuted minority, a notion popularized by plays like *Fiddler on the Roof*. After exploring different facets of the vital Jewish traditional subculture, we will analyze the rise of movements that challenged and, at times, displaced normative Jewish practice. Such challenges included the hedonistic messianic movement of Jacob Frank; the popular mystical movement known as Hasidism; the secular-oriented Jewish enlightenment (Haskalah); the rise of modern ideologies like Zionism and Socialism; and the creation of a rich modern literature in Yiddish and Hebrew. Finally, we will confront the destruction of East European Jewry during the Holocaust, including the varied Jewish responses to the catastrophe. Throughout, an effort will be made to appreciate the influence of the non-Jewish East European context.

*Open to any interested student.*

## Religion, Ethics, and Conflict

**Kristin Zahra Sands**

The role religion plays in starting, perpetuating, and accelerating conflict in the world has been the focus of a large number of popular works and academic analyses in recent years. Although the question of the relationship between religious beliefs and violence has been a consuming one, there is also a significant body of scholarly work exploring the ways in which religious traditions are called upon for conflict resolution, foreign aid, and nonviolent global activism. The different attitudes of contemporary religious thinkers regarding

the appropriate role of religion in international affairs sometimes support and sometimes challenge secular-liberal ways of thinking about the separation of church and state, universal human rights, and the objectives of humanitarian actions and interventions. In this course, we will examine the relationship between beliefs, ideologies, and violence; religious and secular ethics regarding the use of force; cross-cultural definitions of individual and communal rights and responsibilities; universalist versus communitarian theologies and ideologies; and the development of political theologies ranging from liberation theology to militant jihadism. The focus will be on the significance of religious thought and activity in contemporary international affairs rather than in the domestic issues of particular regions. The role of journalism and new media in framing and shaping conversations about religion and politics will be discussed as well. We will look at these issues from a variety of perspectives, from critiques of public religion to the writings of political theologians.

*Intermediate.*

## The Hebrew Bible

**Cameron C. Afzal**

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art, indeed our sense of identity. Its ideas inform to our laws have given birth to our revolutions and social movements and have thereby made most of our social institutions possible (and the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago, various groups from small tribe-wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read this collection of traditions in a book called *Genesis* and compare these stories with other texts (written in mud and stone) like the *Epic of Gilgamesh* and the *Babylonian Creation Epic*, which were contemporary with biblical traditions. We will read the great biblical epic of liberation, *Exodus*, and the oracles of the great Hebrew Prophets of Israel, those reformers, judges, priests, mystics, and poets to whom modern culture owes its grasp of justice. We will trace the social intellectual and political history of the people formed by these traditions until the Roman age.

*Open to any interested student.*

## The Holocaust

**Glenn Dynner**

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of

genocide could be initiated and carried out in one of the most advanced and sophisticated countries of Europe, a country that had produced many of the greatest thinkers and artists the world has seen? In this course, we will attempt to explain how these appalling events took place, beginning with the long history and evolution of anti-Semitic ideology and violence. At the same time, we will confront a surprisingly neglected perspective—that of the victims. To date, their perspective—how Jews chose to live out their last years and respond to the impending catastrophe (through politics, art, poetry, diary writing, mysticism, violence, etc.) —is mainly confined to memoirs, literature, and sermons that have not been integrated into an overall history of the Holocaust. We will also learn about the millions of non-Jewish victims. Finally, we will attempt to come to grips with the crucial but neglected phenomenon of bystanders—non-Jews who stood by while their neighbors were methodically annihilated. We shall inevitably be compelled to make moral judgments. But these will be of value if they are informed and based on a full understanding of the complex issues and a deep appreciation of the perspectives of the various actors in this dark chapter of European history.

*Intermediate. Sophomores and above.*

## 2007-2008

### Christianity and the Roman Empire

**Cameron C. Afzal, David Castriota**

For a full description, see Art History.

### Early Christian Thought: The Gospel of Matthew and the Letters of Paul

**Cameron C. Afzal**

This course will begin in the first semester with a close reading of the Gospel according to Matthew. Here we will reflect on how one particular Christian community preserved and transmitted the teachings of Jesus of Nazareth, and how the theology of this community built and developed its ideas regarding the significance of Jesus' life and death with a view to sustaining the Christian Church through the first century. Particular attention will be given to the emergence of what will become two major traditions in the world, Judaism and Christianity, and how these traditions developed separate identities. The second semester will study the spread of the Christianity into the Greco-Roman world through the work of the Apostle Paul. We will have occasion to study life in the Greek cities as well as their religious institutions and how the new teachings emerging from Paul's form of messianic Judaism interacted with Greek city life. Throughout this

seminar, we will learn to read ancient texts closely, practice exegesis, and exercise the hermeneutical arts in order to bridge the gap between the ancient world and our own.

*This course is open to intermediate and advanced students.*

## First-Year Studies: Islam

### Kristin Zahra Sands

This course will provide a comprehensive introduction to the foundational texts of Islam, the historical development of different Muslim cultures, and the contemporary issues that animate Islam's ever-evolving manifestations. We will begin with the Qur'an, a book whose juxtaposition of narrative fragments, apocalyptic imagery, divine voice, and sociopolitical themes conveyed in rhymed Arabic prose has both entranced and confounded readers. We will look at the historical roots of the "isms" used today to describe the orientations of Sunnism, Shi'ism, Sufism, and Salafism. Looking beyond the Middle East, where only about 20 percent of the current global population of Muslims reside, we will examine how migrating people, concepts, texts, and practices have transformed and have been transformed by existing traditions in different geographical locations. Contemporary preoccupations such as the status of women in Islam and the relationship between Islam and violence will be examined from a variety of perspectives illustrating the intricacies of Muslim and non-Muslim acts of interpretation and their relationship to power and authority.

## First-Year Studies: The Buddhist Philosophy of Emptiness

### T. Griffith Foulk

The concept of a "thing"—a distinct entity that exists in and of itself whether or not human beings attach a name to it—is nothing but a useful fiction: in the final analysis, there are no such things as "things." This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *sunyata*, or "emptiness," as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism ("nothing exists"), idealism ("it is all in the mind"), or skepticism ("we cannot know anything with certainty"), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This course has several specific aims. The first is to impart a clear, accurate understanding of the emptiness doctrine as it developed in the context of Buddhist intellectual history and found expression in various genres of classical Buddhist literature. The second is to engage in serious criticism and debate concerning the "truth" of the doctrine: is it merely an article of Buddhist faith, or does it also stand up to the standards of logical

consistency and empirical verification that have been established in Western traditions of philosophy and science? The third aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, might impact a variety of contemporary academic disciplines. More generally, the course is designed to help first-year students gain the kind of advanced analytical, research, and writing skills that will serve them well in whatever areas of academic study they may pursue in the future. Both in class and in conference work, students will be encouraged to apply the Buddhist doctrine of emptiness in creative ways to whatever fields in the humanities, social sciences, or sciences that interest them.

## Jewish Autobiography: Between History and Literature

### Glenn Dynner

Autobiography is among the most contentious literary genres, owing to the fallibility of memory and the human tendency toward self-aggrandizement. Yet, while current literary theory often questions the relationship of autobiographical writing to what we normally designate as the truth, these subjective accounts nevertheless afford unique insights into history as a lived experience. This course seeks to utilize personal narratives and testimonies as a window onto the Jewish transition from the "ghetto" to modernity. We begin with "traditional" Jews, including the mystic Hayyim Vital and the successful businesswoman Glückel of Hameln. We then proceed to the wrenching accounts of the first rebels against tradition, like Solomon Maimon and Ezekiel Kotik, and then on to witnesses of the erosion of tradition as a more widespread phenomenon, like Pauline Wengeroff. We then turn to first-hand accounts by leaders of modern Jewish political movements like Zionism and Jewish Socialism, as well as proponents of assimilation and Ultra-Orthodox reaction. We conclude with perspectives on the Holocaust through the eyes of its victims, bystanders, and perpetrators; and, finally, we seek insights into the Israeli-Palestinian conflict through perspectives from each side.

## Jewish History and Counter-History

### Glenn Dynner

How did a Jewish civilization develop despite the triumph of Christianity and Islam? This course conceives of Judaism as a counterpoint to the dominant cultures of Rome, Christian Europe, and Islamic lands. We will study the rise of rabbis and *merkavah* ("chariot") mystics in late antiquity; the medieval appearance of worldly Jewish philosophers and otherworldly Kabbalists in Muslim Spain; and the more

insular communities of medieval France and Germany. We will follow the exiles of Spain as they begin openly practicing Judaism in select cities; trace the growth of the popular messianic movement Shabbetai Zvi; and witness the blossoming of Jewish life in Eastern Europe, with its extensive self-rule, new economic niches, and world-renowned yeshivas. Throughout, we will balance negative flashpoints like the Crusades, blood libels, and the Spanish Inquisition with more affirmative features of Jewish life-like ritual, magic and mysticism, money lending, trade, medicine, and the spiritual lives of Jewish women. In the second semester, the focus shifts to Jewish struggles to achieve equal rights in Western Europe and the resulting creation of Reform, Conservative, and Neo-Orthodox Judaism; but we also consider the quite different developments in Eastern Europe, including the mystical movement Hasidism, the rise of Ultra-Orthodoxy, and the fledgling Jewish Enlightenment (Haskalah). We then consider the Jewish economic mystique through the rise of Jewish banking dynasties like the Rothschilds; the appearance of new fantasies of Jewish power and more virulent forms of anti-Semitism; and modern Jewish political responses like Zionism and Jewish Socialism. We conclude with the destruction of European Jewry during the Holocaust, the creation of the modern state of Israel, and the emergence of large Jewish communities in America.

## Modern Jewish Literature

### Glenn Dynner

This course examines the ways in which authors like Abramovitch, Sholem Aleichem, Perets, Agnon, Babel, Kafka, Singer, and others came to terms with modernity, i.e., their transition from the cloistered world of the “ghetto” to an embrace of the modern values embodied in non-Jewish societies. The path was often torturous, entailing rebellions against the Jewish tradition followed by nostalgia, longing, and regret. Some managed to enrich their modern existence with elements from the lost world of the shtetl, while others sought to push away that world through a desperate embrace of sexuality and violence. Prominent among these authors’ concerns is how to contend with the burgeoning Hasidic movement, often presented with scathing ridicule or misty romanticism. Other persistent themes include the predicament of Jewish homelessness (emphasized by Zionists); economic despair and disparities (stressed by Socialists); the destruction of European Jewry (presented by Holocaust survivors); Jewish neurosis (a preoccupation of American Jews); and ambivalence about Zionism (among Israeli authors). Despite the deep tensions that run through them, we will discover works of great beauty, poignancy, and insight.

## Muslim Literature, Film, and Art

### Kristin Zahra Sands

In current global circumstances, Islam is all too frequently represented solely in terms of political and militant ideologies. For those who wish to dig deeper, there are the rich and varied traditions of classical religious scholarship and jurisprudence. But to look at Islam through these lenses alone is to miss alternate sensibilities that are just as important in providing the material from which many Muslims construct their identities. In this course, we will be studying some of the distinctive themes and aesthetic traditions associated with Muslim cultures. When the contemporary Syrian poet Adonis speaks of a “Sufi aesthetic,” what does he mean by this? What is the dynamic underlying the text/image art movement named *hurufiyya* after the medieval Islamic study of the occult properties of letters? In what ways do the religious elements of controversial novels like Salman Rushdie’s *Satanic Verses* and Naguib Mafouz’s *Children of the Alley* engage with long-standing traditions of storytelling? How is a theme like the veil addressed in works that take into account Western responses as much as other symbolic histories? How is a medium like film used to portray the role of religion in motivating or responding to acts of violence? Although most of the material we will be studying will be from the contemporary period, premodern works will be used to illustrate the ways in which Muslim artistic and literary works have historically adapted themes, genre, and media from pre-Islamic and other cultures.

*A previous course in Islam, the Qur’an, or Sufism is required.*

## The Buddhist Tradition

### T. Griffith Foulk

An in-depth exposure to the religious tradition known in the West as “Buddhism,” in all of its incredible historical and cultural diversity. In the first semester, the course focuses on the evolution of Buddhist doctrines, practices, and institutions in India, from the origins of the religion as a group of “world-renouncing” ascetics through the development of large state-supported monastic communities and the emergence of the major reform movements known as Mahayana and Tantra. It also treats the Buddhism of two regions of the world—Southeast Asia and the Tibetan plateau—where the respective traditions have been most self-consciously concerned with maintaining precedents inherited from India. The second semester of the course focuses on the Buddhism of East Asia (China, Korea, and Japan), where new branches of the tradition such as Zen and Pure Land developed and flourished. It also deals with the issues of Buddhism in the modern world and the contemporary spread of various branches of the tradition from Asia to the West. The course is open to all students: no background knowledge is required or



expected. Because the first semester is a self-contained unit, students may consider taking only that part of the course. The approach taken in the second semester, however, presumes knowledge of the material covered in the first, so students will only be allowed to join the course in January if they have consulted with and received permission from the instructor.

## 2008-2009

### Chan (Zen) Buddhism in China

*T. Griffith Foulk*

The Chan (Zen) school of Buddhism arose in China as the result of a cross-cultural exchange of epic proportions: the gradual intrusion of an alien set of religious ideas, values, and practices—those belonging to Indian Buddhism—into China between the first and the eighth centuries of the Common Era, and the subsequent efforts of some twenty generations of Chinese Buddhists to defend, adapt, domesticate, and finally make the foreign religion entirely their own. Chan became the most “Chinese” school of Buddhism by defining itself in terms of indigenous concepts of clan genealogy, by exalting members of its spiritual lineage as native-born buddhas, and by allowing those buddhas to speak in the vernacular, using a mode of rhetoric that was heavily influenced by the Confucian and Daoist traditions. This course begins by outlining the Indian Buddhist doctrines and practices that were imported into China and by summarizing the indigenous cultural milieu that was initially quite hostile to the alien religion. It then explores the various compromises and adaptations of Indian Buddhist teachings, practices, and institutions that took shape within the Chan tradition and enabled it to emerge in the Song Dynasty (960-1278) as the predominant school of Chinese Buddhism, a position that it has held down to the present. No prior study of Buddhism or Chinese history and culture is required, but students who have such a background will find plenty in this course that is new and challenging, for the history of Chan is one of the instructor’s areas of primary research expertise.

### Introduction to Muslim Thought and Cultures

*Kristin Zahra Sands*

Within the maelstrom of current events, caricatures and apologetics too often supply shortcuts for understanding a world largely unknown to Americans, obscuring rather than informing people of the richness and variety of the traditions of Islam and Muslim cultures. This course will provide an introduction to these rich traditions by addressing the early history of Islam, its foundational texts, and the development of Sunni, Shi’i, and Sufi thought. In addition to studying the formative and classical periods of Islam, primarily located in the

Middle East, we will look to the ways in which Islam spread throughout the world, to such regions as sub-Saharan Africa, Southeast Asia, China, Europe, and the United States. Muslims in the Middle East now represent a mere 20 percent of Muslims worldwide; from jihadis to mystics to hip-hop artists, Muslims are not easily categorized. To address how being a Muslim is understood in specific contexts, we will study not only religious texts, but also how Islam and Muslim practices are represented in autobiographies, fiction writing, films, music, and art.

### Japanese Religion and Culture

*Sarah Horton*

This course explores the diverse terrain of religious life in Japan, investigating as much of the amazing spectrum of Japanese beliefs, practices, and institutions as is possible without actually visiting the country. To this end, we will make extensive use of audiovisual materials, including many photos and video clips of religious sites and activities filmed by the instructor herself. The course covers all the major religious traditions and movements that have flourished in Japan from the sixth century down to the present—Shinto, the various schools of Buddhism, neo-Confucianism, and the new religions—as well as numerous elements of “popular” religion and culture that are not readily subsumed under any of the preceding labels. Students will learn about the major protagonists and themes in Japanese religion. They will be exposed to analytical frameworks that scholars have used to interpret specific beliefs and practices, including doctrinal, anthropological, and art historical approaches, and they will be encouraged to critically examine what the popular media as well as academic authors have to say about Japanese religion and culture. The first semester is devoted to the historical development of religion in Japan, while the second semester focuses on religion and culture in contemporary Japan.

### Jewish Life in Eastern Europe

*Glenn Dynner*

The Jews of Eastern Europe, constituting over two-third of the world’s Jewish population by the end of the eighteenth century, created a veritable Jewish renaissance. The extensive autonomy granted by the Polish government in the Middle Ages enabled them to develop a flourishing religious society with the Torah as its Constitution. And although modernity made substantial inroads by the second half of the nineteenth century, it often resulted in a potent synthesis of traditional and secular culture. This course attempts to challenge the reduction of East European Jewry to an insular, persecuted minority, a notion popularized by plays like *Fiddler on the Roof*. After exploring different facets of the vital traditional culture, we will analyze the rise of movements that challenged and, at times,

displaced normative Jewish practice. Such challenges included the hedonistic messianic movement of Jacob Frank, the popular mystical movement known as Hasidism, the secular-oriented Jewish enlightenment (Haskalah), the rise of modern political ideologies like Zionism and Jewish Socialism, and the creation of a rich modern literature in Yiddish and Hebrew. Finally, we will follow the emigration of more than two million East European Jews to America following the pogroms of 1881-82 and confront the annihilation of over four million East European Jews during the Holocaust. Throughout, an effort will be made to appreciate the influence of the non-Jewish East European context.

## Reaching Out to God: The History of Sufi Thought and Practice

**Kristin Zahra Sands**

Critics of Sufism, both Muslim and non-Muslim, claim that many of its mystical doctrines and practices seriously distort the Islamic message, to the point where some declare them heretical. Its adherents and admirers, on the other hand, believe that Sufism represents the very core and heartbeat of Islam. These disagreements are ultimately traceable to different assumptions concerning the nature of reality and knowledge. This course will explore this controversy, which continues to the present day, by examining the distinctive doctrines of Sufism on sainthood, ethics, mystical states, the nature of the self, and the relationship between the divine and human. We will look at examples of the more obvious points of conflict, such as Sufi notions of the importance of passion in spirituality and the portrayal of Satan as a tragic lover of God and model for mystics. Reading the writings of Muslim critics of Sufism, we will examine the criteria they use to distinguish between what they judge to be praiseworthy, neutral, or reprehensible aspects of Sufi thought and practice. We will study the practices of Sufism, including meditation techniques and the building of communities, and its creative expression in music and poetry. Finally, we will explore the popularity of Sufism today in Europe and America and its role in conversions to Islam.

## Readings in Christian Mysticism: Late Antiquity

**Cameron C. Afzal**

Texts commonly seen to contain mystical elements have to do with the desire on the part of the reader to know, experience, or be with God and with the author's attempt to properly demarcate the boundaries within which these desires can be fulfilled. Christian mysticism is, therefore, perhaps best thought of as erotic theology; it concerns that aspect of theology that involves the desire for God. Recognizing this, we must also acknowledge that inherent to this theology is a

profound paradox. What is desired must be conceived. It must be held in the grasp of one's understanding in order to be attained. While this is fine for an orange or even wealth and power, it is much more problematic when the object of desire is God, the creator of the universe. Theologians in the early church developed a language of desire and specific sets of practices involving one's lifestyle and prayer in order to resolve this paradox and fulfill his or her desire. Early Christian theologians began to ponder this paradox with a synthesis of a biblical theology of divine revelation (i.e., the revelation of God as preserved in the biblical canon, symbolized in both the revelation of YHWH on Mount Sinai and in the incarnation of the Divine Logos as Jesus of Nazareth), and Platonic rhetoric with respect to the expression of a desire for the ultimate good, truth, or beauty. The mystery is informed on the one hand by the anthropology of desire set forth by Plato in, for example, the *Symposium* and the *Phaedrus*. Educated in the Hellenistic world, the early church fathers took these ideas for granted and attempted to find common ground with their Christian inheritance. We will begin our study by applying ourselves to this general background, including the phenomenon of Gnostic Christianity. We will then move on to encounter such great early Christian writers as Origen and Athanasius of Alexandria, Gregory of Nyssa, Pseudo-Dionysius, and Ambrose of Milan and conclude our study with a lengthy look at what, for Western culture, is the seminal work of Augustine of Hippo.

## The Hebrew Bible

**Cameron C. Afzal**

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art, indeed our sense of identity. Its ideas inform to our laws have given birth to our revolutions and social movements and have thereby made most of our social institutions possible (and the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago, various groups from small tribe-wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read this collection of traditions in a book called *Genesis* and compare these stories with other texts (written in mud and stone) like *The Epic of Gilgamesh* and *The Babylonian Creation Epic*, which were contemporary with biblical traditions. We will read the great biblical epic of liberation, *Exodus*, and the oracles of the great Hebrew Prophets of Israel, those reformers, judges, priests, mystics, and poets to whom modern

culture owes its grasp of justice. We will trace the social intellectual and political history of the people formed by these traditions until the Roman age.

## The Holocaust

*Glenn Dynner*

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of genocide could be initiated and carried out in one of the most advanced and sophisticated countries of Europe, a country that had produced many of the greatest thinkers and artists the world has seen? In this course, we will attempt to explain how these appalling events took place, beginning with the evolution of anti-Semitic ideology and violence. At the same time, we will confront a surprisingly neglected perspective—that of the victims. To date, their perspective—how they chose to live out their last years and respond to the impending catastrophe (through art, diary writing, mysticism, violence, hiding, etc.)—is mainly confined to memoirs, literature, and sermons that have not been integrated into an overall history of the Holocaust. Finally, we will attempt to come to grips with the crucial but neglected phenomenon of bystanders—non-Jews who stood by while their neighbors were methodically annihilated. We shall inevitably be compelled to make moral judgments. But these will be of value if they are informed and based on a fuller understanding of the perspectives of the various actors in this dark chapter of European history.

## 2009-2010

### Buddhist Meditation

*T. Griffith Foulk*

Most branches of the Buddhist tradition throughout history have embraced the idea that a deluded apprehension of one's "self" and the "things" that make up one's world is the root cause of all suffering experienced by humans and other living beings in the round of rebirth (samsara). On a more mundane level, Buddhists have generally held that regulating the "mind"—the deep-seated nexus of habitual responses, proclivities, and beliefs that filters our perceptions and directs our actions—is the key to achieving individual satisfaction and social harmony. Thus, whether the aim is ultimate salvation, happiness in this life, or simply the attainment of material benefits, Buddhists have often prescribed some program of sustained mental discipline—some kind of "meditation" practice—as the best means of working toward the goal. But "Buddhist meditation" is only a loose rubric that covers a wide range of different practices as, for example: techniques for calming the mind and entering into trance; procedures for the systematic philosophical analysis of ultimate reality; mental exercises meant to suppress

negative emotions (e.g., anger) and foster positive ones (e.g., loving kindness); the cultivation of "mindfulness," in which one strives to maintain a constant, detached awareness of one's own physical and mental states, whatever they may be; mental exercises for recalling and repenting bad deeds done in the past; the visualization of deities, performed in conjunction with devotional prayer; "investigating the words" of Zen masters, also known as koan practice; and so on. In this course, we examine a selection of texts deriving from the Indian, Southeast Asian, East Asian, and Tibetan Buddhist traditions that treat these different types of meditation. Readings are in English translation. Enrollment is limited to students with some previous academic study of the Buddhist tradition (e.g., a course taken at Sarah Lawrence or some other college or university), or firsthand experience of some Buddhist meditation technique, gained through active participation in a religious community. Prospective students must interview the instructor to see if they qualify.

### First-Year Studies: Jewish Spirituality and Culture

*Glenn Dynner*

Judaism since the biblical age has defied easy categorization, oscillating between religion and ethnicity. This course provides an introduction to Judaism in light of a seemingly triumphant non-Jewish society. We read the Bible as history and as literature, examining questions of authorship and message. We then delve into formative texts such as the Talmud, Midrash, Medieval Bible commentaries, and philosophy. We then encounter texts produced by movements that challenged and, in many ways, displaced normative Jewish practice, including Kabbalah, Messianism, poetry, folk religion, and Hasidism. Next, we encounter the modern age. We follow attempts to create a modern Jewish synthesis through Enlightenment (Haskalah), Zionism, Jewish Socialism, modern literature and philosophy, and feminism. We then explore modern religious transformations such as Reform, Conservative, Neo-Orthodoxy, and Ultra-Orthodoxy. Finally, we explore Jewish responses to the Holocaust and chart the course of Judaism in 20th-century America and Israel. Throughout, we will attempt to gauge the interplay between texts and daily Jewish life and discern the Jewish response to the masculine values of heroism and chivalry promoted by the dominant non-Jewish societies. The desired outcome is to become aware of the way in which Jewish conceptions such as chosenness, exile, sin, redemption, gender, sexuality, and death evolved over time to meet the twin challenges of anti-Semitism and assimilation.

## First-Year Studies: The Hebrew Bible

### Cameron C. Afzal

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art, indeed our sense of identity. Its ideas inform to our laws, have given birth to our revolutions and social movements, and have thereby made most of our social institutions possible (and the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago, various groups from small tribe-wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read this collection of traditions in a book called *Genesis* and compare these stories with other texts (written in mud and stone) such as *The Epic of Gilgamesh* and *The Babylonian Creation Epic*, which were contemporary with biblical traditions. We will read the great biblical epic of liberation, *Exodus*, and the oracles of the great Hebrew Prophets of Israel—those reformers, judges, priests, mystics, and poets to whom modern culture owes its grasp of justice. We will trace the social intellectual and political history of the people formed by these traditions until the Roman age.

## Jewish Mysticism, From Antiquity to the Present

### Glenn Dynner

This course traces Jewish mysticism, a counter-trend within Judaism, from late antiquity through modernity. We begin with the ancient “Chariot Mysticism,” proceed to the mystical-based asceticism of medieval German pietists, and dwell on the flowering of the erotically charged “Kabbalah” in medieval Spain and Southern France, covering its conceptions of God, evil, demonology, sin, death, sexuality, prayer, and magic—especially through the preeminent kabbalistic text, *The Zohar*, which one was forbidden to study until the age of 40. We then study the complex and esoteric Kabbalah of 16th-century Safed (Land of Israel), read mystical autobiographies, and follow the mass eruption of the kabbalistically inspired Messianic movement of Shabbetai Zvi. We will then turn to the most popular and enduring Jewish mystical movement, Hasidism. Founded on the teachings of the Ba'al Shem Tov (The Besht) in 18th-century Eastern Europe, Hasidism was forged into a mass movement by charismatic miracle-workers called “Zaddikim.” We approach Hasidism through its texts, oral tales, and the polemics of its adversaries. We will follow the creation of Hasidic dynasties, Hasidic responses to Zionism and the Holocaust, and the movement’s continued flourishing in

tight-knit communities from Brooklyn to Jerusalem. Finally, we will examine the revival of Kabbalah and neo-Hasidism by secularized Jews and non-Jews. We will strive to appreciate the theoretical and experiential aspects of Jewish mysticism within changing historical contexts.

*Sophomores and above.*

## Readings in Early Christianity: The Writings of Paul and John

### Cameron C. Afzal

The Christian Apostle Paul has left a profound legacy to the history of Western thought. His theology is preserved for us in a handful of letters that are included in the canon of the New Testament. We will study Paul in the context of the Hellenistic culture, of which he was a part, in order to better understand his ideas and appreciate their place in the emerging world of Christianity. In this course, we will learn to read ancient texts closely, practice exegesis, and exercise the hermeneutical art. How can a modern reader access the world of a writer separated by nearly two millennia, a writer whose thoughts have been continually reinterpreted and sown into the fabric of Western culture to such a degree that any reading necessarily embodies this complex interpretive tradition—blurring the world of the Apostle with the interests and agendas of the succeeding centuries? In the second semester, we will study the writings of the Johannine community. The Fourth Gospel and the epistles associated with its authors, 1-3 John, has been particularly significant for the development of Christian thought. In this course, we will study The Gospel of John closely. Again, we will be engaging the hermeneutical arts with an eye to the development of Christian theology, as well as uncovering the history and growth of the early Christian community responsible for its unique prose style and its views regarding Jesus of Nazareth and the role of Christian discipleship. In doing so, we will examine the roots of Christian anti-Semitism, the development of Gnosticism, and Christian docetism.

## The Buddhist Tradition

### T. Griffith Foulk

This course is an in-depth exposure to the religious tradition known in the West as “Buddhism,” in all of its incredible historical and cultural diversity. In the first semester, the course focuses on the evolution of Buddhist doctrines, practices, and institutions in India, from the origins of the religion as a group of “world-renouncing” ascetics through the development of large, state-supported monastic communities and the emergence of the major reform movements known as Mahayana and Tantra. It also treats the Buddhism of two regions of the world—Southeast Asia and the Tibetan plateau—where the respective traditions have

been most self-consciously concerned with maintaining precedents inherited from India. The second semester of the course focuses on the Buddhism of East Asia (China, Korea, Japan, and Vietnam), where new branches of the tradition such as Zen and Pure Land developed and flourished. It also deals with the issues of Buddhism in the modern world and the contemporary spread of various branches of the tradition from Asia to the West. The course is open to all students; no background knowledge is required or expected. Because the first semester is a self-contained unit, students may consider taking only that part of the course. The approach taken in the second semester, however, presumes knowledge of the material covered in the first; so students will only be allowed to join the course in January if they have consulted with and received permission from the instructor.

## 2010-2011

### Chan (Zen) Buddhism in China

**T. Griffith Foulk**

*Open—Fall*

The Chan (Zen) school of Buddhism arose in China as the result of a cross-cultural exchange of epic proportions: the gradual intrusion of an alien set of religious ideas, values, and practices—those belonging to Indian Buddhism—into China between the first and the eighth centuries of the Common Era and the subsequent efforts of some 20 generations of Chinese Buddhists to defend, adapt, domesticate, and finally make the foreign religion entirely their own. Chan became the most “Chinese” school of Buddhism by defining itself in terms of indigenous concepts of clan genealogy, by exalting members of its spiritual lineage as native-born buddhas, and by allowing those buddhas to speak in the vernacular, using a mode of rhetoric that was heavily influenced by the Confucian and Daoist traditions. This course begins by outlining the Indian Buddhist doctrines and practices that were imported into China and by summarizing the indigenous cultural milieu that was initially quite hostile to the alien religion. We then explore the various compromises and adaptations of Indian Buddhist teachings, practices, and institutions that took shape within the Chan tradition and enabled it to emerge in the Song dynasty (960-1278) as the predominant school of Chinese Buddhism, a position that it has held to the present time. No prior study of Buddhism or Chinese history and culture is required; but students who have such a background will find plenty in this course that is new and challenging, for the history of Chan is one of the instructor’s areas of primary research expertise.

*Open to any interested student.*

### Christianity and the Roman Empire

**Cameron C. Afzal, David Castriota**

*Open—Year*

Roman culture has traditionally been studied for its capacity to absorb and transform the ideas and beliefs of others, most notably those of the Greeks. This course, however, seeks to examine the interaction between traditional Greco-Roman religious belief or ideology and various religious movements within Judaism from the late Hellenistic period onward. Judaism of this period was itself complex and diverse, including the Pharisees, Sadducees, and breakaway groups such as the Essenes, as well as the messianic movement that eventually produced Christianity. The course will consider such developments against the background of Hellenistic Greek and Roman imperial religion and ruler glorification, various forms of Judaism in the Second Temple period, eventually focusing on the transition of Christianity from its initially Jewish setting into a movement that spread to peoples throughout the Roman Empire. We will study the Jesus movement, the spread of the Church under Paul, and the development of early Christian church institutions, doctrine, and theology as an evermore significant component of Greco-Roman culture, increasingly divergent from its Hellenistic Jewish origins, in the first Christian centuries. The course will conclude with the imperialization of Christianity as it became the dominant religion and ideology of a new Christian Roman Empire under Constantine. Though focusing extensively on historical and religious texts, the course will also examine the evidence of artistic monuments.

*Open to any interested student.*

### First-Year Studies: Islam

**Kristin Zahra Sands**

*FYS*

This course will provide a comprehensive introduction to the foundational texts of Islam, the historical development of different Muslim cultures, and the contemporary issues that animate Islam’s ever-evolving manifestations. We will begin with the *Qur’an*, a book whose juxtaposition of narrative fragments, apocalyptic imagery, divine voice, and socio-political themes conveyed in rhymed Arabic prose has both entranced and confounded readers. We will look at the historical roots of the “isms” used today to describe the orientations of Sunnism, Shi’ism, Sufism, and Salafism. Looking beyond the Middle East, where only about 20 percent of the current global Muslim population resides, we will examine how migrating people, concepts, texts, and practices both transform and are transformed by existing traditions in different geographical locations. Contemporary preoccupations such as the status of women in Islam and the relationship between Islam and violence will be examined from a variety of perspectives,

illustrating the intricacies of Muslim and non-Muslim acts of interpretation and their relationship to power and authority.

## Japanese Religion and Culture

**T. Griffith Foulk**

*Open—Fall*

This course explores the diverse terrain of religious life in Japan, investigating as much of the amazing spectrum of Japanese beliefs, practices, and institutions as possible without actually visiting the country. To this end, we make extensive use of audiovisual materials, as well as primary sources (Japanese texts in English translation) and secondary scholarship. The course covers all the major religious traditions and movements found in Japan today, including Shinto, the various schools of Buddhism, and the so-called New Religions, as well as numerous elements of “folk” or “popular” religion and culture that are not readily subsumed under any of the preceding labels. The emphasis is on religion in contemporary Japan, but a modicum of historical background will be given when necessary. Students who have taken at least two years of modern Japanese language at the college level and who wish to further develop their reading skills may, in lieu of individual conference work, opt to join a group conference in which we read religious literature in the original Japanese. Students who lack the necessary linguistic skills or who do not wish to join the group conference will have the usual biweekly individual conferences in which they may do research on a topic chosen in consultation with the professor.

*Open to any interested student. Prior study or experience of Japanese language, literature, history, etc. is desirable but not required.*

## Religion, Ethics, and Conflict

**Kristin Zahra Sands**

*Intermediate—Year*

Religion’s role in starting, perpetuating, or accelerating conflict in the world has been the focus of a large number of academic and policy-driven analyses in recent decades. Far less extensively studied has been its role in conflict resolution, social activism, and faith-based initiatives in domestic and foreign policies. The different roles that religion plays in contemporary public life sometimes support and sometimes challenge secular liberal notions such as the separation of church and state, universal human rights, and humanitarian actions and interventions. In this course, we will explore religious and secular justifications for the use of force and violence, definitions of individual and communal rights and responsibilities, universalist versus communitarian theologies and ideologies, and the development of contemporary political theologies ranging from liberation theology to militant jihadism.

The role of journalism and new media in framing and shaping conversations about religion and politics will be discussed, as well. While these issues can be studied from a variety of academic perspectives, the approach here is that of the study of religion. The focus will be on religious thought and practice and how these are perceived outside of faith communities.

*Intermediate.*

## The Hebrew Bible

**Cameron C. Afzal**

*Open—Year*

The Hebrew Bible stands at the foundation of Western culture. Its stories permeate our literature, our art—indeed, our sense of identity. Its ideas inform our laws, have given birth to our revolutions and social movements, and have thereby made most of our social institutions possible (as well as the movements to remove them). What is this book? How was it written? Who wrote it? Who preserved it for us? Why has all or part of this body of literature been considered holy to the practitioners of Judaism and Christianity? Four thousand years ago, various groups from small tribe-wandering nomads would get together and tell stories. These stories were not preserved on stone tombs but in the hearts and memories of the people to whom they belonged. We will read this collection of traditions in a book called *Genesis* and compare these stories with other texts (written in mud and stone) such as *The Epic of Gilgamesh* and *The Babylonian Creation Epic*, which were contemporary with biblical traditions. We will read the great biblical epic of liberation, *Exodus*, and the oracles of the great Hebrew Prophets of Israel—those reformers, judges, priests, mystics, and poets to whom modern culture owes its grasp of justice. We will trace the social intellectual and political history of the people formed by these traditions until the Roman age.

*Open to any interested student.*

## 2011-2012

### Ancient Israelite Epic

**Cameron C. Afzal**

*Open—Fall*

The Hebrew Bible has been called “The Great Code” of Western culture. At the foundation of this great work are the Five Books of Moses, the Torah. Its stories permeate our literature, our art—indeed, our sense of identity. Its ideas inform our laws and have given birth to our structure of state, our social movements, and our revolutions. The narrative itself embodies a great epic of liberation. What are these books? Who wrote them? Who preserved them? In order to answer these questions, we will closely read Torah itself and do so in

the light of its ancient Near Eastern context. As such, we will also read the Babylonian creation story, as well as the Epic of Gilgamesh.

## Buddhist Art and Architecture

**T. Griffith Foulk**

*Open—Year*

From its beginnings as a loose-knit group of wandering ascetics in ancient India, Buddhism developed into a monastic religion that diversified and spread across Asia—producing great buildings and monuments of wood and stone and furnishing them with a rich array of paintings and sculptures. This course focuses on the Buddhist art and architecture of South, Central, and East Asia, seeking to understand and interpret it within the specific social, institutional, mythical, and ritual contexts in which it was produced and used. Thus, for example, when examining the ground plans and architectural features of Buddhist monasteries in different parts of Asia, we will also study the internal organization and operation of those institutions—reading the rules of individual and group discipline that regulated them and learning about the various religious practices and ceremonial observances that took place in them. The aim is to explore the complex connections that exist between architectural forms and social and religious functions and meanings. By the same token, when looking at works of Buddhist art, we will not only concern ourselves with matters of iconography, style, provenance, and dating but will also learn about the various iconic and non-iconic functions that Buddhist art has had in a wide range of cultic and social settings and will study the religious doctrines, ideology, mythology, and folklore that has informed its production and use at different times and places.

## First-Year Studies: The Buddhist Philosophy of Emptiness

**T. Griffith Foulk**

*FYS*

The concept of a “thing”—a distinct entity that exists in and of itself whether or not human beings attach a name to it—is nothing but a useful fiction. In the final analysis, there are no such things as “things.” This, in a nutshell, is the startling proposition advanced by the Buddhist doctrine of *sunyata* or “emptiness,” as the Sanskrit term is usually translated. Often misconstrued by critics as a form of nihilism (“nothing exists”), idealism (“it is all in the mind”), or skepticism (“we cannot know anything with certainty”), the emptiness doctrine is better interpreted as a radical critique of the fundamental conceptual categories that we habitually use to talk about and make sense of the world. This course has several specific aims. The first is to impart a clear, accurate understanding of the emptiness doctrine, as it developed in the context of Buddhist intellectual

history and found expression in various genres of classical Buddhist literature. The second is to engage in serious criticism and debate concerning the “truth” of the doctrine: Is it merely an article of Buddhist faith, or does it also stand up to the standards of logical consistency and empirical verification that have been established in Western traditions of philosophy and science? The third aim of the course is to explore ways in which the emptiness doctrine, if taken seriously as a critique of the mechanisms and inherent limitations of human knowledge, might impact a variety of contemporary academic disciplines. More generally, the course is designed to help first-year students gain the kind of advanced analytical, research, and writing skills that will serve them well in whatever areas of academic study they may pursue in the future. Both in class and in conference work, students will be encouraged to apply the Buddhist doctrine of emptiness in creative ways to whatever fields in the humanities, social sciences, or sciences that interest them.

## Islam and the Muslim World

**Kristin Zahra Sands**

*Lecture, Open—Year*

Within the maelstrom of current events, caricatures and apologetics too often supply shortcuts for understanding a world largely unknown to Americans—obscuring rather than informing people of the richness and variety of the traditions of Islam and Muslim cultures. This course will provide an introduction to these rich traditions by addressing the early history of Islam, its foundational texts, and the development of Sunni, Shi'i and Sufi thought. In addition to studying the formative and classical periods of Islam, primarily located in the Middle East, we will look to the ways in which Islam spread throughout the world to regions such as sub-Saharan Africa, Southeast Asia, China, Europe, and the United States. Muslims in the Middle East now represent a mere 20% of Muslims worldwide; from jihadis to mystics to hip-hop artists, Muslims are not easily categorized. To address how being a Muslim is understood in specific contexts, we will study not only religious texts but also how Islam and Muslim practices are represented in autobiographies, fiction writing, films, music, and art.

## Jewish Life in Eastern Europe

**Glenn Dynner**

*Open—Fall*

The Jews of Eastern Europe, constituting more than two-thirds of the world's Jewish population by the end of the 18th century, created a veritable Jewish renaissance. The extensive autonomy granted them during the Middle Ages enabled the development of a flourishing religious society, with the Torah as its constitution. And although secularization began to make inroads by the second half of the 19th century, it often resulted in a

potent synthesis of traditional and secular culture. This course poses a challenge to the reduction of Eastern European Jewry to an insular, persecuted minority popularized by plays such as *Fiddler on the Roof*. After exploring different facets of the vital rabbinical culture, we follow the rise of movements that clashed with and, at times, displaced normative Jewish practice. Such challenges included the hedonistic messianic movement of Jacob Frank, the popular mystical movement known as Hasidism, the secular-oriented Jewish enlightenment (Haskalah), modern political ideologies such as Zionism and Jewish Socialism, and the emergence of a rich modern literature in Yiddish and Hebrew. Near the end of the course, we follow the emigration of more than two million Eastern European Jews to America following the pogroms of 1881-2 and attempt to confront the annihilation of more than four million Eastern European Jews during the Holocaust. Throughout, an effort will be made to appreciate the various ways that Jewish life was shaped by its non-Jewish Eastern European environment.

## Jewish Mysticism From Antiquity to the Present

**Glenn Dynner**

*Intermediate, Sophomore and above—Year*

This course traces the history of Jewish mysticism from late antiquity through modernity. After an overview of early Jewish mysticism from the biblical and rabbinic periods, as well as the mystical-based asceticism of medieval German pietists, we will concentrate on the medieval flowering of the erotically charged “Kabbalah” of Spain and Southern France—covering such topics as: God, evil, demonology, sin, death, sexuality, prayer, and magic. We will particularly focus on the biblical exegesis of *The Zohar*, the most central text of Jewish mysticism that, traditionally, one was forbidden to study until the age of 40. After tracing the further development of Kabbalah in 16th-century Safed (Land of Israel), we will study the mass eruption of the Kabbalah-based Messianic movement, which centered around Shabbetai Tzevi. We then begin our study of Hasidism, the movement of popular mysticism founded on the teachings the Ba'al Shem Tov (The Besht) in 18th-century Eastern Europe, which was forged into a mass movement by charismatic miracle workers called “Tzaddikim.” We will consider the vigorous opposition to Hasidism both by traditionalists and by proponents of the rationalistic, Enlightenment-based movement of social reform known as “maskilim.” We then consider Hasidism’s war against modernity, its unique response to the Holocaust, and its continued flourishing in tight-knit communities from Brooklyn to Jerusalem. Finally, we examine the revival of Kabbalah and Hasidism by modern, secularized Jews (and non-Jews) in search of spirituality and authenticity. Throughout this course, we

will strive to appreciate the theoretical, literary, and experiential aspects of Jewish mysticism within its various historical contexts.

## Muslim Literature, Film, and Art

**Kristin Zahra Sands**

*Intermediate—Year*

In current global circumstances, Islam is all too frequently represented solely in terms of political and militant ideologies. For those who wish to dig deeper, there are the rich and varied traditions of classical religious scholarship and jurisprudence. But to look at Islam through these lenses alone is to miss alternate sensibilities that are just as important in providing the material from which many Muslims construct their identities. In this course, we will be studying some of the distinctive themes and aesthetic traditions associated with Muslim cultures. When the contemporary Syrian poet Adonis speaks of a “Sufi aesthetic,” what does he mean? What is the dynamic underlying the text/image art movement named *hurufiyya*, after the medieval Islamic study of the occult properties of letters? In what ways do the religious elements of controversial novels such as Salman Rushdie’s *Satanic Verses* and Naguib Mafouz’s *Children of the Alley*—engage with long-standing traditions of story-telling? How is a theme such as the veil addressed in works that take into account Western responses as much as other symbolic histories? How is a medium such as film used to portray the role of religion in motivating or responding to acts of violence? Although most of the material that we will be studying will be from the contemporary period, premodern works will be used to illustrate the ways in which Muslim artistic and literary works have historically adapted themes, genre, and media from pre-Islamic and other cultures.

## Readings in Early Christianity: The Synoptic Gospels

**Cameron C. Afzal**

*Open—Fall*

There is perhaps no one who has not heard the name of a seemingly obscure carpenter’s son executed by the Romans around the year 33 CE. Why? His friends and followers preserved the memory of his life and teaching—orally at first and then, after the destruction of the Jewish Temple in 70 CE, in written records that we have today in the New Testament. This class will focus on the Synoptic Gospels: Matthew, Mark, and Luke. Why were they written, what do they have to say, and how were they intended to be read? We will immerse ourselves in the religion of the Holy Land—that is, the various forms of Judaism—and the role of the dominant world empire of Rome. Our study



will consist mainly of primary texts in the New Testament; but we will also have recourse to some Rabbinic materials, as well as the *Dead Sea Scrolls*.

## The Holocaust

*Glenn Dynner*

*Open—Spring*

The Holocaust raises fundamental questions about the nature of our civilization. How was it that a policy of genocide could be initiated and carried out in one of the most advanced and sophisticated countries of Europe? To what extent did residents of the countries in which mass murder occurred, especially in Eastern Europe, facilitate or obstruct this ghastly project? And finally, what were the various reactions of the various victims of this lethal assault by one of the great powers of Europe? In this course, we will attempt to explain how these

events unfolded, beginning with the evolution of anti-Semitic ideology and violence. At the same time, we will attempt to go beyond the “mind of the Nazi” and confront the perspectives of victims and bystanders. How victims chose to live out their last years and respond to the impending catastrophe (through diary writing, poetry, mysticism, violence, hiding, etc.) is reflected in memoirs, literature, and sermons. The crucial but neglected phenomenon of bystanders—non-Jews who stood by while their neighbors were methodically annihilated—has been the subject of several important recent studies. We shall inevitably be compelled to make moral judgments, but these will be of value only if they are informed by a fuller understanding of the perspectives of various actors in this dark chapter of European history.

# Russian

## 2002-2003

### Beginning Russian

**Melissa Frazier**

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: Memorization gives the student the basis to then extrapolate, improvise, and have fun with the language, and this course will lay equal emphasis on both. Class time will be spent actively using what we know in pair and group activities, dialogues, discussions, etc., and regular written homework, which serves both to reinforce old and to introduce new material, will be required. Conference work will focus on reading in Russian and also on Russian culture in translation and in other media such as film.

### Intermediate Russian

**Melissa Frazier**

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible. For students with one year of college Russian or the equivalent.

### Soviet Literature and Film of the 1920s and 1930s

**Melissa Frazier, Malcolm Turvey**

*Intermediate—Spring*

The Communist revolution of 1917 gave rise to a creative explosion in all aspects of Russian art, as the avant-garde sought to create new types of art for the new society. While the movement cut across all media, this course will focus on two in particular: the already well-established tradition of Russian literature and the still

relatively new enterprise of Russian film. The relations between Soviet literature and film are indeed very close, as writers and filmmakers such as Shklovsky, Pudovkin, Zamiatin, Vertov, Babel, and Eisenstein knew each other's work and sometimes even experimented in both forms. Literature and film of the period also share common concerns of both content and form, concerns that will be illuminated by the juxtaposition of the two media. The topics that we will explore in the course include theories of de-familiarization and of montage, utopian images of the machine and of a futuristic world, issues of gender, and finally the transformation of the avant-garde art of the 20s to the Socialist realism of the 30s.

A full description of the course may be found under the appropriate discipline.

**The Russian Novel and Theory of the Russian Novel (p. 409), Melissa Frazier** *Russian, Literature*

## 2003-2004

### Beginning Russian

**Melissa Frazier**

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: Memorization gives the student the basis to then extrapolate, improvise, and have fun with the language, and this course will lay equal emphasis on both. Class time will be spent actively using what we know in pair and group activities, dialogues, discussions, etc., and regular written homework, which serves both to reinforce old and to introduce new material, will be required. Conference work will focus on reading in Russian and also on Russian culture in translation and in other media such as film.

### Intermediate Russian

**Melissa Frazier**

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their

choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

## 2004-2005

### Beginning Russian

*Melissa Frazier*

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: memorization gives the student the basis to then extrapolate, improvise, and have fun with the language, and this course will lay equal emphasis on both. Class time will be spent actively using what we know in pair and group activities, dialogues, discussions, etc., and regular written homework, which serves both to reinforce old and to introduce new material, will be required. Conference work will focus on reading in Russian and also on Russian culture in translation and in other media such as film.

### Intermediate Russian

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*For students with one year of college Russian or the equivalent.*

A full description of the course may be found under the appropriate discipline.

**First-Year Studies: The Russian Novel and Theory of the Russian Novel** (p. 421), *Melissa Frazier Russian, Literature*

## 2005-2006

### Beginning Russian

*Melissa Frazier*

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: memorization gives the student the basis to then extrapolate, improvise, and have fun with the language, and this course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will also formalize the principle of rigorous but creative communication that underlies all our work through small-group video projects. Please note that students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is also strongly encouraged.

### Intermediate Russian

*Melissa Frazier*

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*Intermediate. For students with one year of college Russian or the equivalent.*

## 2006-2007

### Advanced Russian

*Melissa Frazier*

*Advanced—Fall*

This course is aimed at students who are beyond the second-year level but not yet ready for a literature class

in the original. Much of our course work will revolve around texts that we can not only read but also hear and speak, for example, Bulgakov's *Heart of a Dog*, later made into a play, and a selection of Russian songs. Students will also work on reinforcing basic grammar and on actively using both new and old grammatical constructions in their speech. Finally, we will emphasize the accumulation of new vocabulary with regular quizzes, etc., and also learn the basics of Russian morphology in order to move to more fluent reading without recourse to the dictionary.

*Advanced. For students with two years of college Russian or the equivalent.*

## Beginning Russian

**Melissa Frazier**

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: memorization gives the student the basis to then extrapolate, improvise, and have fun with the language, and this course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will also formalize the principle of rigorous but creative communication that underlies all our work through small-group video projects. Please note that students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is also strongly encouraged.

## Intermediate Russian

**Melissa Frazier**

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*Intermediate. For students with one year of college Russian or the equivalent.*

## 2007-2008

### Beginning Russian

*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: memorization gives the student the basis to then extrapolate, improvise, and have fun with the language. This course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will also formalize the principle of rigorous but creative communication that underlies all our work through small-group video projects. Please note that students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is also strongly encouraged.

*Beginning.*

### First-Year Studies: Dostoevsky and the West

**Melissa Frazier**

*FYS*

For a full description, see Literature.

### Intermediate Russian

**Melissa Frazier, Nicholas Kitchen**

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

Ms. Frazier, first semester  
 Ms. Korsunskaja, second semester

*For students with one year of college Russian or the equivalent.*

## 2008-2009

### Advanced Russian: Ivan Vasil'evich

**Melissa Frazier**  
*Advanced—Fall*

This course is aimed at students who are beyond the second-year level. While we will continue some work with a textbook, our aim will be to move away from grammar and into active reading, writing, watching, and speaking in Russian. The large part of our course will be based around our reading of Mikhail Bulgakov's 1936 play *Ivan Vasil'evich* and our watching of the 1973 film adaptation *Ivan Vasil'evich meniaet professiiu*; both play and film tell the story of a somewhat hapless scientist who succeeds in inventing a time machine. Other texts will include historical accounts: Sergei Eisenstein's film *Ivan the Terrible*, Mikhail Zoshchenko's short story *Krizis*, various films portraying the 1920's and the 1960's/70's, and a short excerpt from Ivan Voinovich's *Ivankiada*. Over the course of the semester, we will also learn a number of popular and folk songs along with the basics of Russian word morphology.

*For students with two years of college Russian or the equivalent.*

### Beginning Russian

**Melissa Frazier**  
*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning: memorization gives the student the basis to then extrapolate, improvise, and have fun with the language. This course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will also formalize the principle of rigorous but creative communication that underlies all our work through small-group video projects. Please note that students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is also strongly encouraged.

*Beginning.*

## Intermediate Russian

**Melissa Frazier**  
*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*For students with one year of college Russian or the equivalent.*

A full description of the course may be found under the appropriate discipline.

**Dostoevsky and the 1860's (p. 461), Melissa Frazier**  
*Russian, Literature*

## 2009-2010

### Beginning Russian

**'**  
*Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning—memorization gives the student the basis to then extrapolate, improvise, and have fun with the language, and this course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will also formalize the principle of rigorous but creative communication that underlies all of our work through small-group video projects. Please note that students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is also strongly encouraged.

*Melissa Frazier will teach this course in the fall; instructor for spring semester to be announced.*

## Intermediate Russian

### *Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar, and this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*For students with one year of college Russian or the equivalent. Melissa Frazier will teach this course in the fall; instructor for spring semester to be announced.*

A full description of the course may be found under the appropriate discipline.

The 19th-Century Russian Novel (p. 474), Melissa Frazier *Russian, Literature*

## 2010-2011

## Beginning Russian

### *Melissa Frazier*

#### *Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote learning. Memorization gives the student the basis to then extrapolate, improvise, and have fun with the language. This course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will also formalize the principle of rigorous but creative communication that underlies all our work through small-group video projects. Students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is also strongly encouraged.

*Beginning.*

## Intermediate Russian

### *Melissa Frazier*

#### *Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the ability to communicate in Russian in any situation. After the first year, students have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based around new vocabulary. Regular written homework will be required. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

*Intermediate. Open to students with one year of college Russian or the equivalent.*

## 2011-2012

## Advanced Russian: Ivan Vasil'evich Natalia Dizenko

### *Advanced, Small seminar—Fall*

This course is intended for students who are beyond the second-year level. While we will continue some work with a textbook, our aim will be to move away from grammar and into active reading, writing, watching, and speaking in Russian. A large part of our course will center on reading Mikhail Bulgakov's 1936 play, *Ivan Vasil'evich*, and watching the 1973 film adaptation, *Ivan Vasil'evich meniaet professiiu*; both play and film tell the story of a somewhat hapless scientist who succeeds in inventing a time machine. Other texts will include historical accounts, Sergei Eisenstein's film *Ivan the Terrible*, Mikhail Zoshchenko's short story *Krizis*, various films portraying the 1920s and the 1960s/70s, and a short excerpt from Ivan Voinovich's *Ivankiada*. Over the course of the semester, we will learn a number of popular and folk songs, along with the basics of Russian word morphology. Weekly conversation classes with the Russian assistant will be required, and attendance at Russian table is strongly encouraged.

## Beginning Russian

### *Melissa Frazier*

#### *Open—Year*

At the end of this course, students will know the fundamentals of Russian grammar and will be able to use them to read, write, and, most especially, speak Russian on an elementary level. Successful language learning involves both creativity and a certain amount of rote

learning; memorization gives the student the basis to then extrapolate, improvise, and have fun with the language. This course will lay equal emphasis on both. Our four hours of class each week will be spent actively using what we know in pair and group activities, dialogues, discussions, etc. Twice-weekly written homework, serving both to reinforce old and to introduce new material, will be required. At the end of each semester, we will formalize the principle of rigorous but creative communication that underlies all of our work through small-group video projects. Students are required to attend weekly conversation classes with the Russian assistant; attendance at Russian table is strongly encouraged.

## **Intermediate Russian**

**Melissa Frazier, Natalia Dizenko**

*Intermediate—Year*

At the end of this course, students should feel that they have a fairly sophisticated grasp of Russian and the

ability to communicate in Russian in any situation. After the first year of studying the language, students have learned the bulk of Russian grammar; this course will emphasize grammar review, vocabulary accumulation, and regular oral practice. Class time will center on the spoken language, and students will be expected to participate actively in discussions based on new vocabulary. Regular written homework will be required, along with weekly conversation classes with the Russian assistant; attendance at Russian table is strongly encouraged. Conference work will focus on the written language, and students will be asked to read short texts by the author(s) of their choice with the aim of appreciating a very different culture and/or literature while learning to read independently, accurately, and with as little recourse to the dictionary as possible.

# Social Science

## 2008-2009

### Surgically and Pharmacologically Shaping Selves

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

**Animals in Science and Society** (p. 0), Astrid Schrader  
*Science, Technology and Society*

**Both Public and Private: The Social Construction of Family Life** (p. 744), Shahnaz Rouse *Sociology*

**Contextualizing Communications: Structure and Representation** (p. 745), Shahnaz Rouse *Sociology*

**Ethnographic Research and Writing** (p. 22), Robert R. Desjarlais *Anthropology*

**First-Year Studies: The Sociological Imagination** (p. 745), Patrisia Macías *Sociology*

**First-Year Studies in Anthropology: Culture, Bodies, Experience** (p. 23), Robert R. Desjarlais  
*Anthropology*

**Growth, Distribution, and Fiscal Policy: Current Debates in Political Economy, Part 1** (p. 191), Jamee K. Moudud *Economics*

**Health Policy/Health Activism** (p. 745), Sarah Wilcox  
*Sociology*

**History of Economic Thought** (p. 191), Marilyn Power *Economics*

**International Inequalities, Economic Development, and the Role of the State** (p. 192), Jamee K. Moudud *Economics*

**Introducing Science Studies: Nature, Knowledge, and the Production of Bodies in Science** (p. 0), Astrid Schrader *Science, Technology and Society*

**Language, Culture, and Interaction** (p. 23), Aurora Donzelli *Anthropology*

**Linguistic Anthropology** (p. 23), Aurora Donzelli  
*Anthropology*

**Modern Political Theory** (p. 616), David Peritz *Politics*

**Money, Financial Crises, and Monetary Policy: Current Debates in Political Economy, Part 2** (p. 192), Jamee K. Moudud *Economics*

**Occult Economies in Sub-Saharan Africa** (p. 23), **Picturing Nature: Poetics and Politics of Environmental Imagery** (p. 209), Charles Zerner

*Environmental Studies*

**Polarization and Public Policy** (p. 617), Samuel Abrams *Politics*

**Political Economics of the Environment** (p. 192), Marilyn Power *Economics*

**Politics of Migration** (p. 746), Patrisia Macías *Sociology*

**Representing Africa** (p. 24),

**Strategies of Visibility: Arts of Environmental Resistance and Creativity** (p. 210), Charles Zerner *Environmental Studies*

**The American Voter in the 21st Century** (p. 617), Samuel Abrams *Politics*

**The Anthropology of Time and Memory** (p. 24),

**The Legitimacy of Modernity? Basic Texts in Social Theory** (p. 618), David Peritz *Politics*

**The Question of the Commons** (p. 210), Charles Zerner *Environmental Studies*

**Thinking Gender** (p. 746), Sarah Wilcox *Sociology*

**Understanding Capitalism: Mainstream and Radical Perspectives** (p. 193), Frank Roosevelt *Economics*



# Sociology

## 2002-2003

### Contemporary Japanese Society

*Eri Fujieda*

*Open—Spring*

This course is designed to enable participants to investigate the construction of Japanese society in relation to its economy, for which Japan is best known. Rather than seeing Japan's postwar economic development simplistically as a "miracle" of its unique culture, we will interrogate varying explanations and debates on the origins of Japanese capitalism and attempt to capture social dynamics derived from the efforts to build a globally competitive capitalist nation. Our study will be grounded in a close examination of political and economic forces and social changes in its pre- and postwar history, and class discussions will include such topics as transnational origins of Japanese capitalism, the corporate-oriented constitution of Japanese society and its limits, the role of the state, and the impact of social movements for class, gender, ethnic/racial, and environmental causes. Seminar participants will be encouraged to critically examine existing stereotypes and superficial representations that exist in popular culture and also in some scholarly work.

### Drugs and Society: A Social Construction

*Ellen Benoit*

*Lecture, Open—Spring*

This course will introduce students to sociological perspectives on drug use and related issues, mainly through theories of social construction and social control. Although the focus will be on illicit drugs, we will include alcohol, nicotine, caffeine, and legal pharmaceuticals in the readings, emphasizing their relative levels of use and harm. We will examine how social context influences our understanding of drugs, including how they affect the body, who uses them, and for what purposes. We will investigate how drug use has been defined as a social problem and how U.S. policy to control drugs has evolved over time. In order to put the U.S. experience in perspective, we will also examine drug issues and policies in other places, including European and Asian societies.

### First-Year Studies: A Sociological Inquiry into Migration

*Eri Fujieda*

*FYS*

Throughout time people have been engaged in migration. Present-day migration, however, reflects

contemporary local, regional, and global social structures and dynamics. This course is designed to enable students to better understand migration in the age of globalization. Central to our inquiry will be such questions as: What factors promote the desire for migration? How does the desire come true? What realities do migrants face in the site of their destination? How do they respond to new environments? We will begin our investigation by examining diverse kinds of migrations, including colonial migration, slavery, labor migration, and displacements caused by political, economic, cultural, and environmental forces. We will then scrutinize contemporary debates on migration in the U.S. and elsewhere. Class discussions will focus on identifying factors that promote and regulate migration patterns in specific historical and geographical contexts. We will pay special attention to the role of social, political, and economic institutions on the one hand, and class, race, ethnicity, gender, and nationality of migrants on the other.

### Gender and Nationalisms

*Shahnaz Rouse*

*Advanced—Year*

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar, we will identify the multiple and shifting dimensions of nationalism as a world historical phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include the following: What is the relationship between nationalism and identity? Which symbols/languages are called upon to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically constituted nationalisms involve? Is nationalism necessarily a positive force? If not, under what circumstances, in what ways, for whom does it pose problems? What is the relationship of nationalism(s) to minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions, e.g., issues of cultural authenticity and identity, take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women's sense of self, citizenship, and belonging at specific periods and over time. Conference work can include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of

nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings. Advanced. Open to juniors, seniors, and graduate students.

## Insiders and Outsiders: The Social Production of Deviance

**Ellen Benoit**

*Open—Year*

Who, exactly, is deviant? And how do we know this? In this course we will explore the social processes by which certain activities and statuses are defined as abnormal and needing control. We will review individualistic explanations of deviant behavior, but our theoretical emphasis will be interactionist as we examine deviance as a product of social structure and inequality. This means we will consider how dominant norms are influenced by conceptualizations of race, gender, and sexuality, and how they are represented in laws, policies, and institutional structures. We will also study how members of targeted groups themselves perceive and respond to those norms, as well as other societal responses to deviance, including forms of social control. Along the way we will attempt to understand how deviance has been produced in a number of areas, including drug abuse, sex work, sexual orientation, violence, mental illness, and corporate crime.

## Marx and Marxisms: Social Movements and Social Change in Theory and Practice

**Shahnaz Rouse**

*Open—Year*

Ideas of social movements and social change in the nineteenth and twentieth centuries throughout the world were significantly informed by the ideas of one social thinker — Karl Marx. Even today, thinkers in the humanities, social sciences, including media and cultural studies, as well as social and political activists continue to be engaged with Marx's ghost. While many detractors would argue — following the collapse of the Soviet Union and the end to the "worldview" that Marx's thought is now irrelevant, others argue the opposite: that the current phase of globalization we are presently in was in fact anticipated by Marx. In this seminar, through a close and in-depth study of Marx's writings and those of others about him, we will examine the impact of Marx's ideas on thinking about and practices of social change. The themes in Marx's writings that we will focus on include the following: his views on human nature, social structures and individual agency and subjectivity, alienation, religion and ideology, objectification and commodification, social class and power relations, and political economy including globalization. Following our close scrutiny of

Marx's work, we will then move to a study of various social movements — in the United States, U.S.S.R., China, Chile, Nicaragua, and South Africa — to better understand the relation between Marx, Marxism(s), and specific forces and processes of social change. Through the latter examination, we will bring into active dialogue the relationship between theory and practice and ensuing transformations in thinking about and realizing social change. The course will conclude with a study of new social movements such as feminism, identity politics, environmentalism, and globalization to better understand the divergences from and continuities with Marx's ideas in both contemporary social thought and social struggles. Materials used will include writings by and about Marx, sociological and historical studies on different social movements, films on different social movements (documentary and fictional), and contemporary thought on/arising from new social movements.

## Sex, Love, and Power at Home: Sociological and Historical Perspectives on the Family

**Charles Post**

*Open—Year*

It often appears that the family — two monogamous heterosexual adults living with and caring for their biological children — is an eternal and natural institution. The family appears to be a "haven in a heartless world" — one of the few institutions in modern, capitalist society free from the demands of competitive markets. We are constantly told that such a family is the only way to organize the care and rearing of socially and psychologically healthy children. Those of us who do not live in such a family are often made to feel that we are doomed to be "dysfunctional" and "abnormal." This seminar's historical and comparative perspective on the development of the family helps us challenge and rethink this "common sense." We will examine the long historical development of kinship relations and family forms, and the great variety of contemporary family forms. Among the issues and questions the seminar will address are: What are the social and biological forces shaping the family historically? What is the changing relationship between kinship and the household? What are the shifting boundaries between private family life and public political institutions? How have the demands of the social production of goods and services and the reproduction of individuals and their capacities shaped family life? How have different family forms organized gender and sexual relations? What has produced the diversity of family forms in contemporary societies (single parent, same-sex partners, etc.)? How have diverse family forms organized courtship and sexuality

within and outside the family? How do these diverse forms balance the demands of work outside the home and the care and rearing of children?

## The Poor, Work, Conflict, and the State: Sociological, Historical, and Literary Perspectives on Poverty and Social Welfare

**Charles Post**

*Open—Year*

We are constantly told that persistent poverty — a substantial minority of people earning significantly below the average income in wealthy societies like the United States — is a "fact of life." The old adage "the poor have always been with us" explains and justifies why a significant number of people in the United States and other industrial societies continue to live in poverty despite the high profits and rapid economic growth of the past decade. The poor are also frequently presented as "others" — people of color, single women with children, those who reject the value of "honest hard work." Government attempts to provide income and social services to those who are unemployed, underemployed, or who receive low wages — social welfare — are derided for "promoting dependence," "undermining the work ethic," and promoting poverty. This seminar's historical and comparative perspective on poverty and social welfare helps us challenge and rethink this "common sense." Using historical and sociological studies and novels and short stories, we will examine the nature and causes of poverty in capitalist societies and how social conflict shapes state social welfare policies. In the first semester, the seminar will address such issues as: How is the definition of poverty constructed socially? Who are the poor? What is the relationship of changing levels of poverty to the continuing transformation of work under capitalism? How do poor people create social networks to cope with unemployment, low wages, and homelessness? In the second semester we will address the issues of: Does the structure of a capitalist economy or the social and cultural characteristics of poor people shape the level and extent of poverty? How have social welfare policies been shaped by social conflict? What has been the impact of social welfare policies on the level and extent of poverty? While course readings will focus on poverty and social welfare in the United States, we will also read some comparative studies of other industrialized capitalist countries.

## 2003-2004

### Bodies in Motion: Transnational Formations of Gender and Sexuality

**Eri Fujieda**

*Open—Year*

Certain gender relations and sexual practices provoke moral contestations, which in turn lead to social movements and state policies, both globally and locally. Among these practices are prostitution/ sex work; interracial and/or international dating and marriage; international migration; the family; abortion, infanticide, family planning, and other reproductive practices and interventions; homosexuality; and gendered bodily aesthetic practices, including, but not limited to, plastic surgery. In this course we will draw on historical, anthropological, sociological, and cultural studies on these issues, with a primary focus on Asian contexts, and examine material and symbolic conditions in which individual women and men practice these and other gendered activities. We will also analyze prevailing and emergent assumptions about gender and sexuality that contribute to the politicization of these issues. This appraisal will enable us to reconsider such concepts as the family, the "nation," human rights and human agency and rethink them in relation to history and shifting cultural productions. Our investigation of these various issues should also lend itself to a critical evaluation of the impact of "global" movements and institutions on gender politics at the local level.

### Changing Places: Social/Spatial Dimensions of Urbanization

**Shahnaz Rouse**

*Open—Fall*

The concept of space will provide the thematic underpinning and serve as the point of departure for this seminar. Space can be viewed in relation to the physical environment, social relations and social structures, and the (human) body. In this seminar we will examine the material (social, political, and economic) and metaphorical (symbolic and representation) dimensions of spatial configurations in urban settings. Our readings, while not limited to, will largely draw on New York City as a site through which we will explore these issues. We will begin our analysis with an examination of the historical and shifting connotations of urban space and urban life. This will include an understanding of economic, social, and aesthetic dimensions. We will then turn our attention to the (re)theorization of the very notion of spatial relations, with emphasis being placed on representational practices and processes whereby social "space" is created and revised. "Space" here will no longer be seen simply as physical space, but also in terms of constructions of meanings that affect our use of and relation to both physical and

social settings. While economic factors continue to be significant in this context, we will move beyond the economic to extra-economic categories and constructs. Beginning with a macro focus, we will move to an examination of everyday life. Through our exploration of these issues, we will better be able to evaluate the practices and processes whereby social “space” is gendered, privatized, and sexualized, and distinctions are established between “inside” and “outside” domains, and between public and private realms.

## Constitutional Law: Civil Rights and Civil Liberties

**James S. Bowen**

*Open—Spring*

Are you interested in how the United States Constitution impacts your life? Do you need to know more about the major on-going constitutional controversies over partial birth abortion, the death penalty, assisted suicide or the first amendment? The Seminar is devoted to the study of such civil liberties and civil rights as the rights of speech, press, religious liberty; substantive due process and the right to privacy; discriminatory denial of equal protection. The core of the course is the analysis of leading and recent Supreme Court decisions to show the historic and contemporary practice regarding these rights. Students will learn how to use the leading computer database for legal materials—Lexis-Nexis.

## Doing Research on Inequality and Poverty in the Suburbs: A Workshop Seminar

**Eri Fujieda**

*Intermediate—Spring*

Despite the general affluence of the country, inequality and poverty persist in the United States. Research on these twin issues tends to be largely focused on urban areas. There is much less recognition of how inequality and poverty work themselves out in suburbs. Why is this the case? In this course we will address this question by examining theoretical assumptions and methodological tendencies within poverty research. From this critical appraisal, we will then turn toward questions pertinent to a practice of research on inequality and poverty in Westchester County. We will ask questions such as, How can we know the state of inequality and poverty in suburbs? How has research on poverty been done in the past? What forces operate in the shaping of poverty research? What are the challenges and concerns specific to poverty research in suburbia? How can we solve them? Students are expected to conduct a research project on inequality and poverty in Westchester County, utilizing one of the methods elaborated in the lecture course on social science research methods in the fall. Class discussions will draw on observations and

insights obtained through research practice.

*Open only to students who have taken the lecture course on social science research methods in the fall.*

## Drugs and Society: A Social Construction

**Ellen Benoit**

*Lecture—Spring*

This course will introduce students to sociological perspectives on drug use and related issues, mainly through theories of social construction and social control. Although the focus will be on illicit drugs, we will include alcohol, nicotine, caffeine, and legal pharmaceuticals in the readings, emphasizing their relative levels of use and harm. We will examine how social context influences our understanding of drugs, including how they affect the body, who uses them, and for what purposes. We will investigate how drug use has been defined as a social problem and how U.S. policy to control drugs has evolved over time. In order to put the U.S. experience in perspective, we will also examine drug issues and policies in other societies.

## Insiders and Outsiders: The Social Production of Deviance

**Ellen Benoit**

*Open—Year*

Who, exactly, is deviant? And how do we know this? In this course we will explore the social processes by which certain activities and statuses are defined as abnormal and needing control. We will review individualistic explanations of deviant behavior, but our theoretical emphasis will be interactionist as we examine deviance as a product of social structure and inequality. This means we will consider how dominant norms are influenced by conceptualizations of race, gender, and sexuality and how they are represented in laws, policies, and institutional structures. We will also study how members of targeted groups themselves perceive and respond to those norms, as well as other societal responses to deviance, including forms of social control. Along the way we will attempt to understand how deviance has been produced in a number of areas, including drug abuse, sex work, sexual orientation, violence, mental illness, and corporate crime.

## Interpretive Practices: Social Research as Art or Science

**Eri Fujieda**

*Lecture—Fall*

What is the relationship between objectivity and subjectivity in social research? What are the criteria for defining certain research practices and outcomes as objective? Can social research produce “objective” knowledge, that is, knowledge that is value free? How

does subjectivity enter the research process and where? Can objectivity be the single criteria for good social research? What makes social research “good”? In this course we will address these questions through a systematic examination of social research practices. Social research involves a series of critical decisions about research topics, conceptual frameworks, methods of data collection and analysis, and interpretation and presentation of findings. These decisions are made not in a social vacuum, but rather under certain political, cultural, and economic conditions. We will consider these and related questions through an examination of a variety of methods frequently used in social research, inclusive of qualitative and quantitative approaches to social research. It is anticipated that such an interrogation will enable us to become better researchers ourselves, as well as critical readers of other people’s research practices and products. In addition to addressing broader philosophical questions concerning the nature of the research process, we will use case studies to further think through methodological issues as well as the responsibilities and ethics of the researcher in actual research contexts.

## Medical Sociology: The Politics of Health

**Ellen Benoit**

*Open—Fall*

What does it mean to be healthy? Who gets sick and what are the social responses? In this course we will examine how sociological definitions of health and illness differ from medical ones. We will study medicine as a social institution, including its development as a profession and its relationship with the state. We will ask how individuals’ experiences with illness and medical institutions are shaped by race, gender, culture, and class. How do health beliefs vary among groups? What alternatives to standard allopathic medicine are practiced, and by whom? We will also consider how the distribution of illness is influenced by political economic structure, and as we do so, we will engage the debate over whether race should be considered a risk factor for certain diseases. We will read about the AIDS crisis to understand not only the distribution of a disease but variations in responses by state and medical institutions. Although most of the course material will concern the United States, we will also consider some cross-cultural understandings of health and illness, and some cross-national variations in the organization of health care.

## Race, Power, and the U.S. Constitution

**James S. Bowen**

*Open—Fall*

This course is a study of the interrelationship of race, power and the United States Constitution as applied to

racial minority groups in this country. The course examines political and legal aspects of race relations in the United States primarily through reading Supreme Court Cases and various statutes. By review of major judicial decisions and statutes, the historical and contemporary practices of denial and/or affirmation of these constitutional rights for racial minorities is presented. Among the primary texts are *Race and Races: Cases and Resources for a Diverse America* by Perea, Delgado and others; and Charles Mills, *The Racial Contract*. In addition, various video and film texts are also incorporated. Students will also learn to use a computerized data-base service — Lexis-Nexis.

## Travel and Tourism: Economies of Pleasure, Profit, and Power

**Shahnaz Rouse**

*Intermediate—Fall*

What are the reasons for travel historically and in the modern world? What factors draw individuals singly and as members of collectivities to travel? What sites draw the traveler and/or the tourist? What is the relationship between the (visited) site and the sight of the visitor? How is meaning produced of particular sites? How do these meanings differ, depending on the positionality of the traveler? How and why do particular sites encourage visitors? What is the relationship between the visitor and the local inhabitant? Can one be a traveler in one’s own home (site)? What is the relationship between travel and tourism; pleasure and power in/through travel; and how are race, gender, and class articulated in and through travel? These and related questions will be addressed in this course through an examination of commercial (visual and written) writings on travel and tourism; diaries, journals, and memoirs by travelers; and films and scholarly writings on travel and tourism. Our emphasis in this course will be on an examination of travel and tourism in an historical context. In particular, we will focus on the commodification of travel, as acquisition of social (and economic) currency, and as a source/site of power. We will study different forms of travel that have recently emerged, such as environmental tourism, heritage (historical) tourism, sex tourism, as well as cyber travel. Throughout, the relation between material and physical bodies will remain a central focus of the course. Conference possibilities include analyses of your own travel experiences; examination of travel writings pertaining to specific places; theoretical perspectives on travel and/or tourism. Fieldwork locally is yet another possibility for conference work.

## 2004-2005

### Constitutional Law: The Founding Principles

**James S. Bowen**

*Open—Spring*

The course will offer an examination of the principles of constitutional government. Through careful review primarily of U.S. Supreme Court decisions, we will scrutinize the constitutional foundations of the powers of the three branches of the national government, the evolution of federal-state relationships, and the governmental regulation of the economy. In addition we will investigate the role of the Supreme Court as a political institution and the fulcrum of the American national debate and ideology. The course will focus on major constitutional problems in the United States, namely the federal structure and federal powers. Among the topics to be considered are federalism, separation of powers, the commerce clause, judicial review and the legacy of racialized slavery for a complex, industrial democracy. To these ends, the course will examine the classic foundational cases and the stories behind them, including *Marbury v. Madison*, *McCulloch v. Maryland*, *Ex Parte McCordle*, *Dred Scott*, the *Slaughterhouse Cases*, and *Wickard v. Filburn*—to name a few.

### First-Year Studies: (Re)Constructing the Social: Subject, Field, and Text

**Shahnaz Rouse**

*FYS*

How does the setting up of a textile factory in Malaysia connect with life in the United States? What was the relationship of mothers to children in upper-class seventeenth-century French households? How do our contemporary notions of leisure and luxury resemble—or do they—notions of peoples in other times and places regarding wealth and poverty? What is the relation between the local and the global, the individual and society, the self and "other(s)"? How is the self constructed? How do we connect biography and history, fiction and fact, objectivity and subjectivity, the social and the personal? These are some of the questions sociology and sociologists attempt to think through. In this course we will ask how sociologists analyze and create reality, what questions we ask, what ways we use to explore our questions and arrive at our findings and conclusions. Through a perusal of comparative and historical materials, we will look afresh at things we take for granted (i.e., the family, poverty, identity, travel and tourism, progress, science, and subjectivity). The objective is to enable students to critically read sociological texts and to become practitioners in "doing" sociology (something we are already always involved in, albeit un-self-consciously). This last endeavor is

designed to train students in how to undertake research and is intended as a key tool in interrogating the relationship between the researcher and the researched, the field studies and the (sociological) text.

### Gender and Nationalism

**Shahnaz Rouse**

*Intermediate—Year*

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar we will identify the multiple and shifting dimensions of nationalism as a world historical phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include the following: What is the relationship between nationalism and identity? Which symbols/languages are called on to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically constituted nationalisms involve? Is nationalism necessarily a positive force? If not, under what circumstances, in what ways, for whom does it pose problems? What is the relationship of nationalism(s) to minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions, e.g., issues of cultural authenticity and identity, take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women's sense of self, citizenship, and belonging at specific periods and over time. Conference work can include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings.  
*Open to juniors, seniors, and graduate students.*

### Housing and Homelessness: Exploring the Importance of Place, Shelter, and Home in America

**Gwendolyn Dordick**

*Open—Spring*

What is the social, cultural, and economic significance of place? How do material circumstances, cultural norms, and values interact to give meaning to the places we live, as well as how do such places shape who we are and how we act? How are housing choices distributed in

American society? How do individuals and families make decisions concerning housing and the sacrifices, both monetary and nonmonetary, required of them to obtain it? Lastly, how is the material, cultural, and social functions of home produced and reproduced among the homeless? Housing is more than bricks and mortar. The places we live provide us—to a greater or lesser extent—personal security and comfort, a social environment, and the basis for strong feelings of identity and belonging. Society's norms and values are, quite literally, built into the places we call home. Nowhere is this more evident than among the homeless. Homelessness is about improvisation, about creating shelter and home where they are not meant to be. This seminar will examine the material, social, and cultural aspects of place, shelter, and home in American society. A particular, but not exclusive, focus on the homeless will help bring to the foreground important and often taken-for-granted aspects of place, shelter, and home that are true across the socioeconomic spectrum.

## The Contemporary American City

**Gwendolyn Dordick**

*Open—Fall*

Images of urban life are often violent. For many, American's city-dwellers spend a good deal of time "dodging bullets." But is this image realistic? Does it help us to understand the tremendous diversity, vitality, and conflict that exist in the contemporary American city? Within any metropolitan area is a heterogeneous assemblage of races, classes, and ethnic groups. Between cities such as Chicago, Los Angeles, New York, Miami, and Boston is considerable variation in social and spatial organization, economic opportunity, and culture. Through a survey of contemporary accounts of life in cities and their surrounding suburbs, students in the seminar will have the opportunity to learn more about the immigrant experience, race relations, and the role of social class in shaping and defining what we perceive urban life and culture to be. Several critical questions will guide the seminar: (1) Are cities distinctive from other human settlements and institutions? (2) Who lives in cities and suburbs? (3) What critical problems face cities and metropolitan areas in the twenty-first century? In answering these questions, we will consider topics including post-World War II suburbanization and the social dynamics of suburbia; new immigrants and the informal economy; race and ethnic relations; urban poverty and crime; as well as the policy issues and questions such concerns provoke. In addition students will have the opportunity to participate and learn about "urban" and "suburban" life as researchers. Students will be given the opportunity to conduct their own research projects in and around the New York area.

## The New Culture of Poverty: Exploration in the Ethnographic Tradition

**Gwendolyn Dordick**

*Intermediate—Year*

In 1996, President Clinton declared an end to "welfare as we know it." Much has been written about the 1996 Welfare Reform Act. An exorbitant amount of intellectual time, energy, and money have gone into researching the consequences of these reforms. But did they work? Has ending "welfare as we know it" drastically reduced the number of men, women, and children who live in poverty? More important, are they any better off than they were before this landmark legislation? In order to begin to address these and other important questions requires that we take a step back and explore in great detail the continuing debate among poverty scholars about the relative importance of culture in contributing to and perpetuating poverty. In the first semester, we will trace the culture concept as it has been theoretically and empirically applied in studies that focus on how America's poor live. In our investigation we will examine the importance of key institutions, taking into account whether and how the family, peer group, neighborhood, and public and private caretakers influence the life ways and life chances of those who live in poverty. Our focus on how the "culture of poverty" has and continues to inform U.S. poverty research and policy will enable us to evaluate critically the ideological, theoretical, and substantive foundations of our research agendas and policy goals. In the second semester, we will examine the social worlds of the urban poor and homeless in all their complexity using the ethnographic tradition to explore the lives of the most disadvantaged residents of America's cities. Students will have the opportunity to conduct their own ethnographic fieldwork.

*Open only to students with some background in the social sciences.*

## 2005-2006

### Both Public and Private: The Social Construction of Family Life

**Shahnaz Rouse**

*Open—Fall*

Many of us take for granted the dichotomy between public and private life. The former is frequently understood as abstract, distant, and a key site of power, the latter as the site of warmth, intimacy, and emotional sustenance. In this seminar we will critically examine the assumptions underlying such idealized distinctions between public and private domains. Through such revisioning, it is hoped we will better understand the public and private dimensions of the family, its complexity and historical variability. In particular, our

analysis will enable us to critically examine notions that posit the inevitability of the nuclear, heterosexual family as a universal and “natural” institution. Through historical, cross cultural, and biographical materials, we will look at the myriad of ways in which personal and social reproduction occur; how different family forms have emerged in diverse settings, in response to different systems of social organization and social movements; how gender and sexual relations are expressed in these familial forms; and be attentive to shifting boundaries between private family life and public institutions and practices. The “private” domain of the family will be problematized as a site for the construction of both identity and caring, and simultaneously as a location that engenders compulsion and violence. In this latter context, we will examine how relations of domination and subordination are produced through the institution of the “family” and resistance is generated to such dominant relations and constructions. The course will conclude with an examination of family forms in contemporary societies (single parent, same sex, fictive kin-based) and of public struggles over these various forms. *Open to any interested student.*

## Children’s Media

**Toi James**

**Open—Fall**

The great debate over children’s media has largely been one-sided, with political conservatives attacking children’s media producers for saturating their programming with violence, sex, and anti-social messages. High-profile cases such as Columbine, the Jamie Bolger murder case in the U.K., the Beavis and Butt-Head fire case in Ohio, and more recently the Lionel Tate murder trial in Florida have only fueled the flame of heated sentiments over the effects of children’s media. But why does this debate exist at all when similar content is pervasive in most media outlets for other age groups in the population? Why are discussions around children’s media so much more sensitive than those intended for other viewers? With weekly screenings, this course will examine the major debates in the discourse surrounding children and their relationship with the media. Addressing such issues as the importance of children in ancient and modern societies, the role of media effects on children’s perceptions and social behavior, and the larger role children play in the realm of economics, politics, and government regulation, the course will unpack this often overly simplified debate to reveal a much more complex political battle that moves beyond mere child protectionism to one that involves protecting the fate of the world.

## Explorations in Language and Culture

**Toi James**

**Intermediate—Year**

Language is a cultural artifact, process, and communicative tool we use everyday and are heavily dependent upon in our daily lives, yet it is one that many of us take for granted. Many of us do not recognize the degree to which we use language to convey more than specific messages in conversation. We often deploy language as a marker of identity, and as such, we use it to make assumptions about others’ cultural tastes, academic ability, socioeconomic status, social responsibility, and even morality. In short, language is used to categorize people and is often a determining factor in how people may be treated in society. In this course we will examine how this happens. Theories about language and culture will be supported and challenged by examples from various fields including education, politics, and law. A final theoretical paper will be due at the end of the fall semester. The second part of this course is designed to generate a deeper understanding of this process of language use in daily life. Building on the theoretical component of the course, student participants will engage in an ethnographic research project either individually or within a group. The research project will be designed in collaboration with the instructor. Students will learn how to conduct research using ethnographic methods. Results from the study will be used for a final research paper due at the end of spring semester.

## Intercultural Communication

**Toi James**

**Open—Spring**

This course is designed to heighten our awareness of social processes when people from two different “cultures” interact with one another. Intercultural Communication, as the field has come to be known, studies these often controversial and contentious social situations, yet it is not without its own criticisms as a field of study. In this course we will examine the history of the field of intercultural communication, its political agenda, and some of the theories born out of this tradition of the mid-twentieth century. As we progress, we will explore the various difficulties that arise in intercultural interactions as well as strategies people use to overcome such difficulties. While we will locate where barriers exist, we will simultaneously add a more critical lens to intercultural theories to deconstruct these barriers—often created by the field itself—and highlight their “social-constructedness.” Ultimately, the goal of this course is for all of us to walk away with a better understanding of the complex ways in which communication in diverse societies such as ours is negotiated for cooperative coexistence.



## Sociology of Gays and Lesbians

**Sarah Wilcox**

*Open—Fall*

Over the last century, lesbian, gay, bisexual, and transgender (LGBT) people have constructed identities, communities, and social movements, generating broad-scale social changes. In this course we will study this history by asking questions not only about LGBT people themselves but about society as a whole. How are sexual and gender categories defined in the United States? How have those definitions changed over time and varied across cultures? What kinds of communities have been created around same-sex sexuality? How are these communities organized and how do they replicate or resist other social divisions such as race, class, and gender? Why have the politics of sexuality been so divisive and contentious in the United States over the past few decades? Who is involved in these debates, and what does same-sex sexuality mean to them? How is same-sex sexuality organized by, and included in or excluded from, institutions such as the government and legal system, the family, and the media? Topics that will be covered include the history of LGBT movements, the formation of LGBT neighborhoods and community tensions over gentrification, queer transnational identities and queer tourism, media representations, and recent Supreme Court decisions on discrimination and sodomy laws. The course concludes with an overview of sociological theories of sexuality and consideration of the intersections between sociology and queer theory.

## Sociology of Knowledge

**Sarah Wilcox**

*Intermediate—Spring*

The sociology of knowledge explores the social origins of thought. Knowledge is produced by human beings in particular social settings and influenced by social forces. In this course we will use classical sociological theories and contemporary debates to examine the relationship between knowledge and social position, the role of expertise in society, and the boundaries between science and nonscience. How do people come to believe what they do about nature and the social world? How can we differentiate among experience, knowledge, science, and expertise? How is knowledge produced? How is this production influenced by social structures, and how does it contribute to the reproduction of existing social relationships? How are beliefs and knowledge systems related to social, political, historical, and institutional settings? Should we think of knowledge as outside of power relationships—as in the idea of “speaking truth to power”—or of knowledge and power as part of one system? Examples of topics that we will study include the history of science, the production of oppositional consciousness by social movements, controversies over the inclusion of creationist and Afrocentric materials in

public school curricula, and the phenomenon of activist experts—laypeople who participate in the production of medical and scientific knowledge.

## Sociology of the Body

**Sarah Wilcox**

*Open—Year*

Our bodies are simultaneously sites of lived experience and subject to external classification and social control. How does the body become a metaphor for society or culture? How is body image shaped by cultural representations of the body? How do people incorporate bodily experiences into their biographical narratives? The body is also an object of medical and scientific knowledge. How do medical models and scientific discourses locate differences within the body? How do new syndromes and diseases emerge and become seen as legitimate diagnoses? Is medical authority expanding or weakening as medicine becomes just one form of expertise among many? How are new medical technologies reshaping or transforming the human body? These are some of the questions we will address in this course. We will attempt to address these questions at three levels: at the level of lived experience; at the level of the social body, as symbolic of relationships among nature, society, and culture; and finally, as body politic, i.e., the regulation, surveillance, and control of bodies and populations. In our exploration, we will draw upon materials from sociology, medical anthropology, and cultural studies. Conference work could include analyses of body image, modifications to the body such as tattooing or cosmetic surgery, experience of illness or disability, the use of medical technologies, mobilization of the body within social movements, or regulation of the body through population or fertility policies.

## Travel and Tourism: Economies of Pleasure, Profit, and Power

**Shahnaz Rouse**

*Advanced—Year*

What are the reasons for travel historically and in the modern world? What factors draw individuals singly and as members of collectivities to travel? How do different forms of travel relate to necessity and leisure? Who travels and why? Is travel an individual or collective phenomena—and how are these two interconnected? What is the relationship between the site(s) traveled to and the sight of the visitor? How is meaning produced regarding particular sites? How do these meanings differ, depending on the positionality of the traveler? What is the relationship between the visitor and the local inhabitant? Can one be a traveler in one's own home (site)? What is the relationship between travel and tourism? How do people who travel experience; and how are race, gender, and class articulated in the multiple practices of travel? These and other questions will be

addressed in this course through an examination of different forms of travel including exile and migration, pilgrimage(s), exploration and commerce, and leisure travel. We will use a variety of historical and scholarly materials to explore the forms of travel that constitute the subject matter of this course. These include diaries, journals, and memoirs; literature, films, and theoretical writings. During the fall semester, we begin theoretically and historically by examining issues of exile; displacement—voluntary and involuntary; and pilgrimages. In the spring, we will turn our attention to other forms of modern-day travel, such as tourism and travel for “educational” purposes. In particular, we will focus on the commodification of travel, as an acquisition of social (and economic) currency, and as a source/site of power. We will study different forms of travel that have emerged, such as environmental tourism, heritage (historical) tourism, sex tourism, as well as cyber travel. Throughout, the relation between material and physical bodies will remain a central focus of the course. Another central concern of the course will be the social relations in and through which travel is made possible and lived out. Conference possibilities include analyses of your own travel experiences; examination of travel writings pertaining to specific places; theoretical perspectives on various aspects of travel—immigration experiences, exile, refugee-ness, diasporas, borders and boundaries, and/or various forms/types of tourism. Fieldwork locally is yet another possibility for conference work.

*Advanced (juniors, seniors, and graduate students only).*

## 2006-2007

### Changing Places: Social/Spatial Dimensions of Urbanization

**Shahnaz Rouse**

*Open—Fall*

The concept of space will provide the thematic underpinning and serve as the point of departure for this course. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life. Moving beyond the historical aspects of urbanization and transformations therein, we will turn our attention to the (re)theorization of the very notion of spatial relations itself. Here, emphasis will be placed on representational practices and processes whereby social “space” is created, gendered, and revisited. “Space” will no longer be seen simply as physical space, but also in terms of the construction of meanings that affect our use of and relation to both physical and social settings.

While economic factors will continue to be implicated and invoked in our analysis, we will move beyond the economic to extra-economic categories and constructs—such as notions of power, culture, and sexuality. The focus will also shift, as the semester proceeds, from macro analyses to include an examination of everyday life. Through our exploration of these issues, we will attempt to gauge the practices and processes whereby social space is gendered, privatized, and sexualized, and distinctions are established between “inside” and “outside” domains and between public and private realms. Particular attention will be paid to attempts by scholars and activists to open up space both theoretically and concretely. Although the theoretical/conceptual questions examined lend themselves to an analysis of any city, our focus in the course will be largely, although not exclusively, on New York City. Students should feel free, however, to extend the analysis to other places that are of interest to them. This applies particularly to conference work.

*Open to any interested student.*

### Ethnographies of Migration

**Patrisia Macías**

*Spring*

In the contemporary world, large-scale, global movements of people within and from the developing countries of the “South” to the advanced capitalist countries of the “North” are transforming the demographics, geographies, economies, politics, cultures, and institutions of both sending and receiving societies. The seminar will proceed as follows: First we will examine the forces and connections driving international migration. What is the role of economic policies, political conflict, social networks, and transnational linkages in shaping contemporary migration? What is the difference between forced and voluntary migration (e.g., refugees versus labor migrants)? Next we will turn to multiple dimensions of the migration process itself or border crossings that vary considerably. How do sending and receiving states manage, and ultimately reproduce, “legal” and “illegal” migration flows? What is the role of nonstate actors such as smugglers and human traffickers? We will then consider issues of membership and belonging and explore the factors shaping how migrants are integrated into their host societies. How are migrants transforming the meaning of citizenship? What is the role of race, class, gender, and sexuality in the incorporation process? How are migrants integrated into the economies and politics of the host societies? How are the transnational and diasporic dimensions of migration transforming the sending and receiving societies? Throughout, we will ground our inquiry of global migrations in ethnographic

texts that provide local level perspectives and analyses of what is an international and transnational phenomenon.

*Open to any interested student.*

## First-Year Studies: Sociology of the Body

**Sarah Wilcox**  
**FYS**

Our bodies are simultaneously sites of lived experience and subject to external classification and social control. How does the body become a metaphor for society or culture? How is body image shaped by cultural representations of the body? How do people incorporate bodily experiences into their biographical narratives? The body is also an object of medical and scientific knowledge. How do medical models and scientific discourses locate differences within the body? How do new syndromes and diseases emerge and become seen as legitimate diagnoses? Is medical authority expanding or weakening as medicine becomes just one form of expertise among many? These are some of the questions we will address in this course. We will attempt to address these questions at three levels: at the level of lived experience; at the level of the social body, as symbolic of relationships among nature, society, and culture; and finally, as body politic, i.e., the regulation, surveillance, and control of bodies and populations. In our exploration, we will draw on materials from sociology, medical anthropology, and cultural studies. Conference work could include analyses of body image, modifications to the body such as tattooing or cosmetic surgery, experience of illness or disability, mobilization of the body within social movements, or regulation of the body through population or fertility policies.

## LGBT/Queer Media and Popular Culture: Contradictions of Visibility

**Sarah Wilcox**  
**Intermediate—Spring**

There has been an explosion of queer visibility in the media over the past decade, in movies, magazines, newspapers, advertising campaigns, and on television. Rather than drawing a simple contrast between past invisibility and current visibility, in this course we will consider the relationship between these new images and 1) past representations of same-sex sexuality; 2) the economics of mainstream and alternative media production; and 3) their use and interpretation by audiences. Questions that we will address include, How does commodification of the “pink dollar” lead to particular forms of media and specific kinds of representations? How have gay men, lesbians, and people who are bisexual or transgender been represented

in the mainstream media in distinct ways and to different degrees? How are media representations part of cultural meaning systems? How are representations of sexuality also representations of race, class, gender, and nationality? How can we use these theories of representation to analyze the content of programs like *Will and Grace* or *Queer Eye for the Straight Guy*? What are the connections between LGBT communities and LGBT alternative media (such as queer zines, Dyke TV, or Planetout.com)? How do audiences actively interpret media representations and use the media in their everyday lives? As illustrated by these questions, the course will emphasize the dynamic interplay among texts, production processes, and audiences. We will study core texts and ideas from the sociology of media as well as from the burgeoning field of queer media studies.

*Intermediate. Open to sophomores and above with background in sexuality studies.*

## Material Moves: People, Ideas, Things

**Shahnaz Rouse**  
**Advanced—Year**

In public discourse, we are bombarded with assertions of the newly “global” nature of the contemporary world. This assertion assumes formerly stable categories of nation, personhood, and ideational systems that are now fragmented and transcended by intensified travel, digital technology, and culture contact. In fact, current global moves are but the most recent version of a phenomenon that has historically occurred in many forms and places. In this seminar, we will consider what actually happens when people, ideas, and things move in time and space. We will explore how apparently stable categories such as citizen, commodity, refugee, and nation are constructed and consider a variety of theories for making sense of these categorizations and the processes accompanying their normalization and dissemination. Our questions will include, What are the political, navigational, and epistemological foundations that go into mapmaking? How do farmers become squatters? How does travel become tourism? How do commodities travel and acquire meaning? What is the relationship between legal and illicit moves? How do technologies of violence, such as weapons and drugs, circulate? How do modern technologies enable time-space compression? What are the shifting logics of globalization? What happens to authenticity, subjectivity, and identity under these conditions? Our resources in this seminar will be scholarly writings, films, and literary narratives.

*Open to juniors, seniors, and graduate students only or with permission of the instructor.*

## Medical Technologies

**Sarah Wilcox**

*Intermediate—Fall*

Medical technologies, such as artificial heart valves, genetic screening tests, new drug treatments, and visual imaging devices, are continually being invented and incorporated into medical practice and everyday life. Technology has alternately been viewed as leading to miraculous improvements in human life or as unnatural and dehumanizing. In this course, we will explore these views of medical technology, while also asking sociological questions: How are new technologies produced and incorporated into medical practice? How are medical technologies an outcome of interaction among multiple social actors, including physicians, patients, entrepreneurs, pharmaceutical companies, government regulatory agencies, and social movement activists? How have boundaries such as “natural” or “technological” been established and contested? Are new technologies contributing to increasing health care costs? How are the risks of new technologies regulated, and how is access to them determined?

*Intermediate. Open to sophomores and above.*

## Sociology of Education

**Toi James**

*Open—Fall*

The question of education in the United States is one that has been fervently debated, especially in the wake of the No Child Left Behind initiative. The purpose of this course will be to examine the role of education as a social institution whose goal is to educate productive citizens. In this critical study of education, our goal is to recognize that the education system is simultaneously a target of and apparatus for larger social issues that extend beyond the classroom. This course will address some of the general theories surrounding education in the United States, including the structure of schooling, classroom discourse, tracking, segregation, literacy, funding, restructuring, and policy. Some specific case studies covered in the course include Brown vs. the Board of Education, the debate on Ebonics, bilingual education, No Child Left Behind, and school voucher systems. Fieldwork of some aspect of schooling is strongly encouraged for this course.

*Open to any interested student.*

## The Penal State: Punishment and Imprisonment in Comparative Perspective

**Patrisia Macías**

*Intermediate—Spring*

Over the last two decades, the federal government has downsized and restructured social programs in

education, health care, social security, and welfare. Government social spending has been superseded by a rise in law enforcement and national security budgets. In this era marking the end of “big government,” police and prison spending have become two of the fastest, if not the only, areas of federal government expansion.

This course seeks to unravel this paradox through an investigation of the institution of punishment in advanced Western societies, with particular emphasis on its expansion and historical transformation. Drawing on classical sociological texts, historical monographs, literature, and film, we will address such questions as, How and why do societies punish? How can we explain the level and scope of punishment in the United States and certain European countries? How does punishment interact with major social cleavages—rising class inequality, persistent racial division, rising immigration, gender gaps? What effect does the proliferation of punishment have on inmates, families, economies, and societies? To begin with, we will examine major theoretical approaches to the study of punishment. We will draw on their conceptual tools to examine institutions of punishment—police, courts, jails, prisons—paying close attention to their respective discourses and practices. We will conclude with analyses of the rise of “the penal state” in advanced societies. Throughout, we will be careful to ground our inquiry in empirical cases and through these tease out the conceptual links between punishment and social structure.

*Intermediate.*

## 2007-2008

### Borders, Boundaries, and Belonging

**Patrisia Macías**

*Open—Year*

International boundaries are often taken to be fixed and unchanging demarcations of nation-states and the quintessential expression of national sovereignty. This course examines how physical and social boundaries are made and policed through immigration controls. We begin by studying theories of international migration in order to understand how globalization has accelerated the flows of money and people around the world. Why do people migrate? How do economic, political, cultural, and social transnational linkages shape international migration? What are forced and voluntary migrations? Next we turn to the historical development of border controls in the early twentieth-century period of nation-state formation through the post 9/11 period. Why do we use passports? How are borders policed? How do techniques and practices such as classification, apprehension, detention, and deportation factor into the migration process? What is the role of border agents,

human smugglers, NGOs, and private citizens in regulating the movement of people across international borders? Finally, we will investigate the construction of social boundaries and the process of citizenship making. How do everyday practices of boundary policing generate distinctions between licit and illicit flows and differences between citizens and noncitizens? How are immigrants and their children transforming traditional understandings of membership and belonging? We will ground our inquiry in texts analyzing immigration controls in the receiving countries from select regions in North America, Europe, Latin America, Asia, Africa, and the Middle East.

## First-Year Studies: (Re)Constructing the Social: Subject, Field, Text

*Shahnaz Rouse*

FYS

How does the setting up of a textile factory in Malaysia connect with life in the U.S.? What was the relationship of mothers to children in upper-class seventeenth-century French households? How do our contemporary notions of leisure and luxury resemble, or do they, notions of peoples in other times and places regarding wealth and poverty? What is the relation between the local and the global, the individual and society, the self and “other(s)”? How is the self constructed? How do we connect biography and history, fiction and fact, objectivity and subjectivity, the social and the personal? These are some of the questions sociology and sociologists attempt to think through. In this seminar, we will ask how sociologists analyze and simultaneously create reality; what questions we ask; and what ways we use to explore our questions and arrive at our findings and conclusions. Through a perusal of comparative and historical materials, we will look afresh at things we take for granted, for example, the family, poverty, identity, travel and tourism, progress, science, and subjectivity. The objective of the seminar is to enable students to critically read sociological texts and also to become practitioners in “doing” sociology (something we are always already involved in, albeit often self-consciously). This last endeavor is designed both to train students in how to undertake research and intended as a key tool in interrogating the relationship between the researcher and the researched, the field studied, and the (sociological) text.

## Gender and Power in the “Muslim” World

*Shahnaz Rouse*

*Advanced—Year*

When gender in the Muslim world is the object of our scrutiny, invariably the emphasis is on women’s subordination to men. “Gender” then is frequently used

interchangeably with “women” rather than with both sexes; and both (Muslim) men and women tend to be located outside history, in some eternal state of being. Colonial authors, mass media analysts, regimes and political parties of the left and right (within the Muslim world and external to it), and many feminists all contribute to this rather limited vision. We will start with an analysis of the various reasons for existing biases with regard to thinking about gender in the “Muslim” world, whereby gender is “naturalized” rather than historicized. We will look at the semiotics of gender historically and in the contemporary moment, and, by examining its implications for notions of “Muslim” men and women, masculinity and femininity, we will strive to arrive at a different sensibility and methodology regarding the realities of gender and power. Contrary to conventional approaches, we will deploy historical, comparative, and social constructivist approaches to understanding the phenomena under study. In other words, rather than adopting an essentialist approach to relations of gender and power, we will attempt to situate these practices in context. The intent is to see how power is deployed in the very manner in which gender in the Middle East is represented. We will turn from an examination of the semiotics of gender to the historical processes through which the current engendering of social relations and hierarchies between the sexes has been reproduced, challenged, transgressed, and transformed. In the process, we will attempt to generate a more complex and nuanced understanding, one that is attentive to ambiguities and contradictions. Given the limitations of existing literature on the topic, our analysis is not intended to be a comprehensive accounting of gendered lives and struggles in the geographical spaces under study. Instead, we will attempt to address a number of questions such as, What are the different conceptual frameworks that inform our perceptions of gender in North Africa and West Asia? What politics and histories are embedded in different “ways of seeing”? What are the various discursive and material forces that inform men’s and women’s lives in the places under scrutiny, and how do they serve to privilege men over women? How does class play into the social relations between the sexes? What constitutes the “good” man and/or woman at different historical periods? How do different institutions of state and civil society provide openings for resistance to the status quo? How do colonial moments and those of war change the dynamics regarding gender and power? What new forms of knowledge are being produced that challenge and contest existing ideas and realities on the ground? Our exploration of these questions will be framed by different theoretical concerns such as those of feminist and postcolonial thought and those of political economy. We will draw on scholarly, literary, and visual materials. Students will be encouraged to undertake theoretical research on the topic that relies on primary sources.

## Health Policy/Health Activism

**Sarah Wilcox**

*Intermediate—Year*

Experiences of health and illness are simultaneously deeply personal and embedded within complex social systems. Within the United States and in the rest of the world, not only is health care often a scarce resource that is unevenly distributed, but ill health is itself closely connected to broader societal inequalities. The goal of this course is to understand this intersection of inequality and health by exploring who gets sick and why, the organization and structure of medicine in the United States and other countries, the development and consequences of health care policies, and the role of activism and community-based research in creating social change. In the first semester, we will examine the social production of illness, the roles of medical professionals, the doctor-patient relationship, the structure of the U.S. health care system, and the organization of health care in other countries. In the second semester, we will continue to study social epidemiology, as well as critically examining health campaigns, community-based research, and health activism. There will be a service-learning component to the course, involving work with a community health organization or agency. For conference, students may study a specific health issue or a health care policy question, or they may develop a research proposal addressing a question relevant to their community placement.

*Open to sophomores and above.*

## Media and Popular Culture

**Sarah Wilcox**

*Open—Fall*

The mass media profoundly shape everyday reality. We become aware of the world beyond our immediate experience through media representations. These do not simply convey information, but structure our understanding of society, the meaning of social categories, and our sense of self. In this course, we will learn how to use the tools of sociological analysis to systematically examine representations, audiences, and media industries, including their economic basis and modes of production. We will examine multiple media formats, including newspapers, television, movies, radio, magazines, advertising, and the Internet. Questions considered in the course will include: How does capitalism shape media content? How are cultural meanings and social identities produced, enacted, and changed through the mass media? How are alternative forms of media produced by subcultures and social movements? How and when are innovative cultural forms, identities, and products commodified by media

industries? For conference, students will apply the analytic tools they have learned to their own analysis of some form of media.

## Race in a Global Context

**Patrisia Macías**

*Intermediate—Year*

This course is a comparative inquiry into the mechanisms of racial domination. First, we will review major theoretical approaches to the study of race. What is the difference between race and ethnicity? How have concepts of race changed over time? Are we seeing a return to biological frameworks of race through advancements in genetic technologies? Next, we will analyze the making and unmaking of race and systems of racial classification that divide and rank social groups. How is race (un)made? What forms of racial categorization can be found across different societies? Finally, we will examine various systems of racial classification across space and time in order to investigate how these are inscribed and reproduced through institutional forms of racial division and domination—namely, prejudice, discrimination, segregation, ghettoization, and exclusionary violence. What is the difference between prejudice and discrimination? Is segregation the same as ghettoization? What determines which groups will be segregated, ghettoized, expelled, or exterminated? By the end of the course, students will have learned to critically interrogate the commonly used concept of “racism” and acquired more useful analytical tools for understanding race as a major organizing principle in social life in the United States through a comparison with other international contexts. Readings will be based on sociological, anthropological, and historical studies of race relations in the United States, Latin America, Asia, Africa, the Middle East, and Western Europe.

## Thinking Gender: Inequalities and Identities

**Sarah Wilcox**

*Open—Spring*

Gender is simultaneously a central form of organization within social institutions and an integral component of self-identity and social interaction. Gender is often easiest to see as an aspect of interaction, of how others see us and how we see ourselves. The embeddedness of gender in institutions, the intersection of gender with race and class, and resulting patterns of social inequality are less immediately perceivable, yet have been a central focus of sociological study of gender. In this course, we will study theories of gender from sociology, women’s studies, and queer and transgender studies, and we will compare various approaches to defining and studying gender identities and inequalities. Some of the topics we will examine include gender norms and expectations,

dominant and alternative gender identities, labor markets, occupations, and domestic work; the legal system and gender discrimination; and the history of and possibilities for social change.

## 2008-2009

### Changing Places: Social/Spatial Dimensions of Urbanization

*Shahnaz Rouse*

*Open—Year*

The concept of space will provide the thematic underpinning and serve as the point of departure for this course. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and ideational (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life. This will involve an analysis of structural issues impacting on urbanization, including colonial and public policy analyses. One of the key issues here will be to examine the “divided” city, past and present. Moving beyond the historical aspects of urbanization and attendant transformations, we will turn our attention to the (re)theorization of the very notion of spatial relations itself. Here, emphasis will be placed on representational practices and processes whereby social “space” is created, gendered, revisioned. “Space” will no longer be seen simply as physical space, but also in terms of the construction of meanings that affect our use of and relation to both physical and social settings. While economic factors will continue to be implicated and invoked in our analysis, we will move beyond the economic to extra-economic categories and constructs—such as notions of power, culture, and sexuality. The focus will also shift, as the semester proceeds, from macro analyses to include an examination of everyday life. Through our exploration of these issues, we will attempt to gauge the practices and processes whereby social space is gendered, privatized, and sexualized, and distinctions are established between “inside” and “outside” domains and between public and private realms. Particular attention will be paid to attempts by scholars and activists to open up space both theoretically and concretely. We will rely on materials that range from studies of globalization and “global cities,” to links between cities and suburbs, in parts of the global south and the United States. Examples of conference work include analyses of colonial cities, filmic and literary narratives of cities, analyses of particular neighborhoods in Westchester and/or New York City, archival and/or semiotic analyses of particular building, urban policy and its consequences, and rebuilding space through community

organization. This course will combine a reading of scholarly texts in sociology, history, architecture, feminism, and film.

### First-Year Studies: Sociology of the Body

*Sarah Wilcox*

*FYS*

Our bodies are simultaneously sites of personal embodiment and subject to external classification and social control. In this course, we will analyze the body at three levels: at the level of lived experience; at the level of the social body, as symbolic of relationships among nature, society, and culture; and finally, as body politic, i.e., the regulation, surveillance, and control of bodies and populations. Questions that we will address include, How does the body become a metaphor for society or culture? How is body image shaped by cultural representations of the body? How do people incorporate bodily experiences into their biographical narratives? How do medical models and scientific discourses locate differences within the body? How are bodies mobilized within stratification systems and capitalism? The course provides first-year students with an introduction to the discipline of sociology, addressing core themes of culture, social structure, and the relationship between self and society, while also entering into an interdisciplinary conversation with anthropology, cultural studies, and science studies. The course will require a close reading of theoretical and empirical texts and regular informal and formal writing assignments. Through this work, students will make sense of the theoretical concepts and systems of thought we are studying and begin to participate in an interdisciplinary dialogue about the body and society.

### Gender and Nationalism(s)

*Shahnaz Rouse*

*Advanced—Year*

Nationalism can be understood as a project simultaneously involving construction(s) of memory, history, and identity. In this seminar, we will identify the multiple and shifting dimensions of nationalism as a world historical phenomenon. Central to our focus will be the centrality and particular constructions of gender in different national projects. Attention will be paid to nationalism in its colonial and contemporary trajectories. Questions to be addressed include the following: What is the relationship between nationalism and identity? Which symbols/languages are called on to produce a sense of self and collective identity? What are the various inclusions, exclusions, and silences that particular historically constituted nationalisms involve? Is nationalism necessarily a positive force? If not, under what circumstances, in what ways, for whom does it pose problems? What is the relationship of nationalism(s) to

minorities and socially/politically marginalized groups? How is pluralism and difference constructed and treated? How do the same positions, e.g., issues of cultural authenticity and identity, take on a different meaning at diverse historical moments? How does the insider/outsider relationship alter in different periods and conceptualizations? Women have been interpellated and have participated within nationalist movements in a variety of ways. The dynamics and contradictions of such involvement will be analyzed closely. We will strive to explore the implications of these processes for women's sense of self, citizenship, and belonging at specific periods and over time. In the spring semester, we will turn our attention more specifically to performances of nationalism through institutional and popular cultural arrangements. Under the former category, we will look at issues of migration, immigration, and exile; public policy and international relations; war and conflict. In the arena of popular culture, we will examine the production of nationalism(s) through the mass media, sports, film, museums and exhibitions, and tourism. Conference work can include an examination of a specific nationalist movement, theoretical issues pertaining to nationalism(s), memory, identity, performances of nationalism(s) in popular culture and the mass media, and the interplay between institutional and everyday constructions of nationalism in specific settings.

*Juniors, seniors, and graduate students only.*

## Globalization and Migration

**Patrisia Macías**

*Intermediate—Spring*

Globalization sheds light on the paradoxical opening of borders to flows of capital, goods, services, and culture around the world, and the simultaneous closing of borders to the global movements of people. Indeed, international migration is one of the major processes through which the global political economy is constituted today. This course seeks to engage students in contemporary debates on globalization and migration, paying particular attention to how the "neoliberal" model of globalization both reinforces and challenges traditional understandings of the migration process, the function of borders, the meaning of citizenship and belonging. Readings and discussions will focus on the economic, political, and cultural dimensions of globalization in relation to international migration. We will begin our inquiry with an overview of "the globalization debate" and the structure of the contemporary global political economy. The remainder of the course will address the following questions: What economic, political, and cultural linkages shape international migration flows? How do states attempt to control migration and national borders in an era of globalization? How are global migrations transforming

traditional understandings of citizenship and belonging? What rights can migrants claim? We conclude with a critical evaluation of globalization as hegemonic neoliberal order that induces displacement and migration alongside "counterhegemonic" efforts by migrant and labor movements that challenge neoliberalism.

*Open to sophomores, juniors, and seniors.*

## Medical Technologies

**Sarah Wilcox**

*Intermediate—Spring*

Medical technologies, such as artificial heart valves, genetic screening tests, new drug treatments, and visual imaging devices, are continually being invented and incorporated into medical practice and everyday life. Technology has alternately been viewed as leading to miraculous improvements in human life or as unnatural and dehumanizing. In this course, we will explore these views of medical technology, while also asking sociological questions. How are new technologies produced and incorporated into medical practice? How are medical technologies an outcome of interaction among multiple social actors, including physicians, patients, entrepreneurs, pharmaceutical companies, government regulatory agencies, and social movement activists? How have boundaries such as "natural" or "technological" been established and contested? Are new technologies contributing to increasing health care costs? How are the risks of new technologies regulated, and how is access to them determined?

*Open to sophomores and above.*

## Principles of Vision and Division

**Patrisia Macías**

*Intermediate—Fall*

This seminar will undertake a comparative inquiry into the mechanisms of racial domination. The first half of the course will focus on comparing systems of racial classification that divide and rank social groups. What is distinct about racial classification in the United States compared with other international cases? What are the major categories of race? On what criteria are they based? Are the boundaries rigid or more flexible? How do racial classifications become legitimated and reified? How are they contested? How is race (un)made? We then turn to how these "principles of vision and division" are inscribed and reproduced through institutional forms of racial division and domination—namely, prejudice, discrimination, segregation, ghettoization, and exclusionary violence. What is the difference between prejudice and discrimination? Is segregation the same as ghettoization? What factors determine which groups will be segregated, ghettoized, expelled, or exterminated? By the end of the



course, students should be able to identify and evaluate theoretical approaches to the study of race and ethnicity. They will have learned to critically interrogate the concepts of “race,” “ethnicity,” and “racism” and acquired more useful analytical tools for understanding race as a major organizing principle in social life in the United States through a comparison with select international cases. Readings will be based on sociological, anthropological, and historical studies of race in the United States, Latin America, Asia, Africa, the Middle East, and Western Europe.

## Social Theories

**Sarah Wilcox**

*Lecture, Open—Fall*

The names and ideas of social theorists pop up across the college curriculum. Marx, Goffman, Foucault, and Butler are just a few common examples. Reading a new text can be an experience not unlike coming late to a dinner where the conversation is already well under way. Who are all of these people, and what are they talking about? How can a newcomer to the conversation join in, particularly if the other guests keep referring to even more people who aren't there, yet whom they all seem to know well? A semester lecture in social theories cannot aspire to be comprehensive, as the network of theorists and ideas is far too extensive. What this lecture will do instead is to provide an overview of the landscape of social theorizing, including the historical development of some of the most prominent sociological perspectives. In the process, we will study how social thinkers developed their ideas in response to each other, their own life histories, and to broad social changes such as industrialization, modernization, World Wars I and II, and the feminist and civil rights movements. We will develop skills in reading dense theoretical texts closely and in understanding the implications of taking up one theoretical perspective versus another. Participating in a critical dialogue about social theories will prepare students for future course work, both through reading and responding to the writing of social theorists and through discussion within class and conference about ideas. As a primary goal of social theorizing is to use theories about society to better understand our social experiences, we will also use writing and discussion to make personal sense out of the theoretical concepts and systems of thought we are studying. Some of the broad themes of the course will include the nature of society, social shaping of individual selves, social structures and hierarchies, perspectives on the workings of power, theorists' responses to democracy and capitalism, the cultural origins of ideas, and the relationship between knowledge and society.

## The Sociological Imagination

**Patrisia Macías**

*Open—Year*

C. Wright Mills wrote that the sociological imagination promises an understanding of “the interplay of [the individual] and society, of biography and history, of self and world.” It is a way of thinking that enables us to make connections between our individual experiences and larger social realities, located within particular periods in history. In this course, you will learn to develop your sociological imagination through an exploration of how society works, paying particular attention to the social, economic, and political forces that shape who we are and how we think. We will look closely at social, political, cultural, and economic transformations in contemporary U.S. society from the postwar era to the present. Beginning with the 1950's, what were the major social forces operating within each decade? What was it like for women, workers, immigrants, in other words, ordinary people living in their historical period? How did sociologists interpret such realities? How was their thinking influenced by the period and society in which they lived? We will journey through the decades, covering major social issues for each period ranging from gender and family, race and social movements, labor and work, to globalization and migration. To this end, students will read nonfiction texts in sociology, anthropology, and history. Throughout the year, students will participate in various exercises that foster critical reading, writing, research, and analytical skills. By the end of the course, you should be able to identify how external social forces impact individual life chances, to be able to question things regarded as natural or common sense, and to draw connections between intimate experiences and larger social realities.

## 2009-2010

### Both Public and Private: The Social Construction of Family Life

**Shahnaz Rouse**

*Open—Year*

Many of us take for granted the dichotomy between public and private life. The former is frequently understood as abstract, distant, and a key site of power; the latter, as the site of warmth, intimacy, and emotional sustenance. In this seminar, we will critically examine the assumptions underlying such idealized distinctions between public and private domains. Through such revisioning, it is hoped we will better understand the public and private dimensions of the family, its complexity, and historical variability. In particular, our analysis will enable us to critically examine notions that posit the inevitability of the nuclear, heterosexual family as a universal and “natural” institution. Through

historical, cross-cultural materials and oral histories, we will: look at the myriad ways in which personal and social reproduction occur; how family forms have emerged in diverse settings in response to different systems of social organization and social movements; how gender and sexual relations are expressed in these familial forms; and be attentive to shifting boundaries between private, family life and public institutions and practices. The “private” domain of the family will be problematized as a site for the construction of identity and caring and, simultaneously, as a location that engenders compulsion and violence. In this latter context, we will examine how relations of domination and subordination are produced through the institution of the “family,” and resistance is generated to such dominant relations and constructions. The course will conclude with an examination of family forms in contemporary societies (single-parent, same sex, fictive-kin based), and of public struggles over these various forms.

*Open to any interested student.*

## Contextualizing Communications: Structure and Representation

**Shahnaz Rouse**

*Advanced—Year*

Through communication, we interact with others. Communication is also the mechanism whereby our sense of self, culture, and social and political issues is formulated, challenged, maintained, and/or transformed. Classical, new wave, rap, and folk music all constitute communication forms. Clearly, however, there is a difference among them. Classical music falls within the aegis of “high culture,” i.e., culture mostly accessible to a privileged stratum of society. The remainder belongs to that realm known as “popular,” or “mass” culture. The purpose of this course is to probe into the latter in the context of the United States. Mass communication itself encompasses a vast terrain: with language on one end and extremely sophisticated space and satellite technology on the other. Between these two poles exist diverse cultural forms; e.g., popular fiction (both adults’ and children’s), photography, newspapers, news journals, mass art (including posters), advertising, television, film, radio, videos, and theatre. This course will focus attention on five of these forms: newspapers, television, film, the Internet, and advertising. We will begin with an exploration of the relationship between culture and society; trace the history of the media in the United States, pinpointing its social implications; analyze particular media forms in order to gauge how each produces meaning and assess their possibilities and limits; and examine a diversity of positions regarding media impact. We will conclude the seminar by turning our attention to issues of social and political representation in the media.

## First-Year Studies: The Sociological Imagination

**Patrisia Macías**

*FYS*

C. Wright Mills wrote that the sociological imagination promises an understanding of “the interplay of [the individual] and society, of biography and history, of self and world.” It is a way of thinking that enables us to make connections between our individual experiences and larger social realities, located within particular periods in history. In this class, you will learn to develop your sociological imagination through an exploration of how society works, paying particular attention to the social, economic, and political forces that shape who we are and how we think. We will look closely at social, political, cultural and economic transformations in contemporary U.S. society from the post-war era to the present. Beginning with the 1950s, what were the major social forces operating within each decade? What was it like for women, workers, and immigrants—in other words, ordinary people—living in their historical period? How did sociologists interpret such realities? How was their thinking influenced by the period and society in which they lived? We will journey through the decades, covering major social issues for each period ranging from gender and family, race and social movements, labor and work to globalization and migration. To this end, students will read *nonfiction* texts in sociology, anthropology, and history. Throughout the year, students will participate in various exercises that foster critical reading, writing, research, and analytical skills. By the end of the course, you should be able to identify how external social forces impact individual life chances, to be able to question things regarded as natural or commonsense, and to draw connections between intimate experiences and larger social realities.

## Health Policy/Health Activism

**Sarah Wilcox**

*Intermediate—Year*

How does your race, class, gender, and where you live and work influence whether you get sick? Why does the United States spend more on health care than other countries, yet rank relatively low on many measures of good health? How likely is it that you will have access to health care when you need it? Can we make affordable health care available to more people? What do we mean by “public health”? What is the role of government in providing health care or managing the health of populations? In this course, we will investigate these questions directly and through studying health social movements. Health activists have not only advocated for particular diseases and for research funding but also have also sought to reduce stigma, uncover health disparities and environmental injustices, and democratize medical research. In the first semester, we will study these social movements in conjunction with

studying patterns of ill-health: Who gets sick and why? In the second semester, we will examine the history of public health, compare the history of health care in the United States to other countries, and consider the possibilities for health-care reform. Throughout the year, we will explore broad questions of social justice, inequalities, governance, activism, and the environment through the lens of health.

*Sophomores and above.*

## Politics of Migration

**Patrisia Macías**

*Intermediate—Year*

This course examines contestations surrounding the creation and enforcement of immigration law and policy. We begin by studying theories of international migration in order to understand the structural causes of international migration. Next, we turn to the historical development of border controls in the early 20th century period of nation-state formation through the post 9/11 era. Why do we use passports? How do states regulate international migration? How does apprehension, detention, and deportation factor into the migration process? Who claims political asylum and refugee status? How is immigration policy made? How has the logic of border controls changed? In the second semester, we will turn to the politics surrounding citizenship and integration. How are immigrants integrated into the receiving societies? How does the international migrant impact the cultural, economic, and political dynamics of the receiving society? How are immigrants transforming traditional understandings of nationality and belonging? Toward the end of the course, we will examine models of citizenship, including multiculturalism, transnationalism, and post-nationalism that challenge traditional views of assimilation. We will ground our inquiry in texts that focus on immigration to the United States but will also compare with politics and policies from select regions in Europe, Latin America, Asia, Africa, and the Middle East.

## Thinking Gender

**Sarah Wilcox**

*Open—Year*

Gender is simultaneously a central form of organization within social institutions and an integral component of self-identity and social interaction. Gender is often easiest to see as an aspect of interaction, of how others see us and how we see ourselves. The embeddedness of gender in institutions, the intersection of gender with race and class, and resulting patterns of social inequality are less immediately perceivable, yet they have been a central focus of sociological study of gender. In this course, we will study theories of gender from sociology, women's studies, and queer and transgender studies and

compare various approaches to defining and studying gender identities and inequalities. Some of the topics we will examine include gender norms and expectations; dominant and alternative gender identities; labor markets, occupations, and domestic work; the legal system and gender discrimination; and the history of and possibilities for social change.

## 2010-2011

### Changing Places: Social/Spatial Dimensions of Urbanization

**Shahnaz Rouse**

*Open—Fall*

The concept of space will provide the thematic underpinning and serve as the point of departure for this course. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life. Moving beyond the historical aspects of urbanization and its transformations, we will turn our attention to the (re)theorization of the very notion of spatial relations itself. Here, emphasis will be placed on representational practices and processes whereby social "space" is created, gendered, and revisited. "Space" will no longer be seen simply as physical space but also in terms of the construction of meanings that affect our use of and relation to both physical and social settings. While economic factors will continue to be implicated and invoked in our analysis, we will move beyond the economic to extra-economic categories and constructs such as notions of power, culture, and sexuality. The focus will also shift, as the semester proceeds, from macro-analyses to include an examination of everyday life. Through our exploration of these issues, we will attempt to gauge the practices and processes whereby social space is gendered, privatized, and sexualized and distinctions are established between "inside" and "outside" domains and between public and private realms. Particular attention will be paid to attempts by scholars and activists to open up space both theoretically and concretely. Although the theoretical/conceptual questions examined lend themselves to an analysis of any city, our focus in the course will be largely, although not exclusively, on New York City. Students should feel free, however, to extend the analysis to other places that are of interest to them. This applies particularly to conference work.

*Open to any interested student.*

## Dynamics of Power

**Patrisia Macías**

*Intermediate—Year*

What does it mean to have power? Who has power? How is power exercised? How have social theorists thought about power? This seminar aims to introduce students to social theory through a focused inquiry into the concept of power and relations between the dominant and the dominated. Throughout the semester, we will explore what a range of social theorists have said about how power is exercised, reproduced, and contested in contemporary society. We will also consider how different theories conceptualize power relations through the lens of class, gender, race, and citizenship. Attention will be given to the material and symbolic, economic, and cultural dimensions of power through concepts such as hegemony and symbolic violence. Reading will draw on primary theoretical texts, as well as biographies of theorists in order to situate their work in its economic, social, political, and historical context.

*Intermediate.*

## Embodiment and Biological Knowledge: Public Engagement in Medicine and Science

**Sarah Wilcox**

*Intermediate—Fall*

In this course, we will explore when, why, and how biological ideas become salient to people's identities and to political debates, whether and how closely popular conceptions of biology and the physical body match scientific and medical knowledge, and the variations in the extent to which biological knowledge is seen as relevant to particular conceptions of the self or social controversies over the body. Why have vaccinations become controversial, and what understandings of the immune system underlie these controversies? What is the meaning of the "gay gene" to scientists, politicians, the public, and lesbian, gay, or queer people themselves? How do hormones figure into our cultural understanding of gender and into people's own gendered self-identities, particularly at times of hormonal change such as puberty, hysterectomy, or taking hormones as part of aligning the physical body with gender identity? How does the subjective nature of pain figure into controversies over contested illnesses such as fibromyalgia or repetitive strain syndrome? In sociology and anthropology, medical and scientific knowledge has often been described as alienating, distancing people from their direct embodied experiences. Yet, to be a body is also always to be in a social context; so that perception is simultaneously cultural and physical. While medical and scientific knowledge provide us with ideas about our bodies that we cannot directly experience (e.g., our genes), these ideas can be deeply embedded and socially powerful explanatory systems.

Thus, scholars have also argued that rather than alienating us from our selves and our bodies, medical knowledge is constitutive of bodies and selves. Biological ideas and terms also circulate freely, so that popular conceptions of biology or physiology and scientific knowledge may not map neatly onto each other. We will explore these themes of bodily association and dissociation, science as alienating or constitutive, and popularization and expertise through four domains of biological knowledge, embodiment, and public debate: contested illnesses and the subjectivity of pain, hormones and gendered selves, genes and the politics of sexuality, and the immune system and anti-vaccination movements.

*Intermediate. Open to sophomores and above.*

## Globalization and Migration

**Patrisia Macías**

*Open—Year*

Globalization sheds light on the paradoxical opening of borders to flows of capital, goods, services, and culture around the world and the simultaneous closing of borders to the global movements of people. Indeed, international migration is one of the major processes through which the global political economy is constituted today. This course seeks to engage students in contemporary debates on globalization and migration, paying particular attention to how the "neoliberal" model of globalization both reinforces and challenges traditional understandings of the migration process, the function of borders, and the meaning of citizenship and belonging. Readings and discussions will focus on the economic, political, and cultural dimensions of globalization in relation to international migration. We will begin our inquiry with an overview of "the globalization debate" and the structure of the contemporary global political economy. The remainder of the course will address the following questions: What economic, political, and cultural linkages shape international migration flows? How do states attempt to control migration and national borders in an era of globalization? How are global migrations transforming traditional understandings of citizenship and belonging? What rights can migrants claim? We conclude with a critical evaluation of globalization as hegemonic neoliberal order that induces displacement and migration alongside "counter hegemonic" efforts by migrant and labor movements that challenge neoliberalism.

*Open to any interested student.*

## Medical Technologies

**Sarah Wilcox**

*Intermediate—Spring*

Medical technologies such as artificial heart valves, genetic screening tests, new drug treatments, and visual imaging devices are continually being invented and incorporated into medical practice and everyday life. Technology has alternately been viewed as leading to miraculous improvements in human life or as unnatural and dehumanizing. In this course, we will explore these views of medical technology while also asking sociological questions. How are new technologies produced and incorporated into medical practice? How are medical technologies an outcome of interaction among multiple social actors, including physicians, patients, entrepreneurs, pharmaceutical companies, government regulatory agencies, and social movement activists? How have boundaries such as “natural” or “technological” been established and contested? Are new technologies contributing to increasing health-care costs? How are the risks of new technologies regulated, and how is access to them determined?

*Intermediate. Open to sophomores and above.*

## Theories and Methods of Media Analysis

**Sarah Wilcox**

*Open—Year*

The mass media profoundly shape everyday reality. We become aware of the world beyond our immediate experience through media representations and virtual social networks. Representations do not simply convey information but structure our understanding of society, the meaning of social categories, and our sense of self. This course will provide a thorough introduction to theories of media and society, including the media as a component within capitalist economies, as a public sphere in democratic societies, and as a form of culture. We will explore how the media make meaning and how social identities are reflected and constructed through media products. We will consider the role of audiences as recipients of media messages and as active participants in the use of media in everyday life. And we will examine new information technologies—including blogs, forums, wikis, and websites—to investigate whether they change the relationships between individuals and media institutions, between media professionals and the public, between experts and lay people, or between governments and citizens. Our readings on social theories about the media will be paired with empirical examples from studies of newspapers, television, movies, radio, magazines, advertising, and the Internet. Students will learn methods of media analysis—including narrative analysis, genre theory, content analysis, framing, and semiotics—and apply them in collaborative projects and

conference work. Although this course is open to any interested student and will include interdisciplinary content, the class will be rigorous and is likely to appeal to students with a strong interest in studying and applying theories and methods from the social sciences.

*Open to any interested student.*

## Travel and Tourism: Economies of Pleasure, Profit, and Power

**Shahnaz Rouse**

*Intermediate—Fall*

What are the reasons for travel historically and in the modern world? What factors draw individuals singly and as members of collectivities to travel? What sites draw the traveler and/or the tourist? What is the relationship between the (visited) site and the sight of the visitor? How is meaning produced of particular sites? How do these meanings differ, depending on the positionality of the traveler? What is the relationship between the visitor and the local inhabitant? Can one be a traveler in one's own home (site)? What is the relationship between travel and tourism and between pleasure and power in/through travel? How are race, gender, and class articulated in and through travel? These and other questions will be addressed in this course through an examination of commercial (visual and written) writings on travel and tourism; diaries, journals, and memoirs by travelers; and films and scholarly writings on travel and tourism. Our emphasis in this course will be on an examination of tourism in a historical context. In particular, we will focus on the commodification of travel as an acquisition of social (and economic) currency and as a source/site of power. Throughout, the relationship between material and physical bodies will remain a central focus of the course. Conference possibilities include analyses of your own travel experiences, examination of travel writings pertaining to specific places, and theoretical perspectives on travel and/or tourism. Other conference work possibilities include different forms of tourism such as ecotourism, heritage tourism, sex tourism, as well as cyber travel. And while business, work, and myriad other forms of travel will not be a central concern in the seminar readings, students are free to explore these topics in their conference work.

*Intermediate.*

## 2011-2012

### Both Public and Private: The Social Construction of Family Life

**Shahnaz Rouse**

*Open—Fall*

Many of us take for granted the dichotomy between public and private life. The former is frequently understood as abstract, distant, and a key site of power; the latter, as the site of warmth, intimacy, and emotional sustenance. In this seminar, we will critically examine the assumptions underlying such idealized distinctions between public and private domains. Through such revisioning, it is hoped that we will better understand the public and private dimensions of families, their complexity, and historical variability. In particular, our analysis will enable us to critically examine notions that posit nuclear, heterosexual families as necessarily “better” and/or as emblematic of progress. Through a variety of critical readings and familial narratives, we will look at the myriad ways in which personal and social reproduction occur, the relationship between families and shifting social relations, and gender and sexual relations as expressed in these familial forms and be attentive to shifting boundaries between private, family life and public institutions and practices. We will examine how relations of domination and subordination are produced through the institution of the “family” and how resistance is generated to such dominant relations and constructions. The course will conclude with public struggles to the nature and our understanding of families and assess their implications. While the readings in this course will focus specifically on families in the United States, students will have the option in their conference projects to look at families in other cultures and times.

### Changing Places: Social and Spatial Dimensions of Urbanization

**Shahnaz Rouse**

*Intermediate—Spring*

The concept of space will provide the thematic underpinning and serve as the point of departure for this course. Space can be viewed in relation to the (human) body, social relations and social structures, and the physical environment. In this seminar, we will examine the material (social, political, and economic) and metaphorical (symbolic and representational) dimensions of spatial configurations in urban settings. In our analysis, we will address the historical and shifting connotations of urban space and urban life. Moving beyond the historical aspects of urbanization and its transformations, we will turn our attention to the (re)theorization of the very notion of spatial relations itself. Here, emphasis will be placed on representational practices and processes whereby social “space” is created, gendered, and revisioned. “Space” will no longer be seen

simply as physical space but also in terms of the construction of meanings that affect our use of and relation to both physical and social settings. While economic factors will continue to be implicated and invoked in our analysis, we will move beyond the economic to extra-economic categories and constructs such as notions of power, culture, and sexuality. The focus will also shift, as the semester proceeds, from macroanalyses to include an examination of everyday life. Through our exploration of these issues, we will attempt to gauge the practices and processes whereby social space is gendered, privatized, and sexualized and where distinctions are established between “inside” and “outside” domains and between public and private realms. Particular attention will be paid to attempts by scholars and activists to open up space both theoretically and concretely. Although the theoretical/conceptual questions examined lend themselves to an analysis of any city, our focus in the course will be largely, although not exclusively, on New York City. Students should feel free, however, to extend the analysis to other places that are of interest to them. This applies particularly to conference work.

### Embodiment and Biological Knowledge: Public Engagement in Medicine and Science

**Sarah Wilcox**

*Intermediate, Sophomore and above—Fall*

In this course, we will explore when, why, and how biological ideas become salient to people’s identities and to political debates; whether and how closely popular conceptions of biology and the physical body match scientific and medical knowledge; and the variations in the extent to which biological knowledge is seen as relevant to particular conceptions of the self or social controversies over the body. Examples of topics that we may cover include: Why have vaccinations become controversial, and what understandings of the immune system underlie these controversies? What is the meaning of the “gay gene” to scientists, politicians, the public—and to lesbian, gay, or queer people themselves? How do hormones figure into our cultural understanding of gender and into people’s own gendered self-identities, particularly at times of hormonal change such as puberty, hysterectomy, or taking hormones as part of aligning the physical body with gender identity? How does the subjective nature of pain figure into controversies over contested illnesses such as fibromyalgia or repetitive strain syndrome? In sociology and anthropology, medical and scientific knowledge has often been described as alienating, distancing people from their direct embodied experiences. Yet, to be a body is also always to be in a social context, so that perception is simultaneously cultural and physical. While medical and scientific knowledge provide us with ideas about our bodies that we cannot directly

experience (e.g., our genes), these ideas can be deeply embedded and socially powerful explanatory systems. Thus, scholars have also argued that, rather than alienating us from our selves and our bodies, medical knowledge is constitutive of bodies and selves. Biological ideas and terms also circulate freely, so that popular conceptions of biology or physiology and scientific knowledge may not map neatly onto each other. We will explore these themes of bodily association and dissociation, science as alienating or constitutive, and popularization and expertise through several domains of biological knowledge, embodiment, and public debate such as: contested illnesses and the subjectivity of pain, hormones and gendered selves, genes and the politics of sexuality, and the immune system and anti-vaccination movements.

## From Republicanism to Authoritarianism: Re-Viewing the Spanish Civil War

**Shahnaz Rouse**

*Advanced—Spring*

The Spanish Civil War, one of the seminal events in the 20th century that inspired deep emotions on all sides, has remained until recently a largely forgotten moment in history. Bracketed between the First World War and the atrocities arising from fascism in Germany, its history was repressed within Spain by the success and longevity of Franco's authoritarian state and insufficiently examined by academics elsewhere. In this course, we will take a close and deep look at this crucial event in world history. We will examine what led to the sweeping changes in Spain, focusing especially on the agrarian question and the peasantry; examine the flourishing of pluralism in the early years of the republic, the class and political contradictions and gendered and religious difference(s) that emerged; and analyze the processes and factors—local and international—that ultimately led to the supremacy of the forces of order and the rise of authoritarianism in Spain. Relying on analytical materials, literary texts, art, films, oral histories, and memoirs, we will attempt to understand how and why this period in Spain's history was so inspiring for so many individual actors from other parts of Europe and even the United States and the role of grassroots activism of which many became a part. This study will also enable us to address issues of representation (both material and ideational). We will assess the role of (other) Western state powers in the affairs of Spain in an effort to think through the extent to which their actions contributed to the ultimate defeat of the republic. In conclusion, we will address the relevance of the Spanish Civil War to what followed in Europe, as well as its contemporary significance to our understanding of social and political movements, class struggles, and the nature of the state.

## Latino Crossings

**Patrisia Macías**

*Intermediate—Year*

This course examines the economic, political, cultural, and social linkages between the United States and Latin America and the migrations that have emerged from this historical relationship. The focus will be primarily on the respective experiences of "Latinos" within the United States from a comparative historical and transnational perspective. Latinos (or "Hispanics") are not one people defined by a shared "culture," nor do they have a singular historical relationship with the US nation-state, nor do all Latino groups have a common experience in the United States. Through readings and discussions of primary and secondary texts, this course examines the various histories of Mexicans/Chicanos, Puerto Ricans, Cubans, Dominicans, and other Latin American groups and the transformations of the United States in relation to them, with a special interest in exploring the meaningful analogies among these migrations and examining the intersections of race and citizenship.

## The Sociological Imagination

**Patrisia Macías**

*Open—Year*

C. Wright Mills wrote that the sociological imagination promises an understanding of "the interplay of [the individual] and society, of biography and history, of self and world." It is a way of thinking that enables us to make connections between our individual experiences and larger social realities located within particular periods in history. In this class, you will learn to develop your sociological imagination through an exploration of how society works, paying particular attention to the social, economic, and political forces that shape who we are and how we think. We will look closely at social, political, cultural, and economic transformations in contemporary US society from the postwar era to the present. Beginning with the 1950s, what were the major social forces operating within each decade? What was it like for women, workers, immigrants—in other words, ordinary people—living in their historical period? How did sociologists interpret such realities? How was their thinking influenced by the period and the society in which they lived? We will journey through the decades, covering major social issues for each period ranging from gender and family, race and social movements, labor and work to globalization and migration. To this end, students will read texts in sociology, anthropology, and history. By the end of the course, students should be able to identify how external social forces impact individual life chances, to question things regarded as natural or commonsense, and to draw connections between intimate experiences and larger social realities.

## Travel and Tourism: Economies of Pleasure, Profit, and Power

**Shahnaz Rouse**  
*Advanced—Fall*

What are the reasons for travel, both historically and in the modern world? What factors draw individuals to travel singly and as members of collectivities? What sites draw the traveler and/or the tourist? What is the relationship between the (visited) site and the sight of the visitor? How is meaning of particular sites produced? How do these meanings differ, depending on the positionality of the traveler? What is the relationship between the visitor and the local inhabitant? Can one be a traveler in one's own home (site)? What is the relationship between travel and tourism and between pleasure and power in/through travel? How are race, gender, and class articulated in and through travel? These and other questions will be addressed in this course through an examination of commercial (visual

and written) writings on travel and tourism; diaries, journals, and memoirs by travelers; and films and scholarly writings on travel and tourism. Our emphasis in this course will be an examination of tourism in a historical context. In particular, we will focus on the commodification of travel as an acquisition of social (and economic) currency and as a source/site of power. Throughout, the relationship between material and physical bodies will remain a central focus of the course. Conference possibilities include analyses of your own travel experiences, examination of travel writings pertaining to specific places, and theoretical perspectives on travel and/or tourism. Other conference work possibilities include different forms of tourism such as ecotourism, heritage tourism, or sex tourism, as well as cyber travel. And while business, work, and myriad other forms of travel will not be a central concern in the seminar readings, students are free to explore these topics in their conference work.



# Spanish

## 2002-2003

### Advanced Beginning

**Miguel Perdomo, Isabel de Sena**

*Intermediate—Year*

This course is designed for students who have some knowledge of Spanish but who need to review the fundamentals. The approach will be eclectic but grounded in the development of communicative skills, complemented with a rigorous review of grammar. A graded selection of readings (stories, poems, short plays, essays, or articles) and audiovisual materials will complement the textbook and assure the acquisition of a wide-ranging vocabulary. Class work will include role-playing, skits, short presentations (for instance, summarizing news), debates, and so on. Students will write a number of compositions on a variety of topics and work toward developing a more idiomatic use of syntax. We will also attend at least one play in Manhattan and generally take advantage of whatever cultural offerings are available in the area. Conference projects can range widely, from community service to creative writing, as well as close readings of texts in Spanish. Students are required to attend two weekly meetings with a language assistant. Taught entirely in Spanish.

### Advanced Intermediate Spanish: — Juventud, Divino Tesoro”: Youth in Latin America

**Mariela Dreyfus**

*Advanced—Year*

In this course we will continue to work on the enhancement and mastery of the four essential skills: listening, reading, speaking, and writing in Spanish. There will be a review of the grammar and vocabulary accumulated so far, as well as regular oral practice and written assignments. By the end of the year students will have acquired a fairly competitive command of Spanish and will be able to communicate in this language in any given context and to pursue studies abroad. Conferences will be tailored to the needs and interests of each student, with special emphasis on the development of writing skills. Thematically, we will focus on the study of the Latin American youth of the past two decades, in the context of the ending of military dictatorships, the return to democracy, and the adoption of structural adjustment policies. We propose that whilst the military juntas deprived the young population from a political citizenship, the post-dictatorship governments and their neoliberal economies placed them in the margins, confronting unemployment, discrimination, and violence. We will include a broad array of materials

dealing with this topic, namely short fiction and poetry, essays, current periodicals, films, and the lyrics of Spanish rock. Incidentally, the title of the course is taken — with an ironical twist — from the popular lines by Nicaraguan poet Rubén Darío: "Youth, divine treasure/you are leaving to never return."

### Basic Spanish

**Maria Negroni**

*Open—Year*

The aim of this course is to achieve effective communication in Spanish. From the beginning students will be immersed in the language, actively exploiting a wide variety of techniques. The combination of intensive listening comprehension with speech production exercises will secure the early development of conversational skills. Grammar will be introduced in a communicative/functional context, prioritizing oral interaction over abstract comprehension. The first semester will be devoted to the building and strengthening of a well-balanced linguistic competence. Absolute beginners as well as students who know the rudiments of Spanish but have not practiced them in a long time should be placed at this level. Early in the second semester, students will have acquired the proficiency of advanced beginners, and the development of reading and writing skills will be specially targeted. Poems, short stories, children's books, comics, and newspapers articles will be part of our reading list. We will also do work on the Web board, view films, and watch a multiple-episode video. Class work will be intense and will be supplemented with weekly group conferences with the instructor. Work with the language assistant will be an essential component of the course.

### Dulce Sombra Oscura”: Advanced Intermediate Spanish. Cuban Culture

**Isabel de Sena**

*Advanced—Spring*

Designed for students who are planning to join the Sarah Lawrence College in Cuba program, this course may be taken concurrently with Advanced Intermediate Spanish. Students who are interested in Cuba but not planning to go on the program are also welcome. Cuba, the Pearl of the Caribbean, as some have historically called it, is both a privileged place of intense controversy and the home of a vibrant culture whose presence is widely felt in music, literature, film, food, and, certainly not least, contemporary politics. For instance, although "magic realism" may be a misnomer, we owe the original concept behind it ("lo real maravilloso") to Cuban writer Alejo Carpentier. Contemporary pop and jazz would be very different if it were not for the presence of so many Cuban musicians

in New York and Miami throughout the twentieth century. Using a variety of materials, we will address as many aspects as we can reasonably cover in order to arrive at some understanding — synchronic and diachronic — of a complex reality. The course intends to familiarize students with oral and written usage of the language and prepare students for direct enrollment in a broad range of disciplines at the University of Havana. Students can also hone their skills in particular subjects in their conference projects. Taught entirely in Spanish.

## **Intermediate Spanish: Language, Literature, and Film**

**Eduardo Lago**

*Intermediate—Year*

This course is intended for students who have mastered the basics of Spanish, both theoretically and as vehicle of oral exchange. Although due importance will be given to the formal study of Spanish morphology and syntax, the approach to teaching will be eminently practical. The emphasis of the course work will be placed on the development and consolidation of increasingly effective communicative skills, seeking to have students put their linguistic competence to work outside the classroom context. Whenever possible, they will be encouraged to engage in activities related to service learning and community service. Conceptually, the seminar will revolve around the relationship between literature and film throughout the Spanish-speaking world. Besides the regular class meetings, students will be required to attend film screenings on a weekly basis. Conversation classes with the language assistant will be carefully integrated into the structure of the course. Conference work will be tailored to the individual needs of the students.

## **The Art of Unlearning: Poetry Creative Writing in Spanish**

**Maria Negroni**

*Advanced—Year*

When once asked, "What do you consider a poet?" Jean Cocteau replied: "Someone who writes without being a writer." Is there a better definition for someone who indefatigably questions the forms we use to structure history, politics, and even our own identities? Poetry, it could be argued, is an epistemology, albeit a very particular one, since it entails unlearning. Its goal is neither to ratify concepts nor to look for certainties; but rather, to create a space for doubt and questions, for tolerance and imagination. That is why it is such a subversive art in itself, regardless of the subject matter it deals with. This course will explore these notions, while encouraging the simultaneous crafting of poems. We will focus primarily on the student's writing, helping her or him to address fundamental issues concerning the creative process. How do we write poetry? What makes a

poem "work"? Where do we search for "inspiration"? How do we "become" poets? We will also discuss some of the key issues of poetics in works written by some of the most influential Spanish and Latin American poets of this century (Octavio Paz, Rosario Castellanos, Jorge Luis Borges, Ana Cristina Cesar, Alejandra Pizarni, Vicente Huidobro, to name just a few) and will then compare these texts with those written by some North American and European poets. Special attention will be paid to reading and revision work according to individual needs. Advanced. For students seriously interested in reading and writing poetry, who have completed the three levels of Spanish language or equivalent, and who are willing to take imaginative risks and give concerned and attentive responses to the work of others.

## **Views of Twentieth-Century Latin America Through Literature and Film**

**Maria Negroni**

*Advanced—Year*

While the nineteenth century witnessed Latin American wars of independence, the twentieth century saw the advent, the triumph, and frequently the collapse of several revolutionary movements. In this course, we will concentrate on five countries: México, Cuba, Perú, Chile, and Argentina, and we will study — through literary texts and films — how these societies attempted to redefine social, economic, and political justice, while opposing North American policies in the region. Readings will include poetry, plays, fiction, and nonfiction, reflecting upon both the "successful" revolutions (México and Cuba), and the often-brutal repressions, organized by the forces of the status quo (i.e., the "case of the disappeared" in Argentina and Chile). We will also look at the different strategies of resistance (i.e., the human rights movement), which developed toward the end of the century in the context of still precarious and fragile democracies. In this course students will reinforce and strengthen their process of language acquisition through oral participation in class and essay writing. The ultimate objective will be to consolidate, increase, and refine oral and written expression, with a special focus on the main aspects of syntax and morphology. We will also do work on the Web board, search the Internet, and do interactive grammar exercises. Students will meet individually with the teacher to further discuss projects and assignments. Weekly meetings with the language assistant will also be part of the course.

A full description of the course may be found under the appropriate discipline.

**Shaping Contemporary Literature: The Latin American Avant-Garde** (p. 407), Mariela Dreyfus  
Spanish

## 2003-2004

### Advanced Beginning Spanish

**Miguel Perdomo**

*Intermediate—Year*

This course is designed for students who have some knowledge of Spanish but who need to review the fundamentals. The approach will be eclectic but grounded in the development of communicative skills, complemented with a rigorous review of grammar. A graded selection of readings (stories, poems, short plays, essays, or articles) and audiovisual materials will complement the textbook and ensure the acquisition of a wide-ranging vocabulary. Class work may include role-playing, skits, short presentations (for instance, summarizing news reports), debates, and so on. Students will write a number of compositions on a variety of topics and work toward developing a more idiomatic use of syntax. We will also attend at least one play in Manhattan and generally take advantage of the cultural offerings available in the area. Conference projects can range widely, from community service to close reading of texts in Spanish. Students are required to attend weekly meetings with a language assistant. Taught entirely in Spanish.

### Advanced Intermediate Spanish

**Isabel de Sena**

*Intermediate—Fall*

This course is intended, on one hand, as a thorough overview of lexical, syntactical, and grammatical structures, paying close attention to the development of idiomatic uses of the language in context, especially in oral and written expression. In the second semester, it will additionally focus preparing students who intend to join the Sarah Lawrence program in Cuba for direct enrollment at the University of Havana. In addition, in the fall we will pay attention to trends in Spanish and Latin American literature, from modernismo to the present, from broad political conflicts with enormous consequences, like the Spanish Civil War, to contemporary issues, through readings of short stories, plays, essays, and novels, as well as through film. This will lay the groundwork for an implicit comparison with the topic for the spring semester, which focuses more closely on Cubanculture.

### Advanced Spanish

**Miguel Perdomo**

*Advanced—Year*

This Advanced Spanish class is for students who have completed Intermediate Spanish at the College or equivalent. The course will focus on mastering advanced-level grammatical and syntactical structures, developing greater lexical sophistication and fluency in spoken Spanish. In class special attention will be paid to each individual's communicative and writing skills. At the same time, we will read the work of Latin American fiction writers, essayists, and poets such as María Luisa Bombal, Jorge Luis Borges, Julio Cortázar, Carlos Fuentes, Alejo Carpentier, Isabel Allende, Gabriel García Márquez, Gabriela Mistral, and Pablo Neruda, among others. Through their texts, we will explore salient aspects of twentieth-century Hispanic literature as well as crucial issues such as the relation between literature and the evolution of the concept of Latin American identity. This course also includes films. Conference topics will be determined between consultations with the professor, and weekly conversation with the language assistant will be essential.

### Basic Spanish

**Maria Negroni**

*Open—Year*

The aim of this course is to achieve effective communication in Spanish. From the beginning students will be immersed in the language, actively exploiting a wide variety of techniques. The combination of intensive listening comprehension with speech production exercises will secure the early development of conversational skills. Grammar will be introduced in a communicative/functional context, prioritizing oral interaction over abstract comprehension. The first semester will be devoted to the building and strengthening of a well-balanced linguistic competence. Absolute beginners as well as students who know the rudiments of Spanish but have not practiced them in a long time should be placed at this level. Early in the second semester, students will have acquired the proficiency of advanced beginners, and the development of reading and writing skills will be specially targeted. Poems, short stories, children's books, comics, and newspapers articles will be part of our reading list. We will also do work on the Web board, view films, and watch a multiple-episode video. Class work will be intense and will be supplemented with weekly group conferences with the instructor. Work with the language assistant will be an essential component of the course.

## Everyday Language, Subgeneric Literature, and Less-Than-Mainstream Film

**Eduardo Lago**

*Intermediate—Year*

This course is intended for students who have mastered the basics of Spanish, both theoretically and as vehicle of oral exchange. Although due importance will be given to the formal study of Spanish morphology and syntax, the approach to teaching will be eminently practical. The emphasis of the course work will be placed on the development and consolidation of increasingly effective communicative skills, seeking to have students put their linguistic competence to work outside the classroom context. Whenever possible, they will be encouraged to engage in activities related to service learning and community service. Conceptually, the seminar will revolve around the relationship between literature and film in the Spanish-speaking world. As far as literature is concerned, without neglecting canonically sanctioned forms, we will pay special attention to subgenres, such as comics, magazines, popular novellas, and other nonconventional formats. We will take a similar approach to films: the less conventional, the better. The course is not confined to the two regular class meetings; thus students must double-check that they can attend all the seminar components, none of which is optional. Besides weekly film screenings, they will have to attend small workshops directed by one or two of the language assistants. The contents of these will be carefully integrated into the overall structure of the seminar. Conference work will be tailored to the individual needs of the students.

## Literature in Spanish: Atlantic Crossings: The Pan-Hispanic Canon

**Eduardo Lago**

*Intermediate—Year*

The idea of this seminar is to study literary works written in any of the twenty-some nations where Spanish is spoken. Our primary object of attention will be fiction, but we will also study poetry, drama and, very especially, the essay. Translation, understood both as craft and as one of the vital concerns in philosophy of language, will be one of the mainstays of the course of study. The first semester will be devoted to the examination of the most recent productions by the youngest generations of Spanish language writers. As we proceed, we will shake off a good number of clichés associated with the Hispanic canon, still prevalent among scholars inside and outside the field. Once we have seen what the youngest writers have to say, we will conduct a cross-disciplinary examination of the historical roots of a wildly diverse set of cultures whose

common vehicle is Spanish. As we study the evolution of the language, we will dissect crucial moments in the history of Spanish, from the American chronicles of the sixteenth century to the post-/ cross-ethnic, post-/cross-generic (both sexual and textual) postliterary hybrid artifacts of U.S. Latinos.

*Reading ability in Spanish required.*

## “Dulce Sombra Oscura”: Introduction to Cuba

**Isabel de Sena**

*Intermediate—Spring*

The second semester is designed with the students who plan on joining Sarah Lawrence's program in Havana in mind, though other students are welcome. Cuba, the “Pearl of the Caribbean,” as some have historically called it, is both a privileged locus of intense (political, ideological) controversy and the home of a vibrant culture that transcends its geographical borders. Politically, Cuba has cut a swath across the twentieth century, and made names like Che Guevara and Fidel Castro household words all over the world. Whether in music, in literature, in film, or the arts, Cubans are an essential and unique presence in Latin American studies. For instance, although “magic realism” is a misnomer, we owe the concept that originated it (“lo real maravilloso”) to Alejo Carpentier. Contemporary pop and jazz would be very different if it were not for the presence of so many Cuban musicians in New York and Miami throughout the twentieth century, and a film school and a film institute in Havana (EICTV, ICAIC) have not only contributed major figures to the history of cinema (Gutiérrez Alea, Humberto Solás, Fernando Pérez), it has also been a major force in the training of new talent in all of Latin America and in showcasing their work through the annual International Film Festival of Havana. Students will be introduced to a number of these figures and the issues they raise in order to build some tools to confront and analyze a complex reality. Students will be required to write weekly thought-pieces on the readings, give oral reports, and participate actively in class. Conference projects can range widely. Weekly meetings with a language assistant are required. Students intending to go to Cuba are encouraged to attend two weekly sessions. This course will be taught entirely in Spanish.

A full description of the course may be found under the appropriate discipline.

**Sex, Lies, and Manuscripts: Medieval Spanish Literature in Translation (p. 417), Isabel de Sena**  
*Literature*

## 2004-2005

### Advanced Intermediate Spanish

**Miguel Perdomo**

*Intermediate—Year*

The Caribbean is a captivating world where North and South, "east" and "west" meet. Spain, Africa, Portugal, England, France, Holland, as well as Aborigines, Jews, Hindus, Chinese, Arabs, among others, contributed to create a vibrant culture, in which every island or continental zone is a microcosm. The objective of this course will be to explore, through different works of theatre, poetry, short stories, songs, and film, the general characteristics of that singular region, cradle of writers and poets like Rubén Darío, José Martí, Eugenio María de Hostos, Gabriel García Márquez, Jacques Roumain, Miguel Ángel Asturias, Juan Bosch, Alejo Carpentier, Mayra Montero, Dulce María Loynaz. The course is especially suitable for students contemplating study in Cuba, in addition to those who are interested in Caribbean culture. The class will be taught completely in Spanish and will include a thorough review of grammar. Students will write weekly film reviews in addition to comments on the readings and will develop an individual project for conference. Weekly attendance of conversation sessions with a language assistant is a requirement.

*Advanced intermediate.*

### Beginning Spanish Through Music and Film

**Eduardo Lago**

*Open—Year*

The aim of this course is to achieve effective communication in Spanish. From the start, students will be immersed in the language, actively exploiting a wide range of techniques. The combination of intensive listening comprehension with speech production exercises will secure the early development of conversational skills. Grammar will be introduced in a communicative/functional context, prioritizing oral interaction over abstract comprehension. The course is designed exclusively for absolute beginners, that is to say, students who have had no previous exposure to Spanish. Those who have studied this language in the past to any extent should take the course designed for advanced beginners. Poems, short stories, children's books, comics, as well as articles from newspapers and magazines will constitute the core of the reading list. We will also use Internet resources, view documentaries, television episodes, and video clips. In addition to the regular class meetings, there will be one weekly film screening, and two group conferences entirely devoted to learning Spanish through music. Both the film and the music component will incorporate linguistic realizations from all over the Spanish-speaking world. In

order to strengthen their oral skills, students will attend conversation sessions with the language assistant in small groups twice a week.

*Beginning.*

### Double-Header: A Dual Perspective on the Literatures of Hispanics and Luso Brazilians

**Eduardo Lago, Ernesto Mestre**

This seminar lies somewhere between a literature course and a creative writing workshop. It will be dual in nature, approaching the mystery of literary creation from a perspective that integrates a critical gaze with a creative response. A fundamental aspect of the course is that we will study two works by each individual author, one in the fall, and one in the spring. In some instances we will examine the author's endeavors in different genres (a novel versus a collection of short stories; fiction versus different forms of nonfiction), and in one case we will divide the study of a specific text into two segments to be studied several months apart, each under a different instructor. These variations are meant to prompt a serious reflection on the nature of literary imagination: besides marking a specific manifestation of the author's work, literary texts are incarnations of the selves of the artist. This wondrous, strange alchemy is ultimately irreducible to any single interpretation. Our field of study is extraordinarily rich and complex—culturally, geographically, and linguistically. The authors belong in a pan-Hispanic canon that encompasses literatures written in at least three languages (Spanish, Portuguese, and English), and it is being produced in an impossibly varied landscape that includes the Iberian Peninsula, Latin America, and the United States. In conference students will be given the option of combining the theoretical study of literature with the creation of fictional pieces of their own.

*By permission of the instructors.*

### Intermediate Spanish

**Miguel Perdomo**

*Intermediate—Year*

This course is designed for students who have already mastered the basics of Spanish and wish to consolidate their oral, written, and reading skills. Therefore rigorous attention will be paid to a study of grammar, through weekly compositions and written film reviews. Oral skills will be enhanced through presentations and class discussions of poems, plays, essays, short stories, novels, and excerpts from historiographical writing. Among other texts we will read works by García Lorca, Antonio Machado, Pablo Neruda, Isabel Allende, in order to develop an integral understanding of Iberoamerican culture and literature. The class will attend some plays in Manhattan. Weekly conversation with the language

assistant will be required. The course will be taught completely in Spanish.  
*Intermediate.*

## **Like a Rolling Stone: Art, Marginality, and Youth in Contemporary Latin America**

**Maria Negroni**

*Advanced—Year*

With the end of military dictatorships and the return to democracy in the 80's, a new era started for Latin American young generations: a complex and difficult one, imbued both by hope and a sense of skepticism, an urgency for justice, and a simultaneous fatigue with traditional politics. In fact, while the military juntas deprived the young population of a political citizenship, the postdictatorship governments with their structural adjustment policies and their neoliberal ideologies placed the young in the margins, forcing them to unemployment, discrimination, and violence. In this course we will use a broad array of materials to deal with this topic, including short fiction and poetry, essays, current periodicals, films, and the lyrics of Spanish rock. We will also trace the new sensibilities to the "tradition of revolt" in Latin America, studying the artists and writers usually considered role models by younger generations, i.e., the visionaries, outcasts, madmen, suicides, those who wrote from exile and/or rejected all forms of public recognition throughout the century. While doing this, students will reinforce and strengthen their process of language acquisition through oral participation in class and essay writing. The ultimate objective will be to consolidate, increase, and refine oral and written expression, with a special focus on the main aspects of syntax and morphology. We will do work on the Web board, search the Internet, and review grammar. Conferences will be tailored to the needs and interests of each student, with special emphasis on the development of writing skills. Weekly meetings with the language assistant will also be an integral part of the course.

## **Really Fantastic: Twentieth-Century Latin American "Fantastic" Short Fiction**

**Maria Negroni**

"In a world which is indeed our world," wrote the critic Tzvetan Todorov, "the one we know, a world without devils, sylphids, or vampires, there occurs an event which cannot be explained by the laws of this same familiar world. The person who experiences the event must opt for one of two possible solutions: either s/he is the victim of an illusion of the senses—and laws of the world then remain what they are; or else the event has indeed taken place, but then this reality is controlled by laws unknown to us. The fantastic occupies the duration

of this uncertainty." In this course we will focus precisely on Latin American Fantastic short stories. We will read and discuss the work of many authors, such as Carlos Fuentes, Silvina Ocampo, Jorge Luis Borges, Juan Carlos Onetti, Julio Cortázar, Joao Guimaraes Rosa, Augusto Roa Bastos, Virgilio Pi-era, Rosario Ferré, Adolfo Bioy Casares, Felisberto Hernández, and Clarice Lispector, among others, in order to identify the main traits of the "genre," and to differentiate it from what Alejo Carpentier first labeled "lo real maravilloso," and then became known as magical realism. Links with the novel of the "Latin American Boom" will also be examined. The ultimate objective will be to consolidate, increase, and refine oral and written expression in Spanish, with a special focus on the main aspects of scholarly researching. We will work on the Web board and search the Internet. Weekly film screenings related to the topic will also be an integral and mandatory part of the course. Conferences will be tailored to the needs and interests of each student, with special emphasis on the development of writing skills.

## **Spanish for Advanced Beginners**

**Priscilla Chen**

*Open—Year*

This course is designed for students who have studied some Spanish but need to strengthen the basic areas of grammar, communication, reading, and writing. The course will be taught entirely in Spanish. The approach will be eclectic but focused in the development of communicative skills. This will be accomplished with a rigorous study of grammar, which will include drills and take-home exercises. A graded selection of readings consisting of poems, short stories, essays, plays, and articles will ensure the acquisition of a broad vocabulary. Some class work may involve acting, role-playing, short presentations, summarizing news reports, organizing debates, and so on. Students will be asked to write short compositions on the course materials and on personal experiences. Films, music, and the visual arts will be integrated in order to familiarize the students with various aspects of the Hispanic culture. Conference work can range widely, from community service to close readings of texts in Spanish. Weekly meetings with a language assistant will be required.

*Advanced Beginning.*

## **2005-2006**

## **Advanced Beginning Spanish**

**Miguel Perdomo**

*Intermediate—Year*

This class is intended for students who have some knowledge of Spanish but who need to review the fundamental aspects of grammar and vocabulary. The method will be varied and include intense grammar

from the textbook, a number of exercises from the activities manual, dictations, and group drills. Written and oral skills will be strengthened by oral expositions in class and frequent essays. Students will read short stories and novellas in Spanish in order to build vocabulary and familiarity with grammatical structures. They also will attend weekly meetings with the assistant and conferences with the professor. For the conferences, the student will have the opportunity to explore, among other things, the Hispanic literature or art, to translate poetry, etc. Through songs, movies, and conversation, the students will be exposed to intense use of Spanish in order to advance quickly in speaking proficiency. The class will be taught entirely in Spanish.

*Advanced beginning.*

## Advanced Intermediate Spanish

**Isabel de Sena**

*Intermediate—Year*

A celebration of Spanish and Latin American culture through literature, film, and the arts, and simultaneously a thorough review of grammatical principles. We will strive to cover different genres—reviews, essays, short stories, novels, and poems. Film is a powerful tool for increasing listening and comprehension skills while learning about contemporary issues that concern the incredibly diverse Spanish-speaking world, so students will watch one film each week outside of class. To the extent possible, we will take advantage of resources in New York: museums (Museo del Barrio), theatre (Repertorio Español, once each semester), and speakers who will come to our class or to campus. Greater emphasis will be placed on Latin America in the second semester, particularly the Caribbean. Writing is essential in order to apply and consolidate the concepts under review as well as to allow the student to further explore the ideas we discuss in class, so students should expect to write one short essay a week. One hour per week of conversation/review with the language assistant is also required.

*Advanced intermediate.*

## Atlantic Shores

**Eduardo Lago**

*Advanced—Year*

This course constitutes the last step toward the full mastery of Spanish. The class will follow a double path of inquiry: linguistic and cultural. In order to achieve effective communicative skills, both orally and in writing, we will undertake an in-depth study of the morphology and syntax of Spanish. The acquisition of a varied, rich, supple vocabulary (both colloquial/idiomatic and technical/literary) will be the structural bridge between the two components of the seminar—again, language and culture. The

consolidation of solid linguistic skills will be applied to the completion of an ample program of readings. Since the aim of this class is the acquisition of Spanish both as a vehicle of communication and as a powerful, intellectually sophisticated tool, the range of readings will cover a wide number of fields, including music, science, history, art, film, sociology, and anthropology. Above and beyond this, the class will function as an introduction to the study of literature.

*Advanced, with permission of the instructor.*

## Basic Spanish

**Miguel Perdomo**

*Open—Year*

Learning a language is a passionate intellectual adventure, because it means entering little by little into a human and cultural universe. No wonder that we say in Spanish: "If you speak a language you are only a human being, but if you speak another, you are worth of two persons." Therefore, the purpose of this class is to open up the student to the Hispanic language and cultural world, through grammar drills, group activities, songs, movies, and weekly conversation with the assistant. The weekly group conferences will be dedicated to intensive exercises to master the Spanish verbs, vocabulary, and idioms. After the eighth week, the student will be ready to begin to read Spanish literature. From the beginning, the student will be introduced to Spanish composition, by writing short essays and simple movie reviews. In the second semester, the course will be focused on reading, conversation, and Spanish syntactical structure. This class is designed for students who have never been exposed to Spanish or who forgot elemental skills acquired long time ago.

## Intermediate Spanish

**Priscilla Chen**

*Intermediate—Year*

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of grammar and vocabulary to attain proficiency in the language. Regular written homework will be required, which includes written film reviews. Students will also be expected to apply their oral skills through presentations and class discussions based on a broad array of materials related to contemporary Latin American and Iberian culture, namely, poems, short stories, films, song lyrics, newspapers and magazine clippings. Weekly conversation with the language assistant will be required. The course will be taught completely in Spanish.

## Where Is Contemporary Literature in Spanish Going?

**Eduardo Lago**

*Advanced—Year*

In response to the sociopolitical changes taking place throughout the world, Spanish language authors are creating drastically new forms of literature. There is often a radical vision that transcends the limitations imposed by notions such as nationality, the rules of the market, and a bunch of old-fashioned cultural and aesthetic labels. They even transcend the limitations imposed by the barrier of language. We will see that, despite prevalent stereotypes, there is a political, as well as an aesthetic vision (can they be separated?) shared by writers from Latino U.S.A., the Spanish- and Portuguese-speaking Americas, and the Iberian peninsula—with interesting ramifications in places so far apart from each other as the Philippines and Africa. This could be envisioned as a Latino worldview. We will pay attention to the multiple connections among so many different geographical locations, with a special emphasis on the emergence of hybrid forms. Poetry, film, art, the creative essay, and fiction are losing their former generic autonomy, giving way to new forms of literature. During the first semester, we will read works produced by the youngest generations of writers from all over the Spanish-speaking world. In the second semester, we will proceed backward in time, starting with the first half of the twentieth century, going back to the very origins of literary expression in Spanish. Students who are still hesitant about their linguistic capacity should take Atlantic Shores instead.

*Advanced, with permission of the instructor.*

## 2006-2007

### Advanced Intermediate Spanish

**Priscilla Chen**

*Intermediate—Year*

This course is designed to explore the richness of the Iberian and Latin American culture and literature. To achieve this, the course will take a closer approach to the skills of grammar and writing. Film is a great visual and listening resource for students to develop their listening and comprehension skills while learning about contemporary issues that affect the great, diverse Spanish-speaking world. Students will be required to watch one film per week and write a short commentary on it. The course will cover the novels, poems, articles, and song lyrics of various authors from Spain and Latin American in order to give students an opportunity to appreciate the similarities and differences that make the study of the Spanish language a journey itself. We will try to take advantage of the resources in New York: museums (Hispanic Society), libraries (Instituto

Cervantes), and theatre (Repertorio Español). The proper use of grammar and writing is essential for the consolidation of the concepts reviewed in class, so students are expected to write a short essay per week about the topics discussed in class. Class participation and discussion will be encouraged. In order to practice their skills, students are required to meet once a week with a language assistant.

*Advanced intermediate.*

### Advanced Spanish: Moving Words

**Isabel de Sena**

*Advanced—Year*

This course is designed to hone students' skills in Spanish, particularly, but by no means exclusively, in writing. Even as we explore literature, journalism, film, etc., reading assignments will pay attention to a range of essayistic and journalistic writing by Spanish and Latin American authors as vehicles for stimulating discussion of important issues, increasing lexical and syntactical dexterity, and enhancing fluency in expressing arguments in the language. Classes will be conducted in a workshop system where students are expected to fully participate. This includes reading Spanish or Spanish American newspapers on a regular basis (or listening to radio stations online) and reporting back on what was read, presenting class readings, and writing one essay a week. Authors include Rosario Castellanos, Juan Goytisolo, Roger Bartra, and Roberto Bolaño, among others. Students are required to watch a film every week outside of class.

*Advanced.*

### Basic Spanish

**Maria Negroni**

*Open—Year*

The aim of this course is to achieve effective communication in Spanish. From the beginning, students will be immersed in the language, actively exploiting a wide variety of techniques. The combination of intensive listening comprehension with speech production exercises will secure the early development of conversational skills. Grammar will be introduced in a communicative/functional context, prioritizing oral interaction over abstract comprehension. The first semester will be devoted to the building and strengthening of a well-balanced linguistic competence. Absolute beginners should be placed at this level. Early in the second semester, students will have acquired the proficiency of advanced beginners, and the development of reading and writing skills will be specially targeted. Poems, short stories, children's books, comics, and newspapers articles will be part of our reading list. We will also do work on the Web, view films, and watch a multiple-episode video.



Class work will be intense and will be supplemented with weekly group conferences with the instructor. Students will also meet once a week with the language assistant, a mandatory component of the course.

*Beginning. Open to any interested student.*

## **Convergences, Divergences in Word and Image: Hispanic Literature in Translation**

**Isabel de Sena**

Once upon a time (1494), a pope (Alexander VI) divided the “known” (and, as it turns out, an even larger portion of the then unknown) world between two countries—Spain and Portugal. This sweepingly unprecedented colonial gesture (the Treaty of Tordesillas) in effect established those two neighboring (but often less than brotherly) European countries as the two reigning superpowers of their time. Their global/ized legacy—over half a billion people today speak either of the two languages, in four continents—is one of historical, political, and cultural convergences. Yet it is also marked by profound divergences. This course is designed for ambitious students with broad interests who are willing to explore in class and conference a very exciting range of the myriad cultural manifestations generated by that peculiar dividing line. Throughout the year, we will look at some aspects of the immense diversity represented by the cultures that express themselves in Spanish and Portuguese throughout the world today, focusing primarily on literature and film. We will explore how particular aesthetic “movements” emerge, define identities or nationalities, frame, critique, celebrate, negotiate. Readings will range from Spanish, Portuguese, as well as Brazilian and Spanish American literature, in addition to others from Lusophone Africa (for instance, modernismo’s different meanings; Latin American boom and post-boom generations; Portuguese, Angolan, and Mozambican authors confront the colonial wars and post-independence realities). In film we will focus on four major areas: Spain’s “la movida” and beyond, Brazil’s “cinema novo” and its legacy, ICAIC and Cuban film since the revolution, and some of the new African voices.

*Open to any interested student.*

## **Intermediate Spanish**

**Miguel Perdomo**

*Intermediate—Year*

This discussion course is designed for students who have mastered basic Spanish conversation and possess a solid understanding of Spanish grammatical structures. The focus is on advancing fluency in speaking through class discussion of selected readings and directed conversation. Intermediate listening and reading

practice is provided by reading aloud and during study of original essays, poetry, and narratives written in Spanish. Previously acquired Spanish grammar knowledge will be reviewed. The class will be taught completely in Spanish. The selected readings are authored by influential writers of the resistance literature that arose after 1898 when Spain lost its last colonies—the Philippines, Cuba, and Puerto Rico. From that time, Latin America entered an era of neocolonialism where metropole states exercised subtle control of peripheral ones through economic and political power and persuasive communications. The readings include, among others, essays by José Enrique Rodó, José Martí, Pedro Henríquez Ureña, and Eduardo Galeano; poetry by Pablo Neruda and Julia de Burgos; and narratives by Gabriel García Márquez and Isabel Allende.

*Intermediate.*

## **Spanish for Advanced Beginners**

**Alba**

*Intermediate—Year*

This course will focus on consolidating the basic skills students have already acquired in the language, while increasing lexical and syntactical sophistication through reading a broad range of texts. Grammar will be studied in a communicative and functional context, prioritizing oral interaction over abstract comprehension. A special effort will be made to enhance reading and writing skills while continuing to emphasize communication through activities like pair and group work. Aural comprehension will also be strengthened by listening songs and watching contemporary films in Spanish.

In this course, we will take a trip through Latin American and Spanish culture to broaden student’s knowledge of the countries that comprise the Spanish-speaking world. We will focus on individual countries, while people and the events that frame their lives will be introduced within a cultural and historical context. Students will meet writers, politicians, thinkers, painters, musicians, and other people who have worked to create Latin American identity and culture. We will concentrate on literary texts in particular and pay attention to the “mainstream” as much as the so-called outsiders (marginales): people who have carried out their work beyond the borders of the “official culture.”

*Advanced beginning.*

## **2007-2008**

## **Advanced Beginning Spanish**

**Miguel Perdomo**

*Year*

This course is designed for students who have some knowledge of Spanish but who need to review the

fundamentals. The approach will be eclectic but grounded in the development of communicative skills, complemented with a rigorous review of grammar. A graded selection of readings (stories, poems, short plays, essays, or articles) and audiovisual materials will complement the textbook and ensure the acquisition of a wide-ranging vocabulary. Classwork may include role-playing, skits, short presentations (for instance, summarizing news reports), debates, and so on. Students will write a number of compositions on a variety of topics and work toward developing a more idiomatic use of syntax. We will also attend at least one play in Manhattan and generally take advantage of the cultural offerings available in the area. Conference projects can range widely, from community service to close reading of texts in Spanish. Students are required to attend weekly meetings with a language assistant. Taught entirely in Spanish.

*Advanced beginning.*

## **Advanced Intermediate Spanish**

**Priscilla Chen**

**Year**

This course is designed to explore the richness of the Iberian and Latin American culture and literature. To achieve this, the course will take a closer approach to the skills of grammar and writing. Film is a great visual and listening resource for students to develop their listening and comprehension skills while learning about contemporary issues that affect the great, diverse Spanish-speaking world. Students will be required to watch one film per week and write a short commentary on it. The course will cover the novels, poems, articles, and song lyrics of various authors from Spain and Latin America in order to give students an opportunity to appreciate the similarities and differences that make the study of the Spanish language a journey itself. We will try to take advantage of the resources in New York: museums (Hispanic Society), libraries (Instituto Cervantes), and theatre (Repertorio Español). The proper use of grammar and writing is essential for the consolidation of the concepts reviewed in class, so students are expected to write a short essay per week about the topics discussed in class. Class participation and discussion will be encouraged. In order to practice their skills, students are required to meet once a week with a language assistant.

*Advanced intermediate.*

## **Basic Spanish**

**Isabel de Sena**

**Open—Year**

The aim of this course is to enable students with no previous exposure to Spanish to achieve essential communication skills, while providing them with the

basic grammar, lexical, and syntactical structures to do so effectively. From the start, oral interaction will be stressed in class and reinforced through pair and small group activities. In addition, students will be exposed to some of the different cultures that make up the Spanish-speaking world through poems, short stories, fairy tales, newspaper and magazine articles, films, and songs. As a complement to the class, students will also meet with the instructor in small groups, for one hour a week, and are required to attend a weekly conversation session with a language tutor.

*Open to any interested student. Spanish Placement Test not required, but students should attend the scheduled orientation meetings during Interview and Registration week.*

## **Intermediate Spanish**

**Priscilla Chen**

**Intermediate—Year**

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of the grammar and vocabulary to attain proficiency in the language. Written and oral skills will be strengthened by oral presentations, class participation in class, and frequent essays (which include film reviews), based on a broad array of materials related to contemporary Latin American and Iberian culture. We will attempt to cover various sources—short stories, poems, novels, films, music lyrics, newspaper, etc. For conference, students will have a chance to explore various aspects and topics of the Hispanic culture and the arts. We will also take advantage of our local resources such as museums, libraries and theatre. Weekly conversation with a language assistant will be required. The course will be taught completely in Spanish.

## **Madness and Marginality in Latin American Literature**

**Maria Negroni**

**Advanced—Year**

This course will focus on the radical poetics so often present in Latin American literature. We will especially look into those writers where the poetics of extremes often coincides with social, political, or metaphysical revolt and sometimes even ends in literary or existential suicide. Osvaldo Lamborghini, Jacobo Fijman, Alfonsina Storni (Argentina); María Mercedes Carranza (Venezuela); Ana Cristina César (Brazil); Martín Adán, María Emilia Cornejo, Juan Ojeda (Perú); Horacio Quiroga (Uruguay); Reynaldo Arenas, Virgilio Piñera (Cuba); and Rosario Castellanos and Luis Ignacio Helguera (México) will be studied, among others. In this course, students will reinforce and strengthen their process of language acquisition through oral participation in class and essay writing. The ultimate

objective will be to consolidate, increase, and refine oral and written expression, while paying special attention to the main aspects of syntax and morphology. We will also search the Internet and do interactive grammar exercises. Students will meet individually with the teacher to further discuss projects and assignments. Weekly meetings with the language assistant will also be part of the course.

*Advanced.*

## Obsession, Thought, and Form in Latin American Poetry: Reading, Writing, and Translating

**Maria Negroni**

*Advanced—Year*

Poetry, it could be argued, is an epistemology of unlearning. In it, obsession, thought, and form come together to create the impossible, to say what cannot be said, to move away from conventionality and enlarge reality. Its goal is neither to ratify concepts nor to look for certainties, but rather to create a space for doubt and questions, for tolerance and imagination. That is why it is such a subversive art in itself, regardless of the subject matter it deals with. This course will explore these notions and look into the work of the most important poets of Latin America during the twentieth century, while encouraging the students to craft their own poems and to immerse themselves in the practice of translation. Octavio Paz, César Moro, Susana Thénon, José María Eguren, Rosario Castellanos, Jorge Luis Borges, Jorge Eduardo Eielson, Ana Cristina César, César Vallejo, Alejandra Pizarnik, and Vicente Huidobro, among others, will be studied. Special attention will be paid to reading and revision work according to individual needs.

*For students seriously interested in reading, writing, and translating poetry who have completed the three levels of Spanish language or the equivalent and are willing to take imaginative risks and give attentive responses to the work of others.*

## 2008-2009

### Advanced Beginning Spanish

**Isabel de Sena**

*Open—Year*

This course is designed for students who have some knowledge of Spanish but need to review the fundamentals. The approach is eclectic but grounded in the development of communicative skills, complemented with a rigorous review of grammar. A graded selection of readings (stories, poems, short plays, articles, essays) will complement the textbook and ensure that students develop a wide-ranging vocabulary.

Class work includes role-playing, skits, short presentations, a debate, etc. Students will write a short essay each week on a variety of topics and work toward consolidating vocabulary and developing a more idiomatic use of syntax. We will attend at least one play in Manhattan and generally take advantage of the cultural offerings in the area. Conference projects can range widely, from community service to close readings of texts. Students are also required to attend one-hour long weekly meetings with a language tutor. Taught in Spanish.

*Open to any interested student, after placement test and interview with the instructor.*

### Advanced Spanish: Hide and Seek: Playing with the Limits of the Imagination

**Esther Fernández**

*Advanced—Year*

"And it is said that the Princess returned to her father's kingdom. That she reigned there with justice and a kind heart for many centuries. That she was loved by her people. And that she left behind small traces of her time on earth, visible only to those who know where to look."

*—Pan's Labyrinth*

This course will focus on how imagination and fantasy serve not only as a way to escape reality but also to transform it. We will read a selection of short fiction, poetry, and theatre and see films by canonical and noncanonical authors of the Hispanic world, paying close attention to the process of crafting reality. To what extent do the conditions of childhood, war, political oppression, gender identity, disability, and immigration foster imagination? We will emphasize, through literary analysis, the formal and ideological aspects of the texts studied and films viewed, while improving lexical and grammatical skills. Special attention will be given to oral communication, participation, and written skills. Weekly meetings with the language assistant will also be a required part of the course.

### Beginning Spanish

**Maria Negroni**

*Open—Year*

The aim of this course is to achieve effective communication in Spanish. From the beginning, students will be immersed in the language, actively exploiting a wide variety of techniques. The combination of intensive listening comprehension with speech production exercises will secure the early development of conversational skills. Grammar will be introduced in a communicative/functional context, prioritizing oral interaction over abstract

comprehension. The first semester will be devoted to the building and strengthening of a well-balanced linguistic competence. Absolute beginners should be placed at this level. Early in the second semester, students will have acquired the proficiency of advanced beginners, and the development of reading and writing skills will be specially targeted. Poems, short stories, children's books, comics, and newspapers articles will be part of our reading list. We will also do work on the Web, view films, and watch a multiple-episode video. Class work will be intense and will be supplemented with weekly group conferences with the instructor. Students will also meet once a week with the language assistant, a mandatory component of the course.

*Beginning.*

## Beginning Spanish

**Miguel Perdomo**

*Open—Year*

Beginning Spanish is a fundamental course that conveys elementary Spanish grammar, syntax, and conversation while encouraging academic discipline, good study habits, and learning methods. During the semester, students will participate in an array of different activities: writing weekly movie reviews and compositions; taking dictation and making translations; giving oral expositions on literary texts and songs; and participating in group exercises, including oral presentations and dialogues. The course structure proceeds using parallel paths of in-class practices and gradual but intensive Spanish readings and grammar study. It is expected that after four weeks, the student will be able to read and verbally explain short poems, essays, and narratives. This course is for students who have never been exposed to the Spanish language. Knowledge of other languages, especially a Romance language, is usually an asset in Spanish language learning. The course is for those who love intellectual challenges, enjoy immediately undertaking the complexities of the Spanish verbal system, and are happy to work diligently to begin mastering the Spanish language.

*Beginning.*

## Intermediate Spanish I: Advanced Beginning Spanish

**Esther Fernández**

*Intermediate—Year*

In this course, we will review and complete the presentation of basic Spanish grammar structures with special emphasis on oral communication, constant usage of new vocabulary, increased grammatical precision, and regular written practice. To contextualize the study of the language, we will read, discuss, and write about newspaper articles, poems, short stories, seáis, and films

related to contemporary Iberian and Latin American culture, politics, and society. In conferences, students will have the opportunity to explore various cultural, political, and literary aspects related to the Hispanic world that appeal to their own interests. Classes will be taught entirely in Spanish, and weekly conversations with the language assistant will be a requirement for the course.

*Intermediate I.*

## Intermediate Spanish II

**Priscilla Chen**

*Intermediate—Year*

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of the grammar and vocabulary to attain proficiency in the language. Written and oral skills will be strengthened by oral presentations, class participation, and frequent essays (which include film reviews), based on a broad array of materials related to contemporary Latin American and Iberian culture. We will attempt to cover various sources—short stories, poems, novels, films, music lyrics, newspaper, etc. For conference, students will have a chance to explore various aspects and topics of the Hispanic culture and the arts. We will also take advantage of our local resources such as museums, libraries, and theatre. Weekly conversation with a language assistant will be required. The course will be taught completely in Spanish.

*Intermediate II.*

## Intermediate Spanish III: Atlantic Crossings, Everyday Lives

**Isabel de Sena**

*Intermediate—Year*

This course is intended to review and perfect all four skills in Spanish, through exposure to different linguistic registers: literature, printed media, film, music. We will explore some of the most significant moments and authors in Spain and America from the mid-nineteenth century to contemporary authors—poets, novelists, playwrights—and artists and with them examine central issues on both sides of the Atlantic: immigration, nation formation, nationalism, identities, ideologies, representation/s. Simultaneously, grammar will be thoroughly studied in relation to the texts read as well as through appropriate exercises, while the readings aim to increase students' vocabulary and provide much food for thought. The course should provide a solid basis for study abroad in immersion programs. Conference projects can range widely, depending on students' curiosity and the instructor's ability to guide students effectively. Students are expected to write one essay

each week and also to meet with a language assistant in a small group for conversation. Taught entirely in Spanish.

*Intermediate III.*

## Shortcuts in Fiction: The Spanish Language Novella

**Eduardo Lago**  
*Advanced—Year*

The goal of this course is to explore the literary production of the Spanish-speaking world through a detailed study of its brief forms of fiction. During the fall semester, we will read novellas and short stories written in Spain and Latin America from 1950 onward. Special attention will be paid to literary works of the last fifteen years, focusing on authors such as Javier Marías, Javier Cercas, Roberto Bolaño, Mario Bellatin, and César Aira. We will examine the relationship between literature, technology, and the visual arts, studying forms that cannot be fully encompassed by traditional forms of writing. The central part of the semester will be devoted to the so-called golden age of Hispanic literary production in the twentieth century, analyzing works by Sender, Cela, Hernández, Carmen Laforet, Elena Garro, and Cortázar, among others. The reading of fictional forms will be complemented with the study of nonliterary pieces, including comics and Internet-produced works. We will visit literary blogs from all over the Spanish-speaking world, producing our own (Cortocircuitos). As the course of study progresses, we will look into more classical forms and periods. During the second semester, we will explore the literary production of the nineteenth century, slowly moving backward in time, and culminating with the study of one exemplary novella by Cervantes. Taught entirely in Spanish.

A full description of the course may be found under the appropriate discipline.

**Philosophical Toys: Dolls, Automata, and Doubles in Latin American Literature** (p. 463), Maria Negroni  
*Spanish*

## 2009-2010

### Advanced Spanish: Hide and Seek: Playing With the Limits of the Imagination

**Esther Fernández**  
*Advanced—Year*

“And it is said that the Princess returned to her father’s kingdom. That she reigned there with justice and a kind heart for many centuries. That she was loved by her people. And that she left behind small traces of her time

on Earth, visible only to those who know where to look.”

—*Pan’s Labyrinth*

This course focuses on how imagination and fantasy serve to escape reality and transform it into a world of one’s own. We will read a selection of short fiction, poetry, theatre, and films from canonical and non-canonical authors of the Hispanic world, paying close attention to the process of crafting reality. To what extent do childhood, war, political oppression, gender identity, disability, and immigration foster imagination? We will emphasize, through literary analysis, the formal and ideological aspects of the texts, while improving lexical and grammatical skills. Special attention will be given to oral communication, participation, and written skills. Students will meet individually with the teacher to further discuss projects and assignments. Weekly meetings with the language assistant will also be a required part of the course. Taught entirely in Spanish.

### Beginning Spanish

*Open—Year*

The aim of this course is to enable students with no previous exposure to Spanish to achieve essential communication skills, while providing them with the basic grammar, lexical, and syntactical structures to do so effectively. From the start, oral interaction will be stressed in class and reinforced through pair and small group activities. In addition, students will be exposed to some of the different cultures that make up the Spanish-speaking world through real texts—poems, short stories, fairy tales, short newspaper and magazine articles, films, and songs. As a complement to the class, students are required to meet with the instructor in small groups for one hour each week (small group conference) and are required to attend a weekly conversation session with a language assistant. The course will be taught in Spanish.

*Spanish placement not required, but students should attend the scheduled orientation meetings during interview and registration week.*

### Intermediate Spanish I

**Alan Wallis**

*Intermediate—Year*

In this course, we will review and complete the presentation of basic Spanish grammar structures, with special emphasis on oral communication, constant usage of new vocabulary, increased grammatical precision, and regular written practice. To contextualize the study of the language, we will read, discuss, and write about newspaper articles, poems, short stories, seáis, and films related to contemporary Iberian and Latin American culture, politics, and society. In conferences, students will have the opportunity to explore various cultural, political, and literary aspects related to the Hispanic

world that appeal to their own interests. Classes will be taught entirely in Spanish, and weekly conversations with the language assistant will be a requirement for the course.

## Intermediate Spanish II

**Priscilla Chen**

*Intermediate—Year*

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of the grammar and vocabulary to attain proficiency in the language. Written and oral skills will be strengthened by oral presentations, class participation, and frequent essays (which include film reviews) based on a broad array of materials related to contemporary Latin American and Iberian culture. We will attempt to cover various sources—short stories, poems, novels, films, music lyrics, newspapers, etc. For conference, students will have a chance to explore various aspects and topics of the Hispanic culture and the arts. We will also take advantage of our local resources such as museums, libraries, and theatre. Weekly conversation with a language assistant will be required. The course will be taught entirely in Spanish.

## Intermediate Spanish III

**Mariana Amato**

*Open—Year*

This course aims to improve the students' oral fluency and written ability in Spanish, so that they can progress to an advanced level of proficiency that allows them to express themselves more accurately, creatively, and persuasively. Our work will cover two main areas: We will study and practice new vocabulary and complex grammar structures; and the students will be introduced to Hispanic culture and the arts through the reading of literary texts of all genres, the viewing and commentary on several films, and the study of compelling pieces of Iberian and Latin American visual arts and music. These two aspects of the course will be connected through guided exercises such as oral presentations, in-class conversation, and the writing of several essays. Weekly conversation with a language assistant will be required. The course will be taught entirely in Spanish.

*Open to any interested student. Students who have not taken Spanish at Sarah Lawrence College should take the placement test prior to the interview with the instructor.*

## Poetry in the Making: 20th-Century Latin American Poets

**Maria Negroni**

*Advanced—Spring*

Poetry, it could be argued, is an epistemology of unlearning. In it, obsession, thought, and form come together to create the impossible, to say what cannot be

said, to move away from conventionality, and to enlarge reality. Its goal is neither to ratify concepts nor to look for certainties but, rather, to create a space for doubt and questions, for tolerance, and for imagination. That is why it is such a subversive art in itself, regardless of the subject matter with which it deals. This course will explore these notions and look into the work of the most important poets of Latin America during the 20th century, while encouraging students to craft their own poems and to immerse in the practice of translation. Octavio Paz, Cesar Moro, Susana Thénon, José María Eguren, Rosario Castellanos, Jorge Luis Borges, Jorge Eduardo Eielson, Ana Cristina Cesar, César Vallejo, Alejandra Pizarnik, and Vicente Huidobro, among others, will be studied. Special attention will be paid to reading and revision work, according to individual needs. For students seriously interested in reading, writing, and translating poetry, who have completed three levels of Spanish language or equivalent, and who are willing to take imaginative risks and give attentive responses to the work of others.

*This class is taught entirely in Spanish.*

## Spanish for Advanced Beginners

**Maria Negroni**

*Intermediate—Spring*

The aim of this course is to achieve effective communication in Spanish. From the beginning, students will be immersed in the language, actively exploiting a wide variety of techniques. The combination of intensive listening comprehension with speech production exercises will secure the early development of conversational skills. Grammar will be introduced in a communicative/functional context, prioritizing oral interaction over abstract comprehension. Early in the semester, students will have acquired the proficiency of advanced beginners, and the development of reading and writing skills will be specially targeted. Poems, short stories, children's books, comics, and newspaper articles will be part of our reading list. We will also view films and watch a multiple-episode video. Class work will be intense and will be supplemented with conferences and with conversation meetings with a language assistant, a mandatory component of the course.

*Advanced Beginning.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Literature in Translation:** Knight, Jester, Lover, Madman: *Don Quixote* and the Age of Empire (p. 472), Isabel de Sena *Literature*

**Literature in Translation:** "Borrachita me voy": Mexico at the Crossroads (p. 472), Isabel de Sena *Literature*

## 2010-2011

### Advanced Spanish: Hide and Seek: Playing With the Limits of the Imagination

**Esther Fernández**

*Advanced—Year*

"And it is said that the Princess returned to her father's kingdom. That she reigned there with justice and a kind heart for many centuries. That she was loved by her people. And that she left behind small traces of her time on Earth, visible only to those who know where to look."

—Pan's Labyrinth

This course focuses on how the imagination and fantasy serve to escape reality and transform it into a world of one's own. We will study a selection of short fiction, poetry, theatre, and films from canonical and non-canonical authors of the Hispanic world, paying close attention to the process of crafting reality. To what extent do childhood, war, political oppression, gender identity, disability, and immigration foster imagination? We will emphasize, through literary analysis, the formal and ideological aspects of the texts, while improving lexical and grammatical skills. Special attention will be given to oral communication, participation, and written skills. Students will meet individually with the teacher to further discuss projects and assignments. Weekly meetings with the language assistant will also be a required part of the course.

*Advanced.*

### Beginning Spanish

**Maria Negroni**

*Open—Year*

This course is designed to enable students with no previous exposure to Spanish to achieve essential communication skills, while providing the basic, grammatical, lexical, and syntactical structures to do so effectively. From the start, oral interaction will be stressed in class and reinforced through pair or small-group activities. Students are required to meet with the instructor in small groups for one hour each week (small-group conference) and to attend a weekly conversation session with a language assistant. Taught in Spanish.

*Beginning. Spanish Placement test not required. Students should attend the scheduled orientation meetings during interview and registration week.*

### Intermediate Spanish I: The Fiction of Language

**Esther Fernández**

*Intermediate—Year*

Augusto Monterroso's microfiction, "Cuando despertó, el dinosaurio todavía seguía allí," exemplifies the complexity of Spanish language and grammar through a single sentence that can generate many interpretations.

This course is designed to revise and emphasize the fundamental Spanish grammatical structures, using literary fiction as a frame to understand the craft of language and its richness. We will also pay special attention to oral communication, the use of new vocabulary, and writing formats to create a dynamic dialogue among grammar, literature, and culture to contextualize multiple meanings while increasing fluency in every aspect of language production.

*Intermediate I.*

### Intermediate Spanish II

**Priscilla Chen**

*Intermediate—Year*

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of the grammar and vocabulary to attain proficiency in the language. Written and oral skills will be strengthened by oral presentations, class participation, and frequent essays (including film reviews), based on a broad array of materials related to contemporary Latin American and Iberian culture. We will attempt to cover various sources—short stories, poems, novels, films, music lyrics, newspaper articles, etc. For conference, students will have a chance to explore various aspects and topics of Hispanic culture and the arts. We will also take advantage of our local resources such as museums, libraries, and theatre. Weekly conversation with a language assistant will be required. The course will be taught entirely in Spanish.

*Intermediate II.*

### Intermediate Spanish III: Conquest and Colonization of the New World: Texts and Contexts/Agreement and Dissension

*Intermediate—Year*

This advanced intermediate course in spoken and written Spanish, taught completely in the target language, will provide a thorough overview of grammar, syntax, and vocabulary, while introducing students to the cultural and historical aspects of the conquest and colonization of the New World. Upon completion of this one-year course, the student will be able to perform proficiently at an advanced intermediate level in the following language skills: listening, speaking, reading,

and writing. Grammar will be reviewed through textbook practice and other activities in the context of readings, paintings, and films. In the first semester, special attention will be paid to direct and indirect objects, preterit/imperfect contrast, commands, the subjunctive mood, and impersonal, passive, and reflexive structures. In the second semester, the grammar focus will be mainly on nouns, adjectives, and adverbial clauses, uses of the indicative versus subjunctive, different tenses and uses of the subjunctive mood, sequence of tenses, and future, conditional, and *if* clauses. Readings are excerpts from authentic Spanish-language texts related to the conquest and colonization of Latin America, including two *Relaciones* (accounts), one for each semester. Authors include Fernando Alva Ixtlilxochilt, Inca Garcilaso de la Vega, Bartolomé de las Casas, Alvar Núñez Cabeza de Vaca, Guaman Poma de Ayala, Titu Cusi Yupanqui, and Manzano. In the second semester, the readings will concentrate on important works of Andean literature, dealing particularly with the Inca empire, the fateful encounter of Atahualpa and Pizarro, and the Viceroyalty of Peru, as well as modern strategies for decolonization, alternative voices, etc. This course uses a task-based approach to develop proficiency by integrating grammar, vocabulary, and culture in communicative activities such as conversations, discussions, role-playing, and debates. Evaluation will be based on active participation in class discussions, demonstrating substantial preparation for class, short papers, brief presentations, quizzes, and the individual projects elaborated with the instructor during conferences. Weekly meetings with the language assistant are mandatory.

*Intermediate III. Students are strongly advised to take the Spanish Placement Test prior to their interviews with the instructor.*

## Obscure Object of Desire: Becoming Spanish

**Isabel de Sena**

**Open—Fall**

What does it mean to be “Spanish”? How do the speakers of four different languages, in addition to regional variants, negotiate their difference(s), their cultural identity? How do the multiple silences to which Spain has been subjected in the 20th century, through the 36 years of the post-Civil War fascist dictatorship and the pact of silence that followed it as the price for the transition towards democracy, impact the way people think, feel, and behave? What are the impacts of Basque and Catalan nationalism? What is the significance of the country of Opus Dei enacting the first European constitutional amendment to permit gay marriage? As a hinge between contemporary Europe (and the European Union) and Africa, Asia, and Latin America, Spain is now home to a vibrant, diverse

immigrant mosaic, which further challenges and complicates notions of self and Other. How does the post-industrial landscape impact gender and class? How do people interact with material cultural forms that help shape these contingent identities? These are some of the salient issues we will explore as we look at the voices and aesthetic strategies that emerge in (primarily) 20th-century and contemporary literature and film. Taught entirely in Spanish.

*Open to any interested student with Advanced Spanish proficiency or beyond.*

## Of Cannibals and Lettered Cities: Becoming Latin America

**Isabel de Sena**

**Open—Spring**

This course will explore the contradictions inherent in the concept of “Latin America,” its relation to modernity, constructions of identity, and the contemporary debates regarding gender, race, and ethnicity that reinterpret and question hegemonic narratives. These and related topics will be explored through a broad range of literary texts, including Oswald de Andrade, Julio Cortázar, García Márquez, Ariel Dorfman, Sabina Berman, Diana Raznovich, and Roger Bartra, as well as a number of films ranging from the Mexican “golden age” of the 1940s and ’50s to contemporary releases. Taught entirely in Spanish.

*Open to any interested student with Advanced Spanish proficiency or beyond.*

## Short and Shorter: Advanced Beginning Spanish

**Isabel de Sena**

**Open—Year**

This course is designed for students who have had some Spanish before but have forgotten most of it. Grounded in a thorough overview of essential grammatical, lexical, and syntactical structures, students will work with short texts, videos, and songs by a broad array of authors and artists from both Spain and Latin America, ranging from Julio Cortázar, Eduardo Galeano, and Augusto Monterroso to Luis Mateo Diez, Rosario Ferré, and Diana Raznovich, among others. The objective is to expose students to the diversity of the Spanish-speaking world and, as much as possible, to “real” rather than “textbook” language. Much of the work will be done online, so students should be prepared to use their laptops; class work will focus on communication, while grammar exercises will be integrated with the texts they are reading. Weekly one-hour meetings with a language tutor are required, and students will have to attend some film screenings. Taught entirely in Spanish.

*Open to any interested student. Advanced Beginning.*



## 2011-2012

### Advanced Beginning Spanish: From Déjà Vu to Hablo Como Tú

**Mary Barnard**

*Open—Year*

This course is designed for students who have had some Spanish before but have forgotten most of it. Grounded in a thorough overview of essential grammatical, lexical, and syntactical structures, students will work with short texts, videos, and songs by a broad array of authors and artists from both Spain and Latin America—ranging from Alfonsina Storni, Jorge Luis Borges, and Augusto Monterroso to Gloria Fuertes, Enrique Buenaventura, and Elena Garro, among others. The objective is to expose students to the diversity of the Spanish-speaking world and, as much as possible, to “real” rather than “textbook” language. Much of the work will be done online, so students should be prepared to use their laptops; class work will focus on communication, while grammar exercises will be integrated with the texts they are reading. Through role-play and guided group activities, students will gain increased language proficiency in Spanish. Weekly one-hour meetings with a language tutor are required, and students will have to attend some film screenings.

### Advanced Spanish: Memory and Fiction: (Re)creating (Our)selves

**Claudia Salazar**

*Advanced—Year*

This course focuses on the creation and recreation of (our)selves and the construction of national memories. The course will have two approaches: On one hand, we will explore how breaking the boundaries between memory and fiction allows writers and artists of the Hispanic world to construct their own image. The second approach will be devoted to the evaluation and discussion of the “politics of memory” that shape the recovering of historical processes in Spain and Latin America. We will study a selection of journals, theatre, short fiction, poetry, interviews, autobiographies, autofiction, paintings, photography, testimonials, and films—paying close attention to the processes of self-representation and the cultural tasks of memory. We will emphasize, through literary and cultural analysis, several aspects of the texts in relation to their social and historical contexts, while improving oral communication, lexical, grammatical, and written skills. Evaluation will be based on active participation in class discussions, preparedness to class, short response papers, brief presentations, interviews with New York-based writers and artists, and individual projects elaborated with the instructor during conferences. Students are

welcome to explore their own memories and to participate in the process of writing themselves. Weekly meetings with the language assistant are a requirement.

### Beginning Spanish

**Maria Negroni**

*Open—Year*

This course is designed to enable students with no previous exposure to Spanish to achieve essential communication skills, while providing the basic grammatical, lexical, and syntactical structures to do so effectively. From the start, oral interaction will be stressed in class and reinforced through pair or small-group activities. Students are required to meet with the instructor in small groups for one hour each week (small-group conference) and to attend a weekly conversation session with a language assistant.

### Intermediate Spanish I: The Fiction of Language

**Priscilla Chen**

*Intermediate—Year*

Augusto Monterroso’s microfiction, “Cuando despertó, el dinosaurio todavía seguía allí,” exemplifies the complexity of the Spanish language and grammar through a single sentence that can generate many interpretations. This course is designed to revise and emphasize the fundamental Spanish grammatical structures, using literary fiction as a frame to understand the craft of language and its richness. We will also pay special attention to oral communication, the use of new vocabulary, and writing formats to create a dynamic dialogue among grammar, literature, and culture to contextualize multiple meanings while increasing fluency in every aspect of language production.

### Intermediate Spanish II: Grammar and Composition

**Priscilla Chen**

*Intermediate—Year*

This course is intended for students who have already mastered the basics of Spanish and wish to continue a more advanced study of the grammar and vocabulary and to develop a more complex level of oral and written discourse, emphasizing subjective expression. Written and oral skills will be strengthened by oral presentations, class participation, and frequent essays (which include film reviews), based on a broad array of materials related to contemporary Latin American and Iberian culture. We will attempt to cover various sources: short stories, poems, novels, films, music lyrics, newspaper articles, etc. For conference, students will have a chance to explore various aspects and topics of Hispanic culture and the arts. We will take advantage of our local

resources such as museums, libraries, and theatre. Weekly conversation with a language assistant will be required.

## Intermediate Spanish III: “Calles y Plaza Antigua”: From the Country to the City in Hispanic Literature and Film

**Isabel de Sena**

*Intermediate—Year*

Voracious, boundless, the den of unbridled lust and greed (*La Celestina*) or a heaven of opportunity, sometimes safety from prosecution and prejudice, the city is a polymorphous reality onto which we project our fantasies and desires (Atlantis, Eldorado, Axtlán). Feminized, it can be a courted or threatened citadel (traditional romances), the whore of Babylon, enticement and entrapment. It's a seductive or frightening labyrinth (Borges, *Sin noticias de Dios*), the lettered city or the urban cauldron where immigrants sink or swim (*El super*, *Los olvidados*). If small, the imaginary solution to our contemporary rootlessness (*Atame*) or a metaphor for suffocating oppression (Lorca's plays, *Calle mayor*, *El espíritu de la colmena*, *Madeinusa*). If metropolis, the centrifugal host of postmodern excesses and loss (*Generación X*, *MacOndo*), the tentative locus of postrevolutionary modernism (Maples Arce). Roads into or out of it and its darkened alleyways are the quintessential frame of noir narrative (Nahum Montt, Muñoz Molina). Is the country a haven for time-tested virtues and resistance to forms of coercion (*Fuenteovejuna*), or a desert where all dreams are deformed or come crashing down (Ana María Matute)? Are nature and nurture, culture and history, at war with each other, and how can we negotiate our own space between them (Cortázar)? We will explore these

themes—and others that will surely emerge in this context—in literature and film from both sides of the Atlantic, while pursuing a systematic review of advanced Spanish grammar.

## Spanish Language Authors of the 21st Century

**Eduardo Lago**

*Advanced—Year*

Although academia tends to lag behind, Spanish language authors of today have transcended notions such as national origin or geographical location. Dichotomies such as peninsular vs. Latin American literature stopped being meaningful many years ago. More than ever, the only common bond among these writers in the 21st century is the language in which their works are written: Spanish. In this course, we will study the literary production of the Spanish-speaking world—ignoring, as the authors do, artificial barriers such as nationality. Novelists writing in Spanish today have more in common with young authors from the rest of the world than with their venerable ancestors. Globally, they have joined ranks with authors who have also uprooted the notion of tradition. Technology plays a fundamental role in this revolutionary new phase. We will explore the literary production of the Spanish-speaking world as manifest in fictional works published (and occasionally unpublished) during the first 11 years of the 21st century.

A full description of the course may be found under the appropriate discipline.

**Literature in Translation: Fantastic Gallery: 20th-Century Latin American Short Fiction (p. 493),**

Maria Negroni *Spanish*

# Theatre

## 2002-2003

### Acting Conference

**Shirley Kaplan**

*Open—Year*

This is an intensive scene class that focuses on the relationship of text and dramatic action and the actor's need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Work will connect physical and vocal work with the immediacy of needs, events, and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques. Scene work will go step by step from the first breakdown of text to the needs of the performer.

### Acting for Comedy

**Christine Farrell**

*Open—Year*

A course devoted to bringing the comic voice to life. Actors will experience French farce, Restoration and High British comedy, and classic American comic playwrights. Style improvisation and scene study will give the student a greater understanding of comic structure.

### Acting the Poetic Text

**Michael Early**

*Open—Year*

The emotional, vocal, and physical demands of acting in poetic plays are extreme. In order to rise to the challenge of performing in such works, the actor's instrument must be capable of expressing poetry. The objectives of this course are to explore various techniques designed to tap and release the actor's raw passion, to develop the physical stamina necessary to perform poetic text, and to work toward creating a performance vocabulary appropriate to the scale of poetic text.

### Acting Workshop

**Paul Austin**

*Intermediate—Year*

This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. In the first semester each actor will develop one character. The class will include

monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. In the second semester actors will do scenes from the plays of the characters they worked on in the first semester in order to refine the skills into rehearsal techniques for ensemble work. Actors must have some experience at the college level and must enroll for both semesters. This class meets twice a week.

### Action and Conflict: Dramaturgy I

**Stuart Spencer**

*Open—Year*

Students will read plays from the major theatrical genres in Western history from ancient Greece to contemporary drama to form a basic understanding of dramatic construction ("dramaturgy"). Designed for theatre students of all disciplines (acting, directing, writing, design) the course will attempt to unlock the hidden mechanisms by which playwrights achieve their effects. Students will also read the dramatic theories relevant to each genre. The class will see about two plays in New York each semester. This course serves as a foundation for work in all other theatrical disciplines. No prerequisites.

### Advanced Puppetry Conference

**Dan Hurlin**

*Advanced—Year*

Collaborating with Mr. Hurlin, students will story board, research, design, and construct the puppets and objects for a full-length puppet piece during the first semester. Rehearsals for the piece will begin during the second semester and will focus on advanced manipulation techniques. The course will culminate in a public presentation of the work. Open to advanced puppetry students.

### Advanced Scenic, Lighting, and Costume Design

**Edward T. Gianfrancesco, 1 McPherson,  
Carol Ann Pelletier**

*Advanced—Year*

NA

### Auditioning

**William D. McRee, Doug MacHugh**

*Open—Year*

A study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be placed on how best to present oneself in an audition situation. Class size is limited.

## Breaking the Code

**Kevin Confoy**

*Open—Year*

Practical script analysis for actors. An acting approach based on identifying and exploiting the attributes in the text as the foundation for honest and complete characters. Students will read and analyze ten to fifteen plays over the year and act scenes and monologues from them as the statement of a proactive approach to performance. This class meets twice each week.

## Breath and Speech

**June Ekman**

*Intermediate—Year*

Direct application of Alexander Technique working with language and voice. Previous Alexander work required.

## Breathing Coordination for the Performer

**Sterling Swann**

*Open—Year*

Students will improve their vocal power and ease through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere.

## Building a Vocal Technique

**Sterling Swann**

*Open—Year*

A continuation of Breathing Coordination for the Performer, which is a prerequisite. Students will work on scenes they currently are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power.

## Collaborative Techniques

**Theatre Faculty**

*Open—Year*

The Sarah Lawrence College Theatre program for new students consists of a set series of courses to introduce and present a range of acting, directing, playwriting, and design techniques, including scene study, improvisation, movement for theatre, circus skills, and vocal/text work that are integral to the total physicalized actor. The thrust is to allow the student a creative foundation in order to build and use a common vocabulary. Using classic, modern, existing, and original texts, Collaborative Techniques consists of an exploration of

style and form. Material from various cultures and periods will be presented, used, and analyzed, and connections will be made with contemporary theatre. Each section of Collaborative Techniques is set up in small ensembles so that each group works intensively on the specific material presented. All students are encouraged to audition and create projects. The course load is heavy, and the time commitment should be a consideration. Collaborative Techniques has an active role in fostering a creative theatre community and is required for entering students and transfers. All students will be required to take an introduction to design and production. These seminars, part of the Collaborative Techniques program, will provide an overview of set, lighting, costume, and sound design. Students will become acquainted with the equipment, terms, and procedures that comprise the technical aspects of theatre production.

## Comedy Workshop

**Christine Farrell**

*Open—Year*

This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character, some stand-up material, and scenes to develop fully her or his own comic style and timing.

## Costume Design I

**Carol Ann Pelletier**

*Open—Year*

An introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are basics of design, color, and style; presentation of costume design, from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping, from preliminary character lists to wardrobe maintenance charts; and the costume shop, from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work.

## Costume Design II

**Carol Ann Pelletier**

*Intermediate—Year*

A more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on students' developing sketching techniques and beginning and maintaining their portfolios.

## Creating a Role

**Ernest H. Abuba**

*Open—Year*

Exploration of the connection between non-Western movement and contemporary theatrical texts. A workshop using alternative approaches to acting techniques. The first semester will concentrate on working on such roles as Hamlet, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth. The second semester will be applied to scene study from works by Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, and Mac Wellman.

## Developing the Dramatic Idea

**Cassandra Medley**

*Open—Spring*

"Tell me a story" -Tillie Olsen What elements constitute telling a dramatically compelling drama or comedy? How does the use of dialogue and present-tense action predominate in the stories created for the stage, while visual elements predominate in the screenplay medium? In this course students can choose to work on either full-length screenplay treatments and scripts or full-length plays. Our goal is to complete a working and revised draft of either form. Students are required to have taken at least one previous course in writing either short plays or short films. Students are invited to bring a project idea to class. Professional plays for the world canon, as well as various foreign and domestic films are screened. Class meets twice a week.

## Directing Theory and Practice

**Kym Moore**

*Intermediate—Year*

This course examines the history of the director and the various methods and approaches to directing that have evolved through the last century. Students will also be exposed to contemporary performance theories such as Viewpoints Theory, Feminist Performance Theory, and new approaches to multimedia production. In addition to exploring each of the related theories or methods, students will be given an opportunity to apply these theories to their own directing work through class projects and exercises. This course is recommended for students who have had prior directing experience or have completed at least one course in directing.

## Directing Workshop

**William D. McRee**

*Open—Year*

Directors will study the processes necessary to bring a written text to life and the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be

analyzed and evaluated. Diverse texts and common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will choose and direct a one-act play for production. This class meets twice a week. Open to beginning and experienced directors.

## Downstage

**Kevin Confoy**

*Intermediate—Year*

The theory of producing, in practice. DOWNSTAGE is an intensive, hands-on opportunity to create a theatre company and to serve the student body by determining and presenting a season of productions. In weekly conferences with the program producer and in specific responsibilities to department productions, students will study all aspects of producing and integrate practical requirements with artistic desires. Through a combination of class requirements, duties to their group and its productions, and, in particular, producer-related jobs for the program, DOWNSTAGE producers will be exposed to all aspects of production and also will work with production manager Ruth Moe. In addition to field trips to New York theatrical organizations and extensive responsibilities to DOWNSTAGE shows, office hours and work calls are required, as is a willingness to learn a variety of jobs and technical skills. First-year students are not eligible.

## Eros and Logos — Theatre and Film Involving Spirit and Sexuality

**Arthur Sainer**

*Open—Year*

We will look at theatre and film as they exemplify certain aspects of the spirit and sexual drives. Filmmakers will include Stan Brakhage, Eisenstein, Keaton, Welles, Bergman, and Kieslovsky. Playwrights will include Tennessee Williams, Buchner, Shakespeare, Strindberg, Heiner Muller, Maria Irene Fornes, and Harold Pinter. Far-Off, Off-Off, Off and

## First-Year Studies in Theatre: Diversity and the Directing Process

**Kym Moore**

*FYS*

This course examines the relationship of dramaturgy to the directing process. Students will read plays by playwrights from diverse cultural and social backgrounds, while learning how to analyze these plays for production. Analysis includes an exploration of dramatic structure and researching the social, historical, political, and specific cultural aspects of each play. Some of the plays we will be reading include Marisol by Jose Rivera, Stop Kiss by Diana Son, Soldier's Play by

Charles Fuller, *Maiden Lane* by Cassandra Medley, and *The Iceman Cometh* by Eugene O'Neill. In addition, students will be introduced to some of the fundamental aspects of directing and will be expected to direct scenes from these plays in class.

## Graduate Actors/Directors Workshop

**Paul Austin**

*Advanced—Year*

A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required.

## Graduate Interdisciplinary Conference

**Shirley Kaplan**

*Open—Year*

Using New York City, guests, and videos as resources, this conference group will visit artists' studios and see productions, performance works, rehearsals, and films that explore media crossover in style and forms.

## Improvisation Laboratory

**Fanchon Miller Scheier**

*Open—Year*

Using experimental exercises and improvisation we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester we will concentrate on fashioning a workable technique as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc. Open to students who are willing to approach material experimentally in a laboratory setting. This class meets twice each week.

## Improvisation Techniques

**Fanchon Miller Scheier**

*Open—Year*

Using improvisation as a conscious way to reach the unconscious the class will explore relationships, obstacles, conflict, and objectives. Emphasis will be on deepening the actor's range and personal growth. The second semester will be devoted to using improvisation

as a way to open a variety of scenes from Clifford Odets to Caryl Churchill. Open to students who are willing to act with and without text.

## Intermediate Playwriting

**Edward Allan Baker**

*Intermediate—Year*

A course on the techniques, devices, even tricks of the craft to construct believable characters, crisp dialogue, and compelling stories. Scenes will be read aloud in class and discussed, and the student playwright will be guided through the rewriting phase to strengthen the relationship of story and character.

## Internship Conference

**John McCormack**

*Open—Year*

For students who wish to pursue a professional internship as part of their program. All areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one full day each week to devote to the internship. Through individual meetings we will best determine each student's placement to meet individual academic and artistic goals.

## Introduction to Stage Combat

**Sterling Swann**

*Open—Year*

Students will learn the basics of unarmed stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair-pulling and choking to kicking and punching, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in classic and modern contexts.

## Invention

**Dan Hurlin**

*Open—Year*

This course will investigate the sources for a theatrical event, i.e., play, pageant, opera, etc. Playwriting exercises, media exploration, theatrical improvisation, and group dynamics will be presented in a weekly three-hour workshop. Emotional logic will be redefined and connected to the expressive work of various cultures, leading to the creation of new theatre pieces. Open to actors, directors, and playwrights.

## Lighting Design I

**Greg MacPherson**

*Open—Year*

We will consider basic lighting techniques, including color theory and design concepts. Students will be assigned to current productions in the program.

## Lighting Design II

**Greg MacPherson**

*Intermediate—Year*

This in-depth exploration of specific lighting projects will focus on conception and practical application. Students will be assigned to current productions in the program.

## Methods of Theatre Outreach

**Shirley Kaplan, Allen Lang**

*Open—Year*

Developing original, issue-oriented dramatic material using music and theatre media, this class will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior citizen groups, museums, centers, and shelters. The productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence Human Genetics program.

## Musical Theatre Techniques: History and Performance

*Open—Year*

This course allows students to explore the problems inherent in and unique to musical theatre by examining its history and performing two selected song studies each semester. Work will emphasize statement of dramatic situation through song lyric and interpretation of music and character as well as study of musical theatre history. Students will examine song lyric for content, meaning, and interpretation; music to identify singing problems; and dramatic content of the material and character. Topics include the history of the American musical and its development as a dramatic form; preparation of musical material for meaning and emotional content and analysis of lyrics; work on character analysis and appropriate movement/style per song study; and development of a solid technique for music/lyric interpretation. There will be assigned readings, selected video screenings of historical performances, and written reports.

## New Musical Theatre Lab

**Shirley Kaplan, Thomas Mandel**

*Intermediate—Year*

Exploring the form, styles, and collaborative techniques needed to create a musical, the ensemble develops a new work based on an original theme. Students will research and explore the visual, historical, and social context for the work while writing the libretto, music, and songs. The process of auditioning, casting, rewriting, rehearsal, and performance will be part of this course. Open to actors, singers, composers, and musicians by interview and audition.

## On Broadway — Experiencing the 2002-2003 Theatre Season

**William D. McRee**

*Open—Year*

Weekly class meetings where productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel in the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances, new or unscripted works will be preceded by examinations of previous work by the author or company. Supplementary texts will provide historical and cultural background for the season. Students will be given access to all available group discounts in purchasing tickets.

## Painters Theatre Ensemble

**Shirley Kaplan**

*Advanced—Year*

The course will focus on directing, performing, and creating new work and the influence of visual and spatial concepts on the material. Musical, vocal, physical, written, and visual skills will expand range. Working with existing texts, styles of movement, adaptation of oral histories, and modern concerns and themes, new performance work will be developed. Global contemporary and historical material based on farce, puppet theatre, and adaptations will serve as resource material. Open to graduate Theatre students (some advanced undergraduates), musicians, writers, visual artists, and dancers. By interview.

## Playing With Shakespeare

**Paul Rudd**

*Open—Year*

We will discover Shakespeare's plays and characters through the physical, emotional, and intellectual understanding of language. The first semester will feature work by participants on Chorus speeches from Henry V, monologues from many of the plays, and sonnets — all interspersed with exercises, including

voice work. Work in the second semester will concentrate on scenes from the plays and will culminate in a public performance reflecting the work of the players.

## Playwriting Techniques

**Stuart Spencer**

*Open—Year*

In the first semester students will write scenes every week. Each scene will explore issues of structure or creative process in order to facilitate the development of a technique that is individual yet based on traditional drama-turgical ideas. By the end of the semester students will have selected one of these scenes to focus on and will have finished a longer piece that grows out of that particular scene. In the second semester students will apply their technique by adapting a short story of their choice, creating a one-character monologue, and writing a play based on an historical event or person.

## Production Conference for Directors

**Ernest H. Abuba**

*Open—Year*

For actor-directors, writer-directors, and performance artists. Students should have previous directing experience and an interest in developing a broader, more professional directing vocabulary. Methods of improvisation and realistic application will be explored to develop a flexible and personal basic directing technique. Topics include techniques of visualization and composition, textual analysis, rehearsal etiquette, the use of research, and the relationship between space and performers. The role of director in the producing process also will be discussed, with emphasis on practical solutions to complicated problems. Class size is limited.

## Puppet Central

**Dan Hurlin**

*Open—Year*

Puppetry brings together all the creative arts: dance, visual arts, design, dramaturgy, and character work, with a healthy dose of engineering thrown in. All these elements are key, but the relationship between puppets and movement is the most central — the puppeteer's main mechanism for communication. In this course students will experience the rigors of building a short puppet piece from the ground up. Students will design and make the puppets, write the scripts (or scenarios), and rehearse and present short works in progress.

## Scene Study: "Begin With the Individual"

**Nancy Franklin**

*Open—Year*

"Begin with an individual and you'll find you've created a type. Begin with a type, and you'll find you've created nothing at all." — F. Scott Fitzgerald, "The Rich Boy" We will explore a character — her or his background, aspirations, fears, etc. Then, using each actor's individual sensibilities, we will work to bring the character to full, specific life.

## Scene Study Workshop: You as Someone Else

**James Shearwood**

*Open—Year*

Students will be encouraged to become other people in ways that use what they know, what they see, and what they are. Texts will include song lyrics, poems, real-life dialogue, and scenes from mostly twentieth-century plays. Exercises will be used to remove habits that stand in the way of living in the part. In the second semester there will be added readings on acting and a group project. Students are expected to have read enough plays to choose for themselves appropriate parts and to be somewhat conversant in the language used to talk about acting.

## Singing Workshop

**Shirley Kaplan, Thomas Mandel**

*Intermediate—Year*

We will explore an actor's performance with songs and various styles of popular music, music for theatre, cabaret, and original work. Working with and without amplification we will emphasize communication with the audience and material selection. Dynamics of vocal interpretation and style also will be examined. This class requires enrollment in a weekly voice lesson and a movement class. Class members will be selected by audition.

## Stage Design I

**Edward T. Gianfrancesco**

*Open—Year*

We will explore the basic tools of stage design, including research, drafting, and model-building. Students will be assigned to current productions in the program.



## Stage Design II

**Edward T. Gianfrancesco**

*Intermediate—Year*

There will be further exploration of stage design, including specific project designs, design standards, and problem-solving. Students will be assigned to current productions in the program.

## Stage Management Conference

*Theatre program*

*Open—Year*

NA

## Techniques for Film Acting

**Doug MacHugh**

*Advanced—Year*

An intensive course for actors interested in applying stagecraft to the fill medium. We will learn the possibilities, techniques, and needs of working within this form. We will focus on cold reading techniques, memorization, script analysis, and how much or how little there is to do depending on the type of shot involved. For advanced actors.

## Text and Subtext: Dramaturgy II

**Stuart Spencer**

*Open—Year*

In this sequel to Action and Conflict we will take an in-depth look at selected genres, authors, and plays to further study their dramatic means and structure. In addition to reading the texts we will experiment with "rewriting" classic plays to tell different stories, study source materials to discover the dramatic techniques of authors like Euripides and Shakespeare, compare classic texts to their modern cinematic versions, and read plays from different eras that treat the same source subject (e.g., the "Orestes story" as told by the Greeks, Eugene O'Neill, and Jean Paul Sartre). The class will see as many plays in New York as possible, between two and four each semester. Dramaturgy I is recommended but not required.

## Theatre Movement: The Alexander Technique

**June Ekman**

*Open—Year*

A neuromuscular re-education that enables the student to experience freedom of movement and voice and ease with hands-on guidance from the teacher. A useful technique that connects the actor to his or her resources for dramatic intent.

## The Boom, the Bust, and the Bang: American Theatre History

**James Shearwood**

*Open—Year*

American theatre is thought to have come of age in the 1920s ("The Boom"), developed a social conscience in the 1930s ("The Bust"), and produced some of its most enduring work in the period immediately following World War II ("The Bang"). This course will cover the range of theatre history in the United States from its beginnings as a way of surviving in a Puritan society to its current manifestation — as a way of surviving in a Puritan society. With an emphasis on the work of the 1930s and 40s, readings will consist of sketches and plays as well as works about how the ways of putting on a play have developed.

## The New Playwrights Workshop

**Edward Allan Baker**

*Open—Year*

This course for experienced playwrights meets twice weekly. Writers will work on scripts that will be discussed, analyzed, and evaluated in terms of character development, dramatic structure, imagery, and thematic metaphor. Work will be read in class, and assignments will be made in rewriting and in exploring other aspects of playwriting.

## The Play's the Thing: A Class for Advanced Directors

**Kevin Confoy**

*Year*

A text-based approach to directing, with an emphasis on new plays, adaptations, and contemporary playwrights. All aspects of direct-ing will be covered, including script analysis, casting procedures, staging, production rehearsals, the director-playwright relationship, and the shaping of the director's point of view. Student's work will be presented as part of the season. Prior directing classes or directing experience required.

## Vocal Training for the Actor

**Lynn Book**

*Open—Year*

The goal of this course is to engage the voice as a vital, indeed critical, aspect of the complete actor and to integrate the voice with body, mind, and dramatic action. The course will establish a comprehensive foundation for voice production in theatre. Techniques and approaches will proceed from release and realignment work to cultivate strength and flexibility for the whole organism and move to speech that includes diction and dialect work. We will also consider the singing voice in an effort to find new, energetic relationships with the speaking voice, and we will

explore contemporary, extended vocal techniques and touch upon vocal practices in world theatre in an effort to expand vocal options for the actor.

## Voice and Singing Components

*Music and Theatre Faculty*

*Open—Year*

NA

## Voice Development for Performance

*Lynn Book*

*Open—Year*

This course focuses on in-depth engagement of the "voiced body" in practice and on stage. Key components will be awareness training, focusing on opening perception and kinesthetic experience; cultivation of critical perspectives through research and discussion; and creative production, development of character through voice, and generating original material. The goal is to discover unique personal vocal and physical strategies for theatrical roles and for contemporary performance forms while sharpening fundamental skills of diction, projection, accent, etc.

## Writer's Gym

*Cassandra Medley*

*Open—Spring*

Jack London wrote, "You can't wait for inspiration. You've got to go after it with a club." This course will focus on a wide range of exercises and methods that enable the young writer to "go after" her or his impulse to write. We will study ways to inspire, nurture, encourage, and sustain our story ideas. We will learn how to transform personal experiences and observations into imaginative dramatic or prose fiction. We will concentrate on building the inner life of our characters through in-depth character work. We also will utilize drawing, movement, and sound as means to further explore and gain access into our ideas. Writer's Gym also is designed to enable the writer to confront issues that block the writing process and to gain greater confidence in revision and clarification of the work. The purpose of the course is to create a safe and rigorous environment, to learn to give constructive feedback, to exchange ideas, and to generate the strongest work of which we are capable.

## 2003-2004

## Acting Conference

*Shirley Kaplan*

*Open—Year*

This is an intensive scene class that focuses on the relationship of text and dramatic action and the actor's

need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Work will connect physical and vocal work with the immediacy of needs, events, and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques. A weekly step-by-step investigation, starting with cold readings and methods of finding events, characters, and dramatic intention.

## Acting for Comedy

*Christine Farrell*

*Open—Year*

A course devoted to bringing the comic voice to life. Actors will experience French farce, Restoration and High British comedy, and classic American comic playwrights. Style improvisation and scene study will give the student a greater understanding of comic structure.

## Acting the Poetic Text

*Michael Early*

*Open—Year*

The emotional, vocal, and physical demands of acting in poetic plays are extreme. In order to rise to the challenge of performing in such works, the actor's instrument must be capable of expressing poetry. The objectives of this course are to explore various techniques designed to tap and release the actor's raw passion, to develop the physical stamina necessary to perform poetic text, and to work toward creating a performance vocabulary appropriate to the scale of poetic text.

## Acting Workshop

*Paul Austin*

*Intermediate—Year*

This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. In the first semester each actor will develop one character. The class will include monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. In the second semester actors will do scenes from the plays of the characters they worked on in the first semester in order to refine the skills into rehearsal techniques for ensemble work.

*Actors must have some experience at the college level and must enroll for both semesters. This class meets twice a week.*

## **Action and Conflict: Dramaturgy I** **Stuart Spencer**

**Open—Year**

Students will read plays from the major theatrical genres in Western history from ancient Greece to contemporary drama to form a basic understanding of dramatic construction (“dramaturgy”). Designed for theatre students of all disciplines (acting, directing, writing, design), the course will attempt to unlock the hidden mechanisms by which playwrights achieve their effects. Students will also read the dramatic theories relevant to each genre. The class will see about two plays in New York each semester. This course serves as a foundation for work in all other theatrical disciplines.

## **Advanced Playing With Shakespeare**

**Paul Rudd**

**Intermediate—Year**

Participants will choose one of Shakespeare’s plays, exploring and discovering the text and characters in depth, analyzing scenes, and conceiving a laboratory production for the play in the spring semester.

*Prerequisite: Playing with Shakespeare or participation in the Sarah Lawrence College program at BADA.*

## **A Living Theatre: A History, Overview, and Perspective of Theatre**

**Kevin Confoy**

**Open—Year**

This course will provide a foundation in the history, style, and expression of theatre as a distinct and living art form. Students will read and study a wide variety of plays from the world canon and discuss the historical and theatrical context, as well as the contemporary relevance, of each. Particular emphasis will be placed on theatre’s greater role in a society and how playwrights and theatre artists react to and shape the world. Students will attend a number of professional performances, to compare text to production, and will read aloud from the plays studied. Students will create or collaborate on performances that reflect their particular interest in acting, directing, writing, or designing plays. This class meets twice a week.

## **An Exploration of Movement for the Theatre**

**Dan Hurlin**

**Open—Spring**

This course will look at the body as an expressive tool for the performer and as a narrative tool for the playwright/director. How can a story be told physically? How can the body evoke emotion or situation? How can we use choreography to create compelling and articulate visual imagery? The course will involve research into, and hands-on experience with, a number of historical physical techniques, including Meyerhold’s Biomechanics, Laban’s Effort Shape system, Grotowski’s Plastiques, and Tony Montanaro’s Graphic system. Students will work physically during every session, conduct historical and personal research, and create their own short physical pieces. Class meets twice a week.

## **Auditioning**

**Doug MacHugh, William D. McRee**

**Open—Year**

A study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be placed on how best to present oneself in an audition situation. Class size is limited.

## **Breaking the Code**

**Kevin Confoy**

**Open—Year**

Practical script analysis for actors. An acting approach based on identifying and exploiting the attributes in the text as the foundation for honest and complete characters. Students will read and analyze ten to fifteen plays over the year and act scenes and monologues from them as the statement of a proactive approach to performance. This class meets twice a week.

## **Breath and Speech**

**June Ekman**

**Intermediate—Year**

Direct application of Alexander Technique working with language and voice.

*Previous Alexander work required.*

## **Breathing Coordination for the Performer**

**Sterling Swann**

**Open—Year**

Students will improve their vocal power and ease through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their

true potential by free-ing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere.

## Building a Vocal Technique

**Sterling Swann**

*Intermediate—Year*

A continuation of Breathing Coordination for the Performer, which is a prerequisite. Students will work on scenes they currently are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power.

## Cabaret-New Musical Theatre Lab

**Shirley Kaplan, Thomas Mandel**

*Open—Year*

Exploring forms, styles, and collaborative techniques needed to create musicals, the course will develop works based on original material. Students will research the history of the emergence of European cabaret and performance with a particular influence on the interdisciplinary needs of contemporary musicals. Students will work with the crossovers within an historical context and relate them to topical events. The process of auditioning, casting, rewriting, rehearsals, and performance will be part of this course.

*Open to actors, singers, composers, lyricists, and musicians. By interview and audition.*

## Collaborative Techniques

**Theatre Faculty**

*Open—Year*

The Sarah Lawrence College Theatre program for new students consists of a set series of courses to introduce and present a range of acting, directing, playwriting, and design techniques, including scene study, improvisation, movement for theatre, circus skills, and vocal/text work that are integral to the total physicalized actor. The thrust is to allow the student a creative foundation in order to build and use a common vocabulary. Using classic, modern, existing, and original texts, Collaborative Techniques consists of an exploration of style and form. Material from various cultures and periods will be presented, used, and analyzed, and connections will be made with contemporary theatre. Each section of Collaborative Techniques is set up in small ensembles so that each group works intensively on the specific material presented. All students are encouraged to audition and create projects. The course load is heavy, and the time commitment should be a consideration. Collaborative Techniques has an active role in fostering a creative theatre community and is required for entering students and transfers. All students

will be required to take an introduction to design and production. These seminars, part of the Collaborative Techniques program, will provide an overview of set, lighting, costume, and sound design. Students will become acquainted with the equipment, terms, and procedures that comprise the technical aspects of theatre production.

## Comedy Workshop

**Christine Farrell**

*Open—Year*

This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character, some stand-up material, and scenes to develop fully her or his own comic style and timing. This class meets twice a week.

## Costume Design I

**Carol Ann Pelletier**

*Open—Year*

An introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are basics of design, color, and style; presentation of costume design, from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping, from preliminary character lists to wardrobe maintenance charts; and the costume shop, from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work.

## Costume Design II

**Carol Ann Pelletier**

*Intermediate—Year*

A more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on students' developing sketching techniques and beginning and maintaining their portfolios.

## Creating a Role

**Ernest H. Abuba**

*Open—Year*

Exploration of the connection between non-Western movement and contemporary theatrical texts. A workshop using alternative approaches to acting techniques. The first semester will concentrate on working on such roles as Hamlet, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth. The

second semester will be applied to scene study from works by Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, and Mac Wellman.

## Directing Theory and Practice

**Kym Moore**

*Intermediate—Year*

This course examines the history of the director and the various methods and approaches to directing that have evolved over time. Students will also be exposed to contemporary performance theories of performance such as Viewpoints Theory, Feminist Performance Theory, and emerging theories of multimedia production. In addition, students will be given an opportunity to apply these theories to their own directing work through class projects and exercises.

*This course is recommended for students who have had prior directing experience or have completed at least one course in directing. This class meets twice a week.*

## Directing Workshop

**William D. McRee**

*Open—Year*

Directors will study the processes necessary to bring a written text to life and the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will select and direct a one-act play for production.

## DownStage

**Kevin Confoy**

*Intermediate—Year*

DownStage is an intensive, hands-on opportunity to create a theatre company. Students will study all aspects of producing and integrate practical requirements and artistic desires. DownStage producers determine and present a full season of productions. In addition to classroom work and particular requirements on each DownStage event, students are also expected to hold regular office hours. A willingness to learn and participate in a variety of technical jobs is essential. *Prior producing experience is not required. First-year undergraduate students are not eligible. This class meets twice a week.*

## Far-Off, Off-Off, Off- and On-Broadway—Experiencing the 2003-2004 Theatre Season

**William D. McRee**

*Open—Year*

Weekly class meetings where productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel in the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Supplementary texts will provide historical and cultural background for the season. Students will be given access to all available group discounts in purchasing tickets.

## From the Margins to the Center: Theatre Art in the Twenty-First Century

**Kym Moore**

*Open—Year*

This course posits a new paradigm of "theatre" that is not just "diverse" but inclusive. As interdisciplinary thinkers we will explore the dynamic relationship between theatre, art, and society, with a particular emphasis on form and content. How do artists approach their work given a cultural landscape that is in transition? What other vocabularies must be learned in order to communicate effectively across perceived social, cultural, and political boundaries? How does the integration of new media and other emerging technologies impact live performance? Students will read plays by playwrights from diverse cultural and social backgrounds, while learning how to analyze these plays for production. Analysis includes exploration of dramatic structures and researching the social, historical, political, and specific cultural aspects of each play. Students will also be expected to participate in a series of performance workshops that allow us to experiment with lights, sound, and movement-based performance styles. In the second semester the class will work collectively to produce an original performance piece that addresses some topic related to our research. This class is recommended for students from any discipline with an interest in exploring global as well as nationally diverse performance practice. This class meets twice a week.

## Graduate Actors/Directors Workshop

**Paul Austin**  
*Advanced—Year*

A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required. *This class meets twice a week.*

## Improvisation Laboratory

**Fanchon Miller Scheier**  
*Open—Year*

Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester we will concentrate on fashioning a workable technique as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc.

*Open to students who are willing to approach material experimentally in a laboratory setting. This class meets twice a week.*

## Improvisation Techniques

**Fanchon Miller Scheier**  
*Open—Year*

Using improvisation as a conscious way to reach the unconscious, the class will explore relationships, obstacles, conflict, and objectives. Emphasis will be on deepening the actor's range and personal growth. The second semester will be devoted to using improvisation as a way to open a variety of scenes from Clifford Odets to Caryl Churchill.

*Open to students who are willing to act with and without text.*

## Intermediate Playwriting

**Edward Allan Baker**  
*Intermediate—Year*

A course on the techniques, devices, even tricks of the craft to construct believable characters, crisp dialogue, and compelling stories. Scenes will be read aloud in class and discussed, and the student-playwright will be guided through the rewriting phase to strengthen the relationship of story and character.

## Internship Conference

**John McCormack**  
*Open—Year*

For students who wish to pursue a professional internship as part of their program. All areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one full day each week to devote to the internship. Through individual meetings we will best determine each student's placement to meet individual academic and artistic goals.

## Introduction to Stage Combat

**Sterling Swann**  
*Open—Year*

Students will learn the basics of unarmed stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair-pulling and choking to kicking and punching, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in classic and modern contexts.

## Invention

**Sanchez, Dan Hurlin**  
*Open—Year*

This course will investigate the sources for a theatrical event, i.e., play, pageant, opera, etc. Playwriting exercises, media exploration, theatrical improvisation, and group dynamics will be presented in a weekly three-hour workshop. Emotional logic will be redefined and connected to the expressive work of various cultures, leading to the creation of new theatre pieces.

*Open to actors, directors, and playwrights.*

## Lighting Design I

**Greg MacPherson**  
*Open—Year*

We will consider basic lighting techniques, including color theory and design concepts. Students will be assigned to current productions in the program.

## Lighting Design II

**Greg MacPherson**  
*Intermediate—Year*

This in-depth exploration of specific lighting projects will focus on conception and practical application. Students will be assigned to current productions in the program.

## Methods of Theatre Outreach

**Shirley Kaplan, Allen Lang**

*Open—Year*

FIRST SEMESTER

Developing original, issue-oriented dramatic material using music and theatre media, this class will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior citizen groups, museums, centers, and shelters. The productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Each student will have a service-learning team placement. Special projects and guest topics will include use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence Human Genetics program.

SECOND SEMESTER

The class will be combined with the Poetry, Performance, and Identity class taught by Tracie Morris. Ms. Kaplan and Ms. Morris will co-teach a weekly workshop looking at how poetry and theatre work together to give the writer/performer a more profound understanding of the identity and the speaker/character. We will build on the fundamentals developed in the first semester, clarifying identity concepts with those of theatrical character. There is a service-learning component to this course for students who are interested in applying this information to a community-based context.

## Painters Theatre Ensemble

**Shirley Kaplan**

*Advanced—Year*

The course will focus on directing, performing, and creating new work and the influence of visual and spatial concepts on the material. Musical, vocal, physical, written, and visual skills will expand range. Working with existing texts, styles of movement, adaptation of oral histories, and modern concerns and themes, new performance work will be developed. Global contemporary and historical material based on farce, puppet theatre, and adaptations will serve as resource material.

*Open to graduate Theatre students (some advanced undergraduates), musicians, writers, visual artists, and dancers. By interview. This class is a four-hour lab.*

## Playing With Shakespeare

**Paul Rudd**

*Open—Year*

We will discover Shakespeare's plays and characters through the physical, emotional, and intellectual understanding of language. The first semester will feature work by participants on Chorus speeches from Henry V, monologues from many of the plays, and sonnets—all interspersed with exercises, including voice work. Work in the second semester will concentrate on scenes from the plays and will culminate in a public performance reflecting the work of the players.

## Plays That Could Change a Nation: American Theatre History

**James Shearwood**

*Open—Year*

This course will cover the highlights of American theatre history from 1787—*The Contrast* by Royall Tyler—to 2002—*The Shape of Things* by Neil LaBute. Plays that did change a nation—*Uncle Tom's Cabin*—as well as plays that tried to change a nation—*The Drunkard*—will be covered in the first semester, including a playwright—Eugene O'Neill—who rebelled against his father's theatre and led the change in the 1920's to what we now call modern. The second semester will cover the classic plays of the 1930's—an age of social protest, federal involvement, and the Group Theatre's watershed changes in the way theatre is practiced the 1940's and 50's—a golden age of Lillian Hellman, William Inge, Arthur Miller, and Tennessee Williams, to name only the headliners, and the more recent attempts by Horton Foote, Richard Nelson, and August Wilson to portray what might be in the corners of the rooms of what is being called an American century.

## Playwriting Techniques

**Stuart Spencer**

*Open—Year*

In the first semester, students will write scenes every week. Each scene will explore issues of structure or creative process in order to facilitate the development of a technique that is individual yet based on traditional dramaturgical ideas. By the end of the semester students will have selected one of these scenes to focus on and will have finished a longer piece that grows out of that particular scene. In the second semester, students will apply their technique by adapting a short story of their choice, creating a one-character monologue, and writing a play based on an historical event or person.

## Production Conference for Directors

**Ernest H. Abuba**  
*Intermediate—Year*

For actor-directors, writer-directors, and performance artists. Students should have previous directing experience and an interest in developing a broader, more professional directing vocabulary. Methods of improvisation and realistic application will be explored to develop a flexible and personal basic directing technique. Topics include techniques of visualization and composition, textual analysis, rehearsal etiquette, the use of research, and the relationship between space and performers. The role of the director in the producing process also will be discussed, with emphasis on practical solutions to complicated problems. Class size is limited.

## Puppet Central

**Dan Hurlin**  
*Open—Spring*

Puppetry brings together all the creative arts: dance, visual arts, design, dramaturgy, and character work, with a healthy dose of engineering thrown in. All these elements are key, but the relationship between puppets and movement is the most central—the puppeteer's main mechanism for communication. In this course students will experience the rigors of building a short puppet piece from the ground up. Students will design and make the puppets, write the scripts (or scenarios), and rehearse and present short works in progress. This class is a four-hour lab.

## Scene Study: “Begin With the Individual

**Nancy Franklin**  
*Open—Year*

“Begin with an individual and you’ll find you’ve created a type. Begin with a type, and you’ll find you’ve created nothing at all.”

—F. Scott Fitzgerald, “The Rich Boy”

We will explore a character—her or his background, aspirations, fears, etc. Then, using each actor’s individual sensibilities, we will work to bring the character to full, specific life.

## Scene Study Workshop: Living the Part

**James Shearwood**  
*Open—Year*

This a scene study workshop for both the very advanced and the talented beginner who wish to work on the technique of living in the part while speaking lines written by another. Using what we know from life, our imagination, our committed research and the rehearsals,

the presentations will strive to achieve a way of acting that convinces the audience it is happening for the first time.

## Singing Workshop

**William D. McRee, Thomas Mandel**  
*Open—Year*

We will explore an actor’s performance with songs through various styles of popular music, music for theatre, cabaret songs, and original work. Emphasis will be placed on communication with the audience, material selection, dynamics of vocal interpretation and style. This class requires enrollment in a weekly voice lesson and a movement class.

*Class members will be selected by audition during registration week.*

## Sound and Music for the Theatre I and II

**John A. Yannelli**  
*Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester’s theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music.

## Stage Design I

**Edward T. Gianfrancesco**  
*Open—Year*

We will explore the basic tools of stage design, including research, drafting, and model-building. Students will be assigned to current productions in the program.

## Stage Design II

**Edward T. Gianfrancesco**  
*Intermediate—Year*

There will be further exploration of stage design, including specific project designs, design standards, and problem-solving. Students will be assigned to current productions in the program.



## Stage Management Conference

*Theatre program*

*Open—Year*

## Techniques for Film Acting

*Doug MacHugh*

*Advanced—Year*

An intensive course for actors interested in applying stagecraft to the film medium. We will learn the possibilities, techniques, and needs of working within this form. We will focus on cold reading techniques, memorization, script analysis, and how much or how little there is to do depending on the type of shot involved.

## Text and Subtext: Dramaturgy II

*Stuart Spencer*

*Intermediate—Year*

In this sequel to Action and Conflict we will take an in-depth look at selected genres, authors, and plays to further study their dramatic means and structure. In addition to reading the texts we will experiment with “rewriting” classic plays to tell different stories, study source materials to discover the dramatic techniques of authors like Euripides and Shakespeare, compare classic texts to their modern cinematic versions, and read plays from different eras that treat the same source subject (e.g., the “Orestes story” as told by the Greeks, Eugene O’Neill, and Jean Paul Sartre). The class will see as many plays in New York as possible, between two and four each semester. Dramaturgy I is recommended but not required.

## Theatre Movement: The Alexander Technique

*June Ekman*

*Open—Year*

A neuromuscular re-education that enables the student to experience freedom of movement and voice and ease with hands-on guidance from the teacher. A useful technique that connects the actor to his or her resources for dramatic intent.

## The New Playwrights Workshop

*Edward Allan Baker*

*Intermediate—Year*

This course for experienced playwrights meets twice weekly. Writers will work on scripts that will be discussed, analyzed, and evaluated in terms of character development, dramatic structure, imagery, and thematic metaphor. Work will be read in class, and assignments will be made in rewriting and in exploring other aspects of playwriting. This class meets twice a week.

## Vocal Training for the Actor

*Lynn Book*

*Open—Year*

The goal of this course is to engage the voice as a vital, indeed critical, aspect of the complete actor and to integrate the voice with body, mind, and dramatic action. The course will establish a comprehensive foundation for voice production in theatre. Techniques and approaches will proceed from release and realignment work to cultivate strength and flexibility for the whole organism and move to speech that includes diction and dialect work. We will also consider the singing voice in an effort to find new, energetic relationships with the speaking voice, and we will explore contemporary, extended vocal techniques and touch on vocal practices in world theatre in an effort to expand vocal options for the actor.

## Voice and Singing Components

*Theatre Faculty*

*Open—Year*

## Voice Development for Performance

*Lynn Book*

*Open—Year*

This course focuses on in-depth engagement of the “voiced body” in practice and on stage. Key components will be awareness training, focusing on opening perception and kinesthetic experience; cultivation of critical perspectives through research and discussion; and creative production, development of character through voice, and generating original material. The goal is to discover unique personal vocal and physical strategies for theatrical roles and for contemporary performance forms while sharpening fundamental skills of diction, projection, accent, etc.

## 2004-2005

## Acting Conference

*Shirley Kaplan*

*Open—Year*

This is an intensive scene class that focuses on the relationship of text and dramatic action and the actor’s need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Work will connect physical and vocal work with the immediacy of needs, events, and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques.

Second semester, a project in conjunction with the German department will explore the expressionist play *Andorra* by Max Frisch.

## Acting the Poetic Text

**Michael Early**

*Open—Year*

The emotional, vocal, and physical demands of acting in poetic plays are extreme. In order to rise to the challenge of performing in such works, the actor's instrument must be capable of expressing poetry. The objectives of this course are to explore various techniques designed to tap and release the actor's raw passion, to develop the physical stamina necessary to perform poetic text, and to work toward creating a performance vocabulary appropriate to the scale of poetic text.

## Acting Workshop

**Paul Austin**

*Intermediate—Fall*

This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. In the first semester, each actor will develop one character. The class will include monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. In the second semester, actors will do scenes from the plays of the characters they worked on in the first semester in order to refine the skills into rehearsal techniques for ensemble work. *Actors must have some experience at the college level and must enroll for both semesters. This class meets twice a week.*

## Action and Conflict: Dramaturgy I

**Stuart Spencer**

*Open—Year*

Students will read plays from the major theatrical genres in Western history from ancient Greece to contemporary drama to form a basic understanding of dramatic construction ("dramaturgy"). Designed for theatre students of all disciplines (acting, directing, writing, design), the course will attempt to unlock the hidden mechanisms by which playwrights achieve their effects. Students will also read the dramatic theories relevant to each genre. The class will see about two plays in New York each semester. This course serves as a foundation for work in all other theatrical disciplines.

## A Living Theatre: A Workshop in How We Got Here from There

**Kevin Confoy**

*Open—Year*

A hands-on workshop and discussion course that will provide students a viable foundation in the history, styles, and expressions of theatre as a distinct and living art form. Students will move across the boundaries of time and history to discover connections between plays written thousands of years ago and plays being written and performed today. Projects range from presentations of scenes, writing five-minute plays in a style, oral reports on influential theatre figures, creating a contemporary Greek chorus, and group and individual projects created in discussion. Students will also attend a number of productions in New York. Particular emphasis will be placed on theatre's greater role in a society and how theatre helps to shape and define our world. We will read a wide variety of plays and discuss how movements in theatre such as Naturalism, Expressionism, and Absurdism (among others) came to be defined. Plays and playwrights studied include Beckett, Baraka, Shakespeare, Brecht, Suzan-Lori Parks, Moliere, and contemporary adaptations of early Greek and Roman plays. This workshop meets twice a week.

## Auditioning

**Doug MacHugh, William D. McRee**

*Open—Year*

A study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be placed on how best to present oneself in an audition situation. Class size is limited.

## Breaking the Code

**Kevin Confoy**

*Open—Year*

Practical script analysis for actors. An acting approach based on identifying and exploiting the attributes in the text as the foundation for honest and complete characters. Students will read and analyze ten to fifteen plays over the year and act scenes and monologues from them as the statement of a proactive approach to performance. This class meets twice a week.

## Breath and Speech

**June Ekman**

*Intermediate—Year*

Building on the foundation and awareness the student has learned in the previous course *The Alexander Technique*, we will explore the direct application of the Alexander principles. Working with text and the voice in coordination with the breath. Previous Alexander work required.

## Breathing Coordination for the Performer

**Sterling Swann**

*Open—Year*

Students will improve their vocal power and ease through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere.

## Building a Vocal Technique

**Sterling Swann**

*Intermediate—Year*

A continuation of Breathing Coordination for the Performer, which is a prerequisite. Students will work on scenes they currently are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power.

## Collaborative Techniques

**Theatre Faculty**

*Open—Year*

The Sarah Lawrence College Theatre program for new students consists of a set series of courses to introduce and present a range of acting, directing, playwriting, and design techniques, including scene study, improvisation, movement for theatre, circus skills, and vocal/text work that are integral to the total physicalized actor. The thrust is to allow the student a creative foundation in order to build and use a common vocabulary. Using classic, modern, existing, and original texts, Collaborative Techniques consists of an exploration of style and form. Material from various cultures and periods will be presented, used, and analyzed, and connections will be made with contemporary theatre. Each section of Collaborative Techniques is set up in small ensembles so that each group works intensively on the specific material presented. All students are encouraged to audition and create projects. The course load is heavy, and the time commitment should be a consideration. Collaborative Techniques has an active role in fostering a creative theatre community and is required for entering students and transfers. All students will be required to take an introduction to design and production. These seminars, part of the Collaborative Techniques program, will provide an overview of set, lighting, costume, and sound design. Students will become acquainted with the equipment, terms, and procedures that comprise the technical aspects of theatre production.

## Comedy Workshop

**Christine Farrell**

*Open—Year*

This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character, some stand-up material, and scenes to develop fully her or his own comic style and timing.

## Conference for Internships

**John Dillon**

*Open—Year*

For students who wish to pursue a professional internship as part of their program. All areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one full day each week to devote to the internship. Through individual meetings we will best determine each student's placement to meet individual academic and artistic goals.

## Contemporary Scene Study

**John Dillon**

*Open—Year*

Two-character scenes from modern playwrights will form the basis of intensive acting work. By examining the use of "given circumstances," how to "play the action," how to employ "character strategies," and other techniques, students will be given practical methods for unlocking contemporary texts.

## Costume Design I

**Carol Ann Pelletier**

*Open—Year*

An introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are basics of design, color, and style; presentation of costume design, from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping, from preliminary character lists to wardrobe maintenance charts; and the costume shop, from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work.

## Costume Design II

**Carol Ann Pelletier**

*Intermediate—Year*

A more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions.

An emphasis will be placed on students' developing sketching techniques and beginning and maintaining their portfolios.

## Creating a Role

**Ernest H. Abuba**

*Open—Year*

This class meets twice a week. It is a sanctum of discovery enabling the actor to explore non-Western movement; centering energy, concentration, the voice, and the "mythos" of a character to discover one's own truth in relation to the text; contemporary as well as the classics. Traditional as well as alternate approaches to acting techniques are applied. Fall semester: concentrates on working on the roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth. Spring semester: applied to scene study from such works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet.

## Directing Shakespeare

**John Dillon**

*Intermediate—Year*

How does a director approach the complex challenges of staging Shakespeare? Through an intensive examination of *Hamlet*, this course will examine how to use research and Shakespearean scholarship, how to prepare a text for rehearsals, how to develop a production "concept," how to collaborate with designers on the "concept," and how to rehearse the play with special attention to the work with actors. Historically important productions of Shakespeare's plays will also be examined.

*Students should have some previous directing experience and/or familiarity with Shakespeare's work. This class will meet twice a week in the first semester, and once weekly during the second semester.*

## Directing Theory and Practice

**Kym Moore**

*Intermediate—Year*

This course examines the history of the director and the various methods and approaches to directing that have evolved over time. Students will also be exposed to contemporary performance theories of performance such as Viewpoints Theory, Feminist Performance Theory, and emerging theories of multimedia production. In addition, students will be given an opportunity to apply these theories to their own directing work through class projects and exercises.

*This course is recommended for students who have had prior directing experience or have completed at least one course in directing. This class meets twice a week.*

## Directing Workshop

**William D. McRee**

*Open—Year*

Directors will study the processes necessary to bring a written text to life and the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will select and direct a one-act play for production.

*Open to beginning and experienced directors. This class meets twice a week.*

## DownStage

**Kevin Confoy**

*Intermediate—Year*

DownStage is an intensive, hands-on opportunity to create a theatre company. Students will study all aspects of producing and integrate practical requirements and artistic desires. DownStage producers determine and present a full season of productions. In addition to classroom work and particular requirements on each DownStage event, students are also expected to hold regular office hours. A willingness to learn and participate in a variety of technical jobs is essential. *Prior producing experience is not required. First-year undergraduate students are not eligible. This class meets twice a week.*

## Far-Off, Off-Off, Off- and On-Broadway—Experiencing the 2004-2005 Theatre Season

**William D. McRee**

*Open—Year*

Weekly class meetings where productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel in the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Supplementary texts will provide historical and cultural background for the season. Students will be given access to all available group discounts in purchasing tickets.

## First-Year Studies: Acting Techniques and the History of Comedy

**Christine Farrell**  
FYS

Students in this course will participate fully in the Theatre program by registering in Collaborative Techniques, a program for new students that presents a range of acting, directing, playwriting, and design techniques that are integral to the total physicalized actor. In addition this course will provide a more intense examination of acting techniques within the framework of the history of comedy. Our readings will be selected from the following periods: Greek and Roman comedies, *commedia dell'arte*, Renaissance and Restoration, burlesque and vaudeville, sketch and stand-up comedy. The course will require research, scene work, improvisation, and application of craft. Students will read a variety of dramatic materials and comic plays and will do research on acting theories and their relationship to each historical period. A research project will be developed over the course of the year. Weekly journal entries will document the reading materials and acting theories covered. Students' papers exploring these ideas will be presented in conference.

## First-Year Studies in Puppetry

**Dan Hurlin**  
FYS

Students in this course will participate fully in the Theatre program by registering in Collaborative Techniques, a program for new students that presents a range of acting, directing, playwriting, and design techniques that are integral to the total physicalized actor. Puppetry is a perfect entree into the examination of theatre forms. It has the capacity to incorporate character work, text, dramaturgy, direction, music, dance, and design, all on a miniature and accessible scale. Through puppetry this course will develop students' skills as directors, writers, and performers, and encourage the pleasures and rigors of creativity in a performance medium. Students will study and write about a global range of puppet styles and forms—Western modes like hand, rod, and string puppets, as well as Eastern practices like Indonesian shadow, Japanese Bunraku, among others. Contemporary construction methods and a variety of manipulation techniques will be explored. We will use these studies to create, design, construct, choreograph, and develop original puppet pieces. This class meets for two hours and will include an additional two-hour lab.

## Graduate Actors/Directors Workshop

**Paul Austin, John Dillon**  
*Advanced—Year*

A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required. *This class meets twice a week. Mr. Austin — First Semester. Mr. Dillon — Second Semester.*

## Improvisation Laboratory

**Fanchon Miller Scheier**  
*Open—Year*

Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester we will concentrate on fashioning a workable technique as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc.

*Open to students who are willing to approach material experimentally in a laboratory setting. This class meets twice a week.*

## Improvisation Techniques

**Fanchon Miller Scheier**  
*Open—Year*

Using improvisation as a conscious way to reach the unconscious, the class will explore relationships, obstacles, conflict, and objectives. Emphasis will be on deepening the actor's range and personal growth. The second semester will be devoted to using improvisation as a way to open a variety of scenes from Clifford Odets to Caryl Churchill.

*Open to students who are willing to act with and without text.*

## Intermediate Playwriting

**Edward Allan Baker**  
*Intermediate—Year*

A course on the techniques, devices, even tricks of the craft to construct believable characters, crisp dialogue, and compelling stories. Scenes will be read aloud in class

and discussed, and the student-playwright will be guided through the rewriting phase to strengthen the relationship of story and character.

## Introduction to Stage Combat

**Sterling Swann**

*Open—Year*

Students will learn the basics of unarmed stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair-pulling and choking to kicking and punching, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in classic and modern contexts.

## Lighting Design I

**Greg MacPherson**

*Open—Year*

We will consider basic lighting techniques, including color theory and design concepts. Students will be assigned to current productions in the program.

## Lighting Design II

**Greg MacPherson**

*Intermediate—Year*

This in-depth exploration of specific lighting projects will focus on conception and practical application. Students will be assigned to current productions in the program.

## Methods of Theatre Outreach

**Shirley Kaplan, Allen Lang**

*Open—Year*

Developing original, issue-oriented dramatic material using music and theatre media, this class will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior citizen groups, museums, centers, and shelters. The productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence Human Genetics program.

## Painters Theatre Ensemble

**Shirley Kaplan**

*Advanced—Year*

The course will focus on directing, performing, and creating new work and the influence of visual and spatial concepts on the material. Musical, vocal, physical, written, and visual skills will expand range. Working with existing texts, styles of movement, adaptation of oral histories, and modern concerns and themes, new performance work will be developed. Global contemporary and historical material based on farce, puppet theatre, and adaptations will serve as resource material.

*Open to graduate Theatre students (some advanced undergraduates), and filmmakers, musicians, writers, visual artists, and dancers. By interview. This class is a four-hour lab.*

## Playing With Restoration

**Paul Rudd**

*Open—Year*

When Charles II of England decided to allow women to act female roles for the first time in the modern English-speaking theater, female actors broke into what had been an all-male theatrical locker room, and the frisson created by this decision resulted in the Restoration plays. The vitality of texts, as in Shakespeare's theater, prevailed, with stories and characters more eagerly absorbed in courtly corruption and sexual struggles. The participants will contrast and compare scenes from pre-Puritan Shakespeare, involving role-playing and sexuality from plays like *Twelfth Night* and *As You Like It*, with the newer and more liberated Restoration role-playing and sexuality of plays like *The Relapse* and *She Stoops to Conquer*. A class project will be one of the goals of this yearlong course.

## Playing With Shakespeare

**Paul Rudd**

*Open—Year*

A basic knowledge of text work and performance of Shakespeare is required. The instructor will lead a discovery of one of the plays of Shakespeare. The participants will concentrate on discovery of text and its vitality in the fall semester, leading to a class project of the play in the spring semester. All students will work on various roles and scenes, exposing and exploring the language. Direction, design, and stage management will be subjects explored by the group.

## Plays That Could Change a Nation: American Theatre History

**James Shearwood**

*Open—Year*

This course will cover the highlights of American theatre history from 1787—*The Contrast* by Royall Tyler—to 2002—*The Shape of Things* by Neil LaBute. Plays that did change a nation—*Uncle Tom's Cabin*—as well as plays that tried to change a nation—*The Drunkard*—will be covered in the first semester, including a playwright—Eugene O'Neill—who rebelled against his father's theatre and led the change in the 1920's to what we now call modern. The second semester will cover the classic plays of the 1930's—an age of social protest, federal involvement, and the Group Theatre's watershed changes in the way theatre is practiced the 1940's and 50's—a golden age of Lillian Hellman, William Inge, Arthur Miller, and Tennessee Williams, to name only the headliners, and the more recent attempts by Horton Foote, Richard Nelson, and August Wilson to portray what might be in the corners of the rooms of what is being called an American century.

## Playwright's Workshop

**Stuart Spencer**

*Intermediate—Year*

This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process. Students will be free to work on plays of any length and with themes, subjects, and styles of their choice. They may also work on up to two projects at one time. Work will be read aloud and discussed in the class each week. Although some "prompting" will be available to students when necessary, in general this course requires that students be self-motivated and enter with an idea of which plays they plan to work on. This class meets once a week.

## Playwriting Techniques

**Stuart Spencer**

*Open—Year*

In the first semester, students will write scenes every week. Each scene will explore issues of structure or creative process in order to facilitate the development of a technique that is individual yet based on traditional dramaturgical ideas. By the end of the semester, students will have selected one of these scenes to focus on and will have finished a longer piece that grows out of that particular scene. In the second semester, students will apply their technique by adapting a short story of their choice, creating a one-character monologue, and writing a play based on an historical event or person.

## Production Conference for Directors

**Ernest H. Abuba**

*Intermediate—Year*

For actor-directors, writer-directors, and performance artists (poets, dancers). Student should have previous directing or performance experience and an interest in developing a broader, more professional directing vocabulary. Methods of improvisations, experimentation, and realistic application will be explored to develop a flexible and personal basic directing/performance technique. Topics to be covered include techniques of visualization and composition, textual analysis, rehearsal etiquette, the use of research, and the relationship between space and performers. In addition the role of director in the producing process will be discussed, with an emphasis on practical solutions to complicated problems with both traditional as well as nonlinear text. Class size is limited.

## Puppet Central

**Dan Hurlin**

*Open—Year*

Puppetry brings together all the creative arts: visual arts, design, dramaturgy, and character work, with a healthy dose of engineering thrown in. All these elements are key, but the relationship between puppets and movement is central—the puppeteer's main mechanism for communication. This course will be an extended examination of the relationship between movement and puppets, both in terms of visual storytelling and manipulation techniques. Students will explore indigenous forms of puppetry from across the globe, including Japanese Bunraku and Indonesian Wayang Kulit, as well as garner practical experience in a wide variety of puppet styles: hand, rod, string, and shadow, among them. Students will experience the rigors of building a short puppet piece from the ground up. Students will design and construct the puppets, write the scripts (or scenarios), choreograph, rehearse, and publicly present short works in progress. This class meets for two hours and includes an additional two-hour lab.

## Scene Study: "Begin With the Individual"

**Nancy Franklin**

*Open—Year*

"Begin with an individual and you'll find you've created a type. Begin with a type, and you'll find you've created nothing at all."

—F. Scott Fitzgerald, *The Rich Boy*

We will explore a character—her or his background, aspirations, fears, etc. Then, using each actor's individual sensibilities, we will work to bring the character to full, specific life.

## Scene Study Workshop: Living the Part

**James Shearwood**  
*Intermediate—Year*

This a scene study workshop for both the very advanced and the talented beginner who wish to work on the technique of living in the part while speaking lines written by another. Using what we know from life, our imagination, our committed research and the rehearsals, the presentations will strive to achieve a way of acting that convinces the audience it is happening for the first time.

## Singing Workshop

**Shirley Kaplan, Thomas Mandel**  
*Year*

We will explore an actor's performance with songs and various styles of popular music, music for theatre, cabaret, and original work. Working with and without amplification, we will emphasize communication with the audience and material selection. Dynamics of vocal interpretation and style also will be examined. This class requires enrollment in a weekly voice lesson and a movement class.

*Class members will be selected by audition.*

## Sound and Music for the Theatre I and II

**John A. Yannelli**  
*Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music.

## Special Dance/Theatre Project: An Exploration of Human Rights

*Open—Year*

Human rights will be investigated from an economic, social, and cultural perspective. We will consider issues such as universal rights, women and children's rights,

health rights, etc., as reflected in community and global organizations. Are there more questions than answers? Interviews, readings, film, visuals, movement, theatre, and vocals, when appropriate, will be utilized in the examination of the subject matter. Students will be expected to participate in artistic exercises as part of the exploration.

## Stage(play) to Screen(play)

**Edward Allan Baker**  
*Open—Year*

The process of writing a screenplay is very much like a play. Many of the same dramatic principles and rules apply, with two major differences: scope and cinematic thinking. How does a playwright take his or her play, which is 80 percent auditory and 20 percent visual, and make it 80 percent visual and 20 percent auditory? What kind of change(s) in thinking is needed? How do you let an audience see the action rather than talk about it? The concentration of such a course will be directed toward making the transition from stage to screen, using such films as *Amadeus*, *On Golden Pond*, *The Ruling Class*, *Lenny*, *Glengarry Glen Ross*, and others as successful examples of plays becoming cinematic; of stories "flowing through the imagination."

## Stage Design I

**1 Jones**  
*Open—Year*

We will explore the basic tools of stage design, including research, drafting, and model-building. Students will be assigned to current productions in the program.

## Stage Design II

**1 Jones**  
*Intermediate—Year*

There will be further exploration of stage design, including specific project designs, design standards, and problem-solving. Students will be assigned to current productions in the program.

## Stage Management Conference

**Theatre program**  
*Year*

## Techniques for Film Acting

**Doug MacHugh**  
*Advanced—Year*

An intensive course for actors interested in applying stagecraft to the film medium. We will learn the possibilities, techniques, and needs of working within this form. We will focus on cold reading techniques, memorization, script analysis, and how much or how



little there is to do depending on the type of shot involved.

*For advanced actors.*

## **Text and Subtext: Dramaturgy II**

**Stuart Spencer**

**Open—Year**

In this sequel to Action and Conflict we will take an in-depth look at selected genres, authors, and plays to further study their dramatic means and structure. In addition to reading the texts we will experiment with "rewriting" classic plays to tell different stories, study source materials to discover the dramatic techniques of authors like Euripides and Shakespeare, compare classic texts to their modern cinematic versions, and read plays from different eras that treat the same source subject (e.g., the "Orestes story" as told by the Greeks, Eugene O'Neill, and Jean- Paul Sartre). The class will see as many plays in New York as possible, between two and four each semester. Dramaturgy I is recommended but not required.

## **Theatre Movement: The Alexander Technique**

**June Ekman**

**Open—Year**

The Alexander Technique is a neuromuscular system that re-educates and enables the student to identify and change poor and inefficient habits, which may be causing stress and fatigue. With gentle hands- on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes the ease of the breath and the effect of coordinated breathing on the voice. An invaluable technique that connects the actor to his or her resources for dramatic intent.

## **The New Playwrights Workshop**

**Edward Allan Baker**

**Intermediate—Year**

This course for experienced playwrights meets twice weekly. Writers will work on scripts that will be discussed, analyzed, and evaluated in terms of character development, dramatic structure, imagery, and thematic metaphor. Work will be read in class, and assignments will be made in rewriting and in exploring other aspects of playwriting. This class meets twice a week.

## **Vocal Training for the Actor**

**Lynn Book**

**Open—Year**

The goal of this course is to engage the voice as a vital, indeed critical, aspect of the complete actor and to integrate the voice with body, mind, and dramatic

action. The course will establish a comprehensive foundation for voice production in theatre. Techniques and approaches will proceed from release and realignment work to cultivate strength and flexibility for the whole organism and move to speech that includes diction and dialect work. We will also consider the singing voice in an effort to find new, energetic relationships with the speaking voice, and we will explore contemporary, extended vocal techniques and touch on vocal practices in world theatre in an effort to expand vocal options for the actor.

## **Voice and Singing Components**

**Music and Theatre Faculty**

**Open—Year**

## **Voice Development for Performance**

**Lynn Book**

**Open—Year**

This course focuses on in-depth engagement of the "voiced body" in practice and on stage. Key components will be awareness training, focusing on opening perception and kinesthetic experience; cultivation of critical perspectives through research and discussion; and creative production, development of character through voice, and generating original material. The goal is to discover unique personal vocal and physical strategies for theatrical roles and for contemporary performance forms while sharpening fundamental skills of diction, projection, accent, etc.

## **World's a Stage: Global Perspectives in Performance**

**Kym Moore**

**Open—Year**

In this course we will consider plays and performance works by theatre artists from diverse ethnic and cultural backgrounds. Students will examine these plays in an effort to understand the unique dramaturgical qualities of each play. Furthermore students will prepare scenes from these plays in class. Questions of cross-cultural translation and appropriation will be central to the discussion. In addition students should plan to attend live performances regularly. Reading list includes Gao Xingjian's *The Other Shore*; *The Dilemma of a Ghost* by Ama Ata Aidoo; *The Island* by Athol Fugard; *And then went down to the ship. . .* by Mahmoud El Lozy; and *Death of the Last Black Man in the Entire World* by Suzan-Lori Parks.

*This class is open to all theatre students from any area within the discipline. This class meets twice a week.*

Full descriptions of the courses may be found under the appropriate disciplines.

**Sound and Music for the Theatre I and II (p. 530),**

John A. Yannelli *Music, Dance*

**Twentieth-Century German Literature (p. 266),**

Roland Dollinger *German*

## 2005-2006

### Acting Conference

**Shirley Kaplan**

*Intermediate—Year*

This is an intensive scene class that focuses on the relationship of text and dramatic action and the actor's need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. We will connect physical and vocal work with the immediacy of needs, events, and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques. Scene work will go step-by-step from the first breakdown of text to the needs of the performer. This class meets once a week.

### Acting for the Camera

**Doug MacHugh**

*Advanced—Year*

The first semester will focus on basic principles of camera acting, script analysis (using both original and published works), understanding character and type, comprehension and creative construction of a solid foundation for camera work. The methodology is Meisner based. The second semester will be dedicated to putting a film scene on its feet within, but not constrained by, the specific parameters of the camera lens. This is an intensive yearlong course for seniors and graduate students only. This class meets once a week.

### Acting the Poetic Text

**Michael Early**

*Advanced—Year*

The emotional, vocal, and physical demands of acting in poetic plays are extreme. In order to rise to the challenge of performing in such works, the actor's instrument must be capable of expressing poetry. The objectives of this course are to explore various techniques designed to tap and release the actor's raw passion, to develop the physical stamina necessary to perform poetic text, and to work toward creating a performance vocabulary appropriate to the scale of poetic text. Particular attention will be paid to honing the skills necessary to speak complex language with clarity and precision. We will begin with the works of Shakespeare and move backward and forward in time,

depending on the composition and the specific needs of the class. The course culminates in a performance project. This class meets twice a week.

### Acting Workshop

**Paul Austin**

*Intermediate—Fall*

This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. Each actor will develop one character. The class will include monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. Actors must have some experience at the college level. This class meets twice a week, fall semester only.

### Advanced Puppetry

**Dan Hurlin**

*Intermediate—Year*

This course will identify particular and specific puppetry techniques and explore them in depth. First semester, shadow puppetry will serve as the entrée into a study of both world theatre and contemporary (and traditional) construction and presentation methods. Puppet materials, light sources, projection surfaces, and performance content will all be looked at while exploring such sources as the shadow theatres of Indonesia, India, China, and Turkey. Second semester will focus on string puppets—looking at both the history of the marionette and the engineering issues inherent in both constructing and manipulating string puppets. This class meets twice a week.

### Advanced Vocal Training for the Actor

**Kate Udall**

*Advanced—Year*

This course is focused on developing greater vocal freedom, flexibility, and clarity as a means of enriching the art of the actor. The expressive self is often bound and covered by tension and habit leading to a muscularity and lack of subtlety and transparency in our acting. Working for vocal release and strength deepens our ability to connect with self and text, as well as our ability to communicate with specificity our experience to the audience. The course work is based in the Linklater Technique and structured to the needs of individual students. This class meets once a week.

## A Living Theatre: A Workshop in How We Got Here from There

**Kevin Confoy**

*Intermediate—Fall*

A Living Theatre is a hands-on workshop and discussion conference for student directors and designers. Actors are also encouraged to join this class. Emphasis will be placed on theatre's greater role in a society and how particular theatre movements came to be defined. We will read a variety of plays, with a concentration on the theatre movements of the twentieth century. Students will focus on the directing, design, and acting opportunities inherent in the works of Brecht, Pirandello, and Beckett, among others, and on the styles of contemporary playwrights Suzan-Lori Parks and Joyce Carol Oates (among others). Students will read aloud from plays in class. This class will present an evening of work, open to the public. This course meets twice a week, fall semester only.

## Auditioning

**William D. McRee**

*Advanced—Spring*

A study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be placed on how best to present oneself in an audition situation. Class size is limited. This class meets once a week, spring semester only.

## Breaking the Code

**Kevin Confoy**

*Intermediate—Fall*

Breaking the Code is a specific, text-driven approach to performance. It is based upon identifying, analyzing, and exploiting particular attributes common among characters in all plays. It provides a foundation and a context for the most vital and decisive characterizations. Students will read, discuss, and act scenes from three to four plays. This class meets twice a week, fall semester only.

## Breath and Speech

**June Ekman**

*Intermediate—Year*

Building on the foundation and awareness the student has learned in the previous course the Alexander Technique, we will explore the direct application of the Alexander principles. Working with text and the voice in coordination with the breath. Previous Alexander work required. This class meets once a week.

## Breathing Coordination for the Performer

**Sterling Swann**

*Open—Year*

Students will improve their vocal power and ease through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere. This class meets once a week.

## Building a Vocal Technique

**Sterling Swann**

*Intermediate—Year*

A continuation of Breathing Coordination for the Performer, which is a prerequisite. Students will work on scenes they currently are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power. This class meets once a week.

## Comedy Workshop

**Christine Farrell**

*Intermediate—Year*

This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character, some stand-up material, and scenes to develop fully her or his own comic style and timing. This class meets twice a week.

## Conference for Internships

**John Dillon**

*Intermediate—Year*

For students who wish to pursue a professional internship as part of their program. All areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one full day each week to devote to the internship. Through individual meetings we will best determine each student's placement to meet individual academic and artistic goals.

*Open to any interested student. Not for first-year students.*

## Costume Design I

**Carol Ann Pelletier**

*Open—Year*

An introduction to the many aspects of costuming for students with little or no experience in the field. Among

the topics covered are basics of design, color, and style; presentation of costume design, from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping, from preliminary character lists to wardrobe maintenance charts; and the costume shop, from threading a needle to identifying fabric. The major class project will have each student research, book-keep, and present costume sketches for a play. Some student projects will incorporate production work. This class meets once a week.

## **Costume Design II**

**Carol Ann Pelletier**

*Intermediate—Year*

A more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on students' developing sketching techniques and beginning and maintaining their portfolios. This class meets once a week.

## **Creating a Role**

**Ernest H. Abuba**

*Intermediate—Year*

It is a sanctum of discovery enabling the actor to explore non-Western movement; centering energy, concentration, the voice, and the "mythos" of a character to discover one's own truth in relation to the text; contemporary as well as the classics. Traditional as well as alternate approaches to acting techniques are applied. Fall semester: concentrates on working on the roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth. Spring semester: applied to scene study from such works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet. This class meets twice a week.

## **Creation Theatre: Interdisciplinary Techniques**

**Ernest H. Abuba**

*Intermediate—Year*

Class size is limited. For actors, playwrights, directors, performance artists, poets, and dancers. Students should have previous directing and/or performance experience. Methods of experimentation and realistic application will be explored to develop an original theatre text and performance. Exploration of technique using visual concepts, movement, and music in creating a cohesive composition is implemented. The use of research and textual analysis is stressed. Topics covered are adaptations, solutions to complicated problems,

rehearsal process, and the usage of space. A yearlong course, which culminates in a finished project. This class meets once a week.

## **Developing the Dramatic Idea**

**Cassandra Medley**

*Intermediate—Year*

"Tell me a story."

—Tillie Olsen

What elements constitute telling a dramatically compelling drama or comedy? How does the use of dialogue and present-tense action predominate in the stories created for the stage, while visual elements predominate in the screenplay medium? In this course students can choose to work on either full-length screenplay treatments and scripts or full-length plays. Our goal is to complete a working and revised draft of either form. Students are required to have taken at least one previous course in writing either short plays or short films. Students are invited to bring a project idea to class. Professional plays from the world canon, as well as various foreign and domestic films are screened. Class meets twice a week.

## **Directing Theory and Practice**

**Kym Moore**

*Intermediate—Year*

This course examines the history of the director and the various methods and approaches to directing that have evolved over time. Students will also be exposed to contemporary theories of performance such as Viewpoints Theory, Feminist Performance Theory, and emerging theories of multimedia production. In addition, students will be given an opportunity to apply these theories to their own directing work through class projects and exercises. This course is recommended for students who have had prior directing experience or have completed at least one course in directing. This class meets once a week for four hours.

## **Directing Workshop**

**William D. McRee**

*Open—Year*

Directors will study the processes necessary to bring a written text to life and the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will select and direct a one-act play for production. Open to beginning directors. This class meets twice a week.

Students enrolled in this class must take or have completed the Stage Management section of Gateway to Theatre: Technology.

## Director's Lab for New Writing

**William D. McRee**

*Intermediate—Year*

This class will explore the director/playwright relationship. Directors will work with student playwrights and their original scripts being created in the playwriting classes toward the goal of staging readings of the work(s). Definition of jobs, staging techniques, and methods of artistic communication will be examined. Class size is limited. This class meets once a week.

## DownStage

**Kevin Confoy, John Dillon**

*Intermediate—Year*

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production including determining budgeting and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. First-year undergraduate students are not eligible. This class meets twice a week for the entire year.

## Ensemble Creation Methods

**Josh Fox**

*Intermediate—Fall*

A workshop with guest artist Josh Fox, artistic director of the International WOW Company, which will provide students with a variety of techniques that are useful in building an ensemble or a company. The class will be open to students interested in acting, directing, writing, dramaturgy, and design and will offer a collaborative approach to theatre making. Working with the Viewpoints, a physical acting improvisation training, various autobiographical writing techniques, and a host of classical texts to deconstruct, participants will create weekly compositions (short pieces) that will be shown during the class at site-specific locations throughout the Sarah Lawrence campus. The class will also include a module on the ins and outs of producing one's own work in New York City and the benefits of a company-based producing model. The class will meet once a week, fall semester only.

## Experiments in Language and Form

**Cassandra Medley**

*Intermediate—Year*

"By believing passionately in something that still does not exist, we create it. The nonexistent is whatever we have not sufficiently desired."

—Franz Kafka

This course is designed for intermediate and advanced playwrights to explore methods for writing "experimental" texts that stretch their imagination muscles in terms of language, imagery, and use of types of narrative forms. Our purpose is not to merely experiment with radical or unusual styles of dramatic writing for the sake of experimentation, but rather, to identify, and/or focus on each writer's own private passions, fantasized stories, personal voice and themes, then to seek to connect these elements to various "experimental" styles. Our ongoing study will be to investigate how experiments with form are generated by a writer's own specific, personalized view of her or his own world and place in it. Syllabus will include works by Beckett, Ionesco, Genet, Kafka, Arrabal, Adrienne Kennedy, Suzan-Lori Parks, Marie Irene Fornes, Caryl Churchill, and others. Students will write original texts that experiment with both linear and nonlinear narrative structures, and that can possibly incorporate multimedia: slides/video/laptop digital film. Students will create a series of short scenes and/or plays during the first semester, with a final project due at the end of the year. Students are required to have taken a beginning playwriting course prior to this class. This class meets once a week.

## Far-Off, Off-Off, Off- and On-Broadway—Experiencing the 2005-2006 Theatre Season

**William D. McRee**

*Open—Year*

Weekly class meetings where productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel in the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Supplementary texts will provide historical and cultural background for the season. Students will be given access to all available group discounts in purchasing tickets. This class meets once a week.

## First-Year Studies: Playwriting and the Art of Characterization

**Edward Allan Baker**  
*FYS*

This course will delve into the craft of playwriting beginning with systematic exercises that will allow the student playwright to learn what it takes to put “language on its feet,” step-by-step, starting with the very basics—learning to look in obvious places for material, developing three-dimensional characters, using setting and music to enhance atmosphere, handling conflict, and writing dialogue that moves with the play. The student is encouraged to work through his or her play, draft after draft, in a relaxed workshop situation that involves cold readings, staged readings, and grasping the fact that “plays aren’t written, they’re rewritten.” All add up to create an understanding of the characters in a drama as people who might really exist. Students will be required to have a playwriting journal to record observations, and to read and analyze assigned plays that are clearly character-driven. Students will end the year with (at least) one one-act play, and a two-act play, and a thorough understanding of what character-driven plays require. Screenwriting and adaptations will also be covered in this course.

## Gateway to Theatre: History and Histrionics: The Theatre Through Time

**Amlin Gray, Stuart Spencer**  
*Open—Year*

Required of all students new to the Theatre program. This is an introductory course designed to give the student an overview of major periods in world theatre. We will explore theatre as both a product of its time and place, and of the vision of individual playwrights. Through a combination of lecture, discussion, and special projects, the student should emerge with access to the major idioms of dramatic writing. This class meets once a week.

## Gateway to Theatre: Technology

**Theatre program**  
*Open—Year*

Required of all students new to the theatre program. Students are offered a choice of eight topics of technical theatre and take three (each for six weeks) during the course of the school year. The selections include Set Tech, Light Tech, Costume Tech, Sound Tech, Props, Scene Painting, Scene Construction, and Stage Management. This class meets once a week.

## Graduate Actors/Directors Workshop

**Paul Austin**  
*Advanced—Fall*

A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required. This class meets twice a week, fall semester only.

## Improvisation Laboratory

**Fanchon Miller Scheier**  
*Intermediate—Year*

Using experimental exercises and improvisation, we will explore the character’s connections to his or her environment, relationships, needs, and wants. In the second semester, we will concentrate on fashioning a workable technique as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O’Neill, Shaw, etc. Available to students who are willing to approach material experimentally in a laboratory setting. This class meets twice a week.

## Improvisation Techniques

**Fanchon Miller Scheier**  
*Intermediate—Year*

Great art comes from using oneself. If theatre is a way of knowing oneself, improvisation energizes that process. This class is for actors who are willing to personalize, place their characters in dangerous situations, play strong objectives, then move on. A conscious way to reach the unconscious. We will approach the material experimentally in a laboratory setting twice a week, spring semester only. Available to students who are willing to act with and without text.

## Introduction to Stage Combat

**Sterling Swann**  
*Open—Year*

Students will learn the basics of unarmed stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair-pulling and choking to kicking and punching, with a minimum of risk. Basic techniques will be incorporated into short

scenes to give students experience performing fights in classic and modern contexts. This class meets once a week.

## Introduction to Vocal Training

**Kate Udall**

*Open—Year*

The course begins the process of creating an honest and expressive voice. This fundamental work connects the actor to his or her inner life and then provides the skills to freely release that life into the outer world. The focus will be on developing the basic skills of a vocally expressive actor: physical awareness and release, development of resonance, and clarity of speech. This class meets once a week and is required of all students taking *The Actor in Action*.

## Invention

**Dan Hurlin**

*Open—Year*

Students will invent and explore new models for making performances that fall, perhaps, outside the traditional models (e.g., the compartmentalization of tasks—the playwright writes, the designer designs, etc.). In this course of “self-scripting,” the traditional roles are blurred as directors perform, performers write, and choreographers design. We will look at and experience developing nontext (image) driven theatre, as well as investigating autobiography and historical/political events as the source material for original performances. Open to actors, directors, playwrights, designers, musicians, and visual artists. This class meets once a week.

## Lighting Design I

**Greg MacPherson**

*Open—Year*

We will consider basic lighting techniques, including color theory and design concepts. Students will be assigned to current productions in the program. This class meets once a week.

## Lighting Design II

**Greg MacPherson**

*Intermediate—Year*

This in-depth exploration of specific lighting projects will focus on conception and practical application. Students will be assigned to current productions in the program. This class meets once a week.

## Methods of Theatre Outreach

**Shirley Kaplan, Allen Lang**

*Open—Year*

Developing original, issue-oriented dramatic material using music and theatre media, this class will present the

structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior citizen groups, museums, centers, and shelters. The productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children’s theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence Human Genetics program. This class meets once a week.

## Movement for the Stage

**Daniel Stein, Theatre Faculty**

*Open—Year*

An expressive physical presence is essential to the performer. This class will introduce students to a wide range of techniques useful in creating a vital stage presence. In addition, training in developing a useful actor warm-up will be addressed. This class meets once a week and is required for all students taking *The Actor in Action*.

## New Musical Theatre Lab

**Shirley Kaplan, Thomas Mandel**

*Open—Year*

Exploring the ideas, interdisciplinary styles, and collaborative techniques needed to perform and create various forms of musical theatre. These include working with the components and techniques that go into producing musicals: book, lyrics, score, dance, set design. The students will create material. They will also research the way new musicals have developed using historical elements of vaudeville, comic opera, cabaret, revues, up to new forms including plays with music and the work of contemporary songwriters, sound designers, and performance artists. The process of auditioning, casting, rewriting, rehearsal, and performance will be a part of this course. Open to actors, singers, composers, writers, and musicians, by interview and audition during registration week. This class meets once a week.

## Painters Theatre Ensemble

**Shirley Kaplan**

*Advanced—Year*

An ensemble laboratory class activating spatial and visual ideas toward the creation of new theatrical works. Exploring media crossovers and working to combine the

styles and forms needed to open up the dimensions of space, using multiple techniques and perspectives. Through the work the ensemble will organically move toward live action and the investigation of artists' images, installations, performance work, plays, experimental films, and creation of soundscapes. Global, contemporary, and historical material, videos, performance, and specialized workshops will be presented by the Film/New Media program. Available to graduate Theatre students (some advanced undergraduates), musicians, writers, visual artists, dancers, and filmmakers. By interview.

This class meets once a week for four hours.

## Performance Art

**Dan Hurlin**

*Open—Spring*

"Performance art is an event that takes place in the time and space in which the event takes place."

—Lee Breuer

This course will look at the strategies and contingencies involved in making work that purposely falls outside of the boundaries of existing disciplines. Drawing on elements and inspiration from all artistic practices, including writing, theatre, visual art, installation, sculpture, dance, sound, music, and new media, students will create original works throughout the semester. The course will be structured around a study of historical precedents of performance art, beginning with the Futurist Movement and Dada, and ending with the present day.

*Open to theatre, music, dance, and visual arts students.*

## Playing With Shakespeare

**Paul Rudd**

*Intermediate—Year*

Paul Rudd will lead this section twice weekly in discovery of the texts of Will Shakespeare, from an acting perspective. One play of Shakespeare's will be the focus of the first semester, with all participants working on text discovery, with many characters and scenes in prepared readings followed by prepared rehearsals of those characters and scenes. In the second semester, a production of this play will be organized by the students under the teacher's supervision, with participants staging, designing, publicizing, producing, and, of course, acting in a final showing in one of the college theaters. As noted, this class meets twice a week.

## Playwright's Workshop

**Stuart Spencer**

*Intermediate—Year*

This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process. Students will be free to work on plays of any length and with themes, subjects, and styles of their choice. They may also work on up to two projects at one time. Work will be read aloud and discussed in the class each week. Although some "prompting" will be available to students when necessary, in general this course requires that students be self-motivated and enter with an idea of which plays they plan to work on. This class meets once a week.

## Playwriting Techniques

**Stuart Spencer**

*Open—Year*

In the first semester, students will write scenes every week. Each scene will explore issues of structure or creative process in order to facilitate the development of a technique that is individual yet based on traditional dramaturgical ideas. By the end of the semester, students will have selected one of these scenes to focus on and will have finished a longer piece that grows out of that particular scene. In the second semester, students will apply their technique by adapting a short story of their choice, creating a one-character monologue, and writing a play based on a historical event or person. This class meets once a week.

## Poetic Dynamics

**Daniel Stein**

*Intermediate—Fall*

Creativity and its expression, be it as an actor, writer, director, scientist, or conscious human being, takes focused, articulate energy. Simply waiting for inspiration to "strike" could take a very long time. Creating within yourself a terrain that fosters inspiration is the goal of this class. Deal with concrete ideas in a proactive discipline utilizing your body, mind, and spirit, thus cultivating an un-self-censoring creativity. Extensive physical work will be based on the scales of Etienne Decroux, featuring articulation and isolation as well as exercises in the meaning of body language and unconventional expression. Class meets once a week during the fall semester only with assignments to fulfill on a regular basis.



## Production Conference for Directors

**John Dillon**

*Intermediate—Year*

Required of all students directing and assistant directing Theatre department productions. Rehearsal and production procedures are explored and problems discussed as students prepare their shows for presentation. This class meets once a week.

## Puppet Central

**Dan Hurlin**

*Open—Year*

Through puppetry, this course will develop student's skills as directors, writers, and performers, and encourage the pleasures and rigors of creativity in a performing medium. Students will research and study a global range of puppet styles and forms—Western models like hand, rod, and string puppets, as well as Eastern practices like Indonesian shadow, Japanese Bunraku, among others. Contemporary construction methods and a variety of manipulation techniques will be explored. Students will experience the rigors of building a short, original puppet piece from the ground up. They will design and construct the puppets, write the scripts (or scenarios), choreograph, rehearse, and publicly present short works in progress. This class meets for four consecutive hours, which includes a two-hour lab, once a week.

## Singing Workshop

**Thomas Mandel, William D. McRee**

*Open—Year*

We will explore an actor's performance with songs and various styles of popular music, music for theatre, cabaret, and original work emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style also will be examined. This class requires enrollment in a weekly voice lesson and an Alexander Technique class. Class members will be selected by audition during registration week. This class meets once a week.

## Sound and Music for the Theatre I and II

**John A. Yannelli**

*Open—Year*

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers.

Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music. This class meets once a week.

## Stage(play) to Screen(play)

**Edward Allan Baker**

*Intermediate—Year*

The process of writing a screenplay is very much like a play. Many of the same dramatic principles and rules apply with two major differences: scope and cinematic thinking. How does a playwright take his or her play, which is eighty percent auditory and twenty percent visual, and make it eighty percent visual and twenty percent auditory? What kind of change(s) in thinking is necessary? How do you let an audience see the action rather than talk about it? The concentration of such a course will be directed toward making the transition from stage to screen, using such films as *Amadeus*, *On Golden Pond*, *The Ruling Class*, *Lenny*, *Glengarry Glen Ross*, and others as successful examples of plays becoming cinematic; of stories "flowing through the imagination." This class meets once a week.

## Stage Design I

**Tom Lee**

*Open—Year*

This course will introduce the basic elements of scenic design, beginning with the physical building blocks of a set. Students will develop the tools to communicate their visual ideas through research, sketches, models, and drafting. In addition, the class will discuss examples of design from theatre, dance, puppetry, architecture, and history as a basis for creating spaces for the stage. This class meets once a week.

## Stage Design II

**Tom Lee**

*Intermediate—Year*

This course will take students further into both the technical and aesthetic aspects of set design. Students will create designs for specific projects that challenge and interest them. A focus will be placed on developing a personal process for stage design, from conceptualization to practical problem-solving. Students will also be assigned to current productions in the program. This class meets once a week.

## The Actor in Action

*Open—Year*

This workshop will translate the actor's imagination into stage action by building one's performance vocabulary. The class engages your essential self by expanding your craft through a wide-ranging set of training techniques. This course is required for all students wanting to take acting classes at Sarah Lawrence. Students taking this course are required to also take Introduction to Vocal Training and Movement for the Stage. This class meets twice a week.

## The Alexander Technique

*June Ekman*

*Intermediate—Year*

The Alexander Technique is a neuromuscular system that re-educates and enables the student to identify and change poor and inefficient habits, which may be causing stress and fatigue. With gentle hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes the ease of breath and the effect of coordinated breathing on the voice. An invaluable technique that connects the actor to his or her resources for dramatic intent. This class meets once a week.

## Theatre Forum

*John Dillon*

*Open—Year*

Required of all students taking Theatre classes. We meet once a month (Tuesdays at 2 p.m.) to explore current topics in the theatre and meet leading professionals in the field.

## The Director/Designer Dialogue: From the Page to the Stage

*Tom Lee, Greg MacPherson, Carol Ann Pelletier*

*Intermediate—Spring*

Student directors will develop skills essential to realizing a design vision. Emphasis will be on furthering communication skills with an eye toward improving the collaborative process of design while strengthening directors' abilities in relating ideas to design professionals. Exercises will include use of sketches, photographs, and other media. This class meets once a week, spring semester only.

## The Physical Mask

*Daniel Stein*

*Intermediate—Fall*

This is a hands-on, practical exploration in the use of mask. A high degree of physicalisation will be the platform for neutral, character, and animal

investigations. Some research time will be allotted during certain classes for the honing of behavior and locomotion observational skills. Bringing those observations back to the studio for further examination and discovery as well as delving into one's own tendencies will inform both the movement and the sociology of the masked performer. All masks will be supplied. Class meets twice a week during the fall semester only.

## The Profession of Dramaturge

*Amlin Gray*

*Intermediate—Spring*

The dramaturge, in American theatres, wears some or all of a number of hats. This course will explore, through study and praxis, all of these functions, including production research, rehearsal work, translation, adaptation, new-play development, and the writing and editing of programs. This class meets once a week, spring semester only.

## Tools of the Trade: A Handbook for Directors

*Kym Moore*

*Intermediate—Fall*

This class is designed to provide practical instruction in the technical aspects of stage directing. Toward that end students will participate in a series of class projects and exercises that allow them to hone their skills in various areas including preproduction planning, conceptualization, scene breakdowns, composition (with light and sound), and multimedia production. This is an intermediate level class and is recommended for any Sarah Lawrence Theatre student with prior directing experience. Fall semester only; meets twice per week.

## Viewpoints Workshop

*Kym Moore*

*Open—Spring*

Viewpoints Theory is an improvisational approach to developing live performance that serves to reveal multiple dimensions of "reality" in an examination of space, time, emotion, movement, shape, and story. This class is designed to expose students to Viewpoints Theory as articulated by Mary Overlie and Wendell Beavers. However, we will also take some time to examine Anne Bogart's approach to working with the Viewpoints, as well as the work of other performing artists that have been influenced by Viewpoints. Students will be exposed to the rudiments of Viewpoints Theory and will participate in a series of exercises and class projects that allow each person to determine how Viewpoints Theory might inform their work. Please note that Viewpoints is a physical approach to developing performance. Therefore be prepared to work on your feet regularly. Appropriate attire recommended. This class is

open to any Sarah Lawrence student with an interest in alternative approaches to performance. Dancers, actors, designers, and directors are all encouraged to participate. Class meets twice per week, spring semester only.

## World's a Stage: Global Perspectives in Performance

**Kym Moore**

*Open—Year*

In this course we will consider plays and performance works by theatre artists from diverse ethnic and cultural backgrounds. Students will examine these plays in an effort to understand the unique dramaturgical qualities of each play. Furthermore students will prepare scenes from these plays in class. Questions of cross-cultural translation and appropriation will be central to the discussion. In addition students should plan to attend live performances regularly. Reading list includes Gao Xingjian's *The Other Shore*; *The Dilemma of a Ghost* by Ama Ata Aidoo; *The Island* by Athol Fugard; *And then went down to the ship. . .* by Mahmoud El Lozy; and *Death of the Last Black Man in the Entire World* by Suzan-Lori Parks. This class is open to all theatre students from any area within the discipline. This class meets twice a week.

## Writer's Gym

**Cassandra Medley**

*Open—Year*

Jack London wrote, "You can't wait for inspiration. You've got to go after it with a club." This course will focus on a wide range of exercises and methods that enable the writer to "go after" her or his impulse to write. We will study ways to inspire, nurture, encourage, and sustain our story ideas. We will learn how to transform personal experiences and observations into imaginative, dramatic or prose fiction. We will concentrate on building the inner lives of our characters through in-depth character work. We also will utilize drawing, movement, and sound as means to further explore and gain access to our ideas. Writer's Gym is designed to enable the writer to confront issues that block the writing process and gain greater confidence in revision and clarification of the work. The purpose of the class is to create a safe and rigorous environment, to learn to give constructive feedback, to exchange ideas, and to generate the strongest work we are capable of writing. This class meets once a week.

Full descriptions of the courses may be found under the appropriate disciplines.

**Sound and Music for the Theatre I and II (p. 537),**

John A. Yannelli *Music, Dance*

**Twentieth-Century German Literature (p. 267),**

Roland Dollinger *German*

## 2006-2007

### Acting Conference

**Shirley Kaplan**

*Intermediate—Year*

This is an intensive scene class that focuses on the relationship of text and dramatic actions and the actor's need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Work will connect physical and vocal work with the immediacy of needs, events, and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques. Scene work will go step-by-step from the first breakdown of text to the needs of the performer. This class meets once a week.

*Intermediate.*

### Acting Conference

**Shirley Kaplan**

*Fall*

This is an intensive scene class that focuses on the relationship of text and dramatic actions and the actor's need to discover personal performance experience and knowledge of diverse global forms and styles of theatre. Work will connect physical and vocal work with the immediacy of needs, events and character. Video will be used and differences between stage and film performances will be explored. Emphasis will be placed on building technique and range and on refocusing acting habits and definitions. New plays by contemporary and international playwrights will form the basis of cold readings and auditioning techniques. Scene work will go step by step from the first breakdown of text to the needs of the performer. This class meets once a week.

### Acting for the Camera

**Doug MacHugh**

*Advanced—Year*

The first semester will focus on basic principles of camera acting, script analysis (using both original and published works), understanding character and type, comprehension and creative construction of a solid foundation for camera work. The methodology is Meisner-based. The second semester will be dedicated to putting a film scene on its feet within but not constrained by the specific parameters of the camera lens. This is an intensive yearlong course for seniors and graduate students only. This class meets once a week.

*Advanced.*

## Acting Shakespeare

**John Dillon**

**Advanced—Spring**

Students will study advanced acting techniques in approaching Shakespeare's scripts, with special attention on script analysis as a way of unlocking methods for acting the text. In addition, students will rehearse and perform monologues and scenes from *Hamlet* to be directed by students in the Directing Shakespeare class. Class members will be selected by audition during spring registration week. The class meets twice a week in the spring semester.

*Advanced.*

## Acting the Poetic Text

**Michael Early**

**Advanced—Year**

The emotional, vocal, and physical demands of acting in poetic plays are extreme. In order to rise to the challenge of performing in such works, the actor's instrument must be capable of expressing poetry. The objectives of this course are to explore various techniques designed to tap and release the actor's raw passion, to develop the physical stamina necessary to perform poetic text, and to work toward creating a performance vocabulary appropriate to the scale of poetic text. Particular attention will be paid to honing the skills necessary to speak complex language with clarity and precision. We will begin with the works of Shakespeare and move backward and forward in time, depending on the composition and the specific needs of the class. The course culminates in a performance project. This class meets twice a week.

*Advanced.*

## Acting Workshop

**Paul Austin**

**Intermediate—Year**

This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. Each actor will develop one character. The class will include monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. Actors must have some experience at the college level. This class meets twice a week.

*Intermediate.*

## Acting Workshop

**Paul Austin**

**Fall**

This workshop is an examination of the relationship between craft and inspiration and offers a sequential but expansive approach to development of character and discipline of the instrument. Each actor will develop one character. The class will include monologue performance, exercise work, lecture, and discussion. The first part of the semester will focus primarily on the development of the character's inner life; the second part on the external behavior as statement of that inner life. Actors must have some experience at the college level. This class meets twice a week, fall semester only.

## Advanced Vocal Training for the Actor

**Kate Udall**

**Intermediate—Year**

This course is focused on developing greater vocal freedom, flexibility, and clarity as a means of enriching the art of the actor. The expressive self is often bound and covered by tension and habit leading to a muscularity and lack of subtlety and transparency in our acting. Working for vocal release and strength deepens our ability to connect with self and text, as well as our ability to communicate with specificity our experience to the audience. The course work is based in the Linklater Technique and structured to the needs of individual students. This class meets once a week.

*Intermediate*

## Alexander Technique

**June Ekman**

**Intermediate—Year**

The Alexander Technique is a neuromuscular system that re-educates and enables the student to identify and change poor and inefficient habits, which may be causing stress and fatigue. With gentle hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes the ease of the breath and the effect of coordinated breathing on the voice. An invaluable technique that connects the actor to his or her resources for dramatic intent. This class meets once a week

*Intermediate.*

## Auditioning

**William D. McRee**

**Advanced—Fall**

A study of the skills necessary for a successful audition. Actors will practice cold readings and prepare monologues to performance level. Emphasis will be

placed on how best to present oneself in an audition situation. Class size is limited. This class meets once a week, fall semester only.

*Advanced.*

## Breath and Speech

**June Ekman**

**Advanced—Year**

Building on the foundation and awareness the student has learned in the previous course, Alexander Technique, we will explore the direct application of the Alexander principles. We will be working with text and the voice in coordination with the breath. Previous Alexander work required. This class meets once a week.

*Advanced.*

## Breathing Coordination for the Performer

**Sterling Swann**

**Open—Year**

Students will improve their vocal power and ease through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere. This class meets once a week.

*Open to any interested student.*

## Building a Vocal Technique

**Sterling Swann**

**Intermediate—Year**

A continuation of Breathing Coordination for the Performer, which is a prerequisite. Students will work on scenes they currently are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power. This class meets once a week.

*Intermediate.*

## Comedy Workshop

**Christine Farrell**

**Intermediate—Year**

This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character,

some stand-up material, and scenes to develop fully her or his own comic style and timing. This class meets twice a week.

*Intermediate.*

## Comedy Workshop

**Christine Farrell**

**Fall**

This course provides a hands-on exploration of comedy. Students will work on comedy structures and historical styles through improvisation and clown exercises. Each student will be expected to create a comic character, some stand-up material, and scenes to develop fully her or his own comic style and timing. This class meets twice a week.

## Conference for Internships

**John Dillon**

**Open—Year**

For students who wish to pursue a professional internship as part of their program. All areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one full day each week to devote to the internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

*Open to any interested student.*

## Contemporary Directing with Media

**Bob McGrath**

**Intermediate—Year**

This class provides practical instruction to directing for the contemporary theater. Students will learn to analyze and break down scripts and create a concept that is integral to the text while employing postmodern techniques with media that redefine traditional theatrical boundaries. A hands-on study of how to relate your directing ideas to playwrights, performers, designers and technicians in order to create a fully-realized production with new media. This class meets once a week.

## Contemporary Scene Study

**John Dillon**

**Intermediate—Year**

Two-character scenes by modern American playwrights will form the basis of intensive acting work. By focusing on techniques of script analysis and how they relate to examination of objectives, given circumstances, and obstacles, students will be given practical methods for unlocking contemporary texts. This course is open to students who have completed the course The Actor in Action. This class meets once a week, fall semester only.

*Intermediate.*

## Costume Design I

**Carol Ann Pelletier**

*Open—Year*

An introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are basics of design, color, and style; presentation of costume design, from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping, from preliminary character lists to wardrobe maintenance charts; and the costume shop, from threading a needle to identifying fabric. The major class project will have each student research, book-keep, and present costume sketches for a play. Some student projects will incorporate production work. This class meets once a week.

*Open to any interested student.*

## Costume Design II

**Carol Ann Pelletier**

*Intermediate—Year*

A more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined in greater depth, with the focus on students designing actual productions. An emphasis will be placed on students' developing sketching techniques and beginning and maintaining their portfolios. This class meets once a week.

*Intermediate.*

## Creating a Role

**Ernest H. Abuba**

*Intermediate—Year*

It is a sanctum of discovery enabling the actor to explore non-Western movement, centering energy, concentration, the voice, and the "mythos" of a character to discover one's own truth in relation to the text, contemporary as well as the classics. Traditional as well as alternate approaches to acting techniques are applied. Fall semester: concentrates on working on the roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady Macbeth. Spring semester: applied to scene study from such works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet. This class meets twice a week.

*Intermediate.*

## Developing the Dramatic Idea

**Cassandra Medley**

*Intermediate—Year*

"Tell me a story."

—Tillie Olsen

What elements constitute telling a dramatically compelling drama or comedy? How does the use of dialogue and present-tense action predominate in the stories created for the stage, while visual elements predominate in the screenplay medium? In this course, students can choose to work on either full-length screenplay treatments and scripts or full-length plays. Our goal is to complete a working and revised draft of either form. Students are required to have taken at least one previous course in writing either short plays or short films. Students are invited to bring a project idea to class. Professional plays from the world canon, as well as various foreign and domestic films, are screened. Class meets twice a week.

*Intermediate.*

## Directing Shakespeare

**John Dillon**

*Advanced—Year*

How does a director approach the complex challenges of staging Shakespeare? Through an intensive examination of *Hamlet*, the course will examine how to use research and Shakespearean scholarship, prepare a text for rehearsals, develop a production approach, collaborate with designers on that approach, and rehearse the play with special attention to the work with actors. Students need previous directing experience. This class meets twice a week.

*Advanced.*

## Directing Theory and Practice I

**Kym Moore**

*Intermediate—Year*

This course examines the history of the director and the various methods and approaches to directing that have evolved over time. Students will also be exposed to contemporary theories of performance such as Viewpoints Theory, Feminist Performance Theory, and emerging theories of multimedia production. In addition, students will be given an opportunity to apply these theories to their own directing work through class projects and exercises. This course is recommended for students who have had prior directing experience or have completed at least one course in directing. This class meets once a week for four hours.

*Intermediate.*

## Directing Workshop

**Kym Moore**

*Open—Year*

Directors will study the processes necessary to bring a written text to life and the methods and goals used in working with actors to focus and strengthen their performances. Scene work and short plays will be performed in class, and the student's work will be analyzed and evaluated. Common directing problems will be addressed, and the directors will become familiar with the conceptual process that allows them to think creatively. In the second semester, students will select and direct a one-act play for production. Open to beginning directors. This class meets twice a week. Students enrolled in this class must take or have completed the Stage Management section of Gateway to Theatre: Technology.

*Open to any interested student.*

## DownStage

**Kevin Confoy**

*Intermediate—Year*

DownStage is an intensive, hands-on conference in theatrical production. DownStage student-producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining budgeting and marketing an entire season of events and productions. Student-producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required. First-year undergraduate students are not eligible. This class meets twice a week for the entire year.

*Intermediate.*

## Experiments in Language and Form

**Cassandra Medley**

*Intermediate—Year*

"By believing passionately in something that still does not exist, we create it. The nonexistent is whatever we have not sufficiently desired."

—Franz Kafka

This course is designed for intermediate and advanced playwrights to explore methods for writing "experimental" texts that stretch their imagination muscles in terms of language, imagery, and use of types of narrative forms. Our purpose is not merely to experiment with radical or unusual styles of dramatic writing for the sake of experimentation, but rather, to identify and/or focus on each writer's own private

passions, fantasized stories, personal voice, and themes, and then to seek to connect these elements to various "experimental" styles. Our ongoing study will be to investigate how experiments with form are generated by a writer's own specific, personalized view of her or his own world and place in it. The syllabus will include works by Beckett, Ionesco, Genet, Kafka, Arrabal, Adrienne Kennedy, Suzan-Lori Parks, Maria Irene Fornes, Caryl Churchill, and others. Students will write original texts that experiment with both linear and nonlinear narrative structures and that can possibly incorporate multimedia: slides/video/laptop digital film. Students will create a series of short scenes and/or plays during the first semester, with a final project due at the end of the year. Students are required to have taken a beginning playwriting course prior to this class. This class meets once a week.

*Intermediate.*

## Far-Off, Off-Off, Off-, and On-Broadway—Experiencing the 2006-2007 Theatre Season

**William D. McRee, Amlin Gray**

*Open—Year*

Weekly class meetings where productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel in the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Supplementary texts will provide historical and cultural background for the season. Students will be given access to all available group discounts in purchasing tickets. This class meets once a week.

*Open to any interested student.*

## First-Year Studies: This Is Our Youth

**Kevin Confoy**

*FYS*

This course provides a look at contemporary theatre through the prism of young characters. This is a course for actors and those comfortable reading aloud and presenting plays. This Is Our Youth will examine issues of particular relevance to college-age students, through an on-your-feet analysis of plays that depict rites of passage. While the course will concentrate on the plays of living playwrights, the works of Shakespeare through Wedekind, O'Neill, and Hellman (among others) will be studied as a point of reference. This Is Our Youth will place topical issues in a greater sociological context and

framework. Particular movements and trends in theatre will be analyzed. Adaptations of plays into movies will also be studied. Students will be required to attend specific productions in New York. Over the course of the year, each student will work on a particular character (or play) for conference work and presentation. Playwrights whose works will be studied include Kenneth Lonergan, Suzan-Lori Parks, Neil LaBute, Edward Allan Baker, Joyce Carol Oates, Stephen Adly Guirgis, and John Patrick Shanley, among others. Undergraduate students taking theatre courses for the first time (including those in First-Year Studies: This Is Our Youth) enroll in components that include Gateway to Theatre, two courses that introduce them to the history of theatre and to a wide range of technical theatre skills. All undergraduate students taking a Theatre Third are also required to complete thirty hours of technical work each semester. **Theatre Forum**

## Gateway to Theatre: History and Histrionics: The Theatre Through Time

**Amlin Gray, Stuart Spencer**

*Open—Year*

Required of all students new to the Theatre program. This course is designed to give the student an overview of major periods in world theatre. We will explore theatre as both a product of its time and place, and of the vision of individual playwrights. Through a combination of lecture, discussion, and special projects, the student should emerge with access to the major idioms of dramatic writing. This class meets once a week.

## Gateway to Theatre: Technology Theatre program

*Open—Year*

Required of all students new to the Theatre program. Students are offered a choice of multiple topics in technical theatre and take three (each for six weeks) during the course of the school year. The selections include set technology, lighting technology, costume technology, sound technology, props, and stage management. This class meets once a week.

## Graduate Actors/Directors Workshop

**Paul Austin**

*Advanced—Year*

A workshop for graduate and advanced students, with emphasis on the creative interaction between actor and director. One-act plays from the historical and contemporary repertoire will be investigated and rehearsed during workshop hours. Members of the group will also create their own collaborative work. Both

projects will lead to public performance. Work sessions will cover text preparation, audition and rehearsal procedures, interpretive collaboration, character development and its relationship to the story of the play, and the creation of ensemble. Supplemental rehearsals and written journals of those rehearsals will be required. This class meets twice a week.

*Advanced.*

## Graduate Seminar

**John Dillon**

*Fall*

The seminar is required for all graduate students and meets weekly on Fridays with a changing list of topics and guests — producers, writers, directors, actors and academicians. In this continually renewed guest faculty, students receive both fresh and classic insights into all facets of the theatre world and theatre history in lectures, demonstrations, performances, readings, exercises and discussions. As noted this class meets weekly on Fridays.

## Improvisation Laboratory

**Fanchon Miller Scheier**

*Intermediate—Year*

Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester, we will concentrate on fashioning a workable technique as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc. Available to students who are willing to approach material experimentally in a laboratory setting. This class meets twice a week.

*Intermediate.*

## Improvisation Techniques

**Fanchon Miller Scheier**

*Intermediate—Year*

Great art comes from using oneself. If theatre is a way of knowing oneself, improvisation energizes that process. This class is for actors who are willing to personalize, place their characters in dangerous situations, play strong objectives, and then move on. A conscious way to reach the unconscious. We will approach the material experimentally in a laboratory setting twice a week, spring semester only. Available to students who are willing to act with and without text.

*Intermediate.*



## Intermediate Playwriting

**Edward Allan Baker**

*Intermediate—Year*

A course on the techniques, devices, even tricks of the craft to construct believable characters, crisp dialogue, and compelling stories. Scenes will be read aloud in class and discussed, and the student-playwright will be guided through the rewriting phase to strengthen the relationship of story and character. This class meets once a week.

*Intermediate.*

## Introduction to Stage Combat

**Sterling Swann**

*Year*

Students will learn the basics of unarmed stage fighting with an emphasis on safety. Actors will be taught to create effective stage violence, from hair-pulling and choking to kicking and punching, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in classic and modern contexts. This class meets once a week.

*Open to any interested student.*

## Introduction to Vocal Training

**Kate Udall**

*Open—Year*

Required of all students taking The Actor in Action. The course begins the process of creating an honest and expressive voice. This fundamental work connects the actor to his or her inner life and then provides the skills to freely release that life into the outer world. The focus will be on developing the basic skills of a vocally expressive actor: physical awareness and release, development of resonance, and clarity of speech. This class meets once a week.

*Open to any interested student.*

## Introduction to Vocal Training

**Kate Udall**

*Fall*

Required of all students taking The Actor in Action. The course begins the process of creating an honest and expressive voice. This fundamental work connects the actor to his or her inner life and then provides the skills to freely release that life into the outer world. The focus will be on developing the basic skills of a vocally expressive actor: physical awareness and release, development of resonance and clarity of speech. This class meets once a week.

## Lighting Design I

**Greg MacPherson**

*Open—Year*

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and be invited to attend technical rehearsals. They will be offered opportunities to design productions and to assist other designers as a way to develop greater understanding of the design process. This class meets once a week.

*Open to any interested student.*

## Lighting Design II

**Greg MacPherson**

*Intermediate—Year*

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The class will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and discussion and will be offered the opportunity to assist Mr. MacPherson and others when possible to increase their experience in design. This class meets once a week.

*Intermediate.*

## Methods of Theatre Outreach

**Shirley Kaplan, Allen Lang**

*Open—Year*

Developing original, issue-oriented dramatic material using music and theatre media, this class will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior citizen groups, museums, centers, and shelters. The productions and class plans will be made in consultation with the organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include use of theatre in developing new kinds of after-school programs, styles and forms of community on-site

performances, media techniques for artists who teach, and work with the Sarah Lawrence Human Genetics program. This class meets once a week.

*Open to any interested student.*

## **Movement for the Stage**

**Renee Redding-Jones, Freidank**

**Year**

Required for students taking **The Actor in Action**. An expressive physical presence is essential to the performer. This class will introduce students to a wide variety of techniques useful in creating a vital stage presence. This class meets once a week.

*Open to any interested student.*

## **Movement for the Stage**

**Freidank, Renee Redding-Jones**

**Fall**

Required for students taking **The Actor in Action**. An expressive physical presence is essential to the performer. This class will introduce students to a wide variety of techniques useful in creating a vital stage presence. This class meets once a week.

## **Painters Theatre Ensemble**

**Shirley Kaplan**

**Advanced—Year**

An ensemble laboratory class activating spatial and visual ideas toward the creation of new theatrical works. Exploring media crossovers and working to combine the styles and forms needed to open up the dimensions of space, using multiple techniques and perspectives. Through the work, the ensemble will organically move toward live action and the investigation of artists' images, installations, performance work, plays, experimental films, and creation of soundscapes. Global, contemporary, and historical material, videos, performance, and specialized workshops will be presented by the Film/New Media program. Available to graduate Theatre students (some advanced undergraduates), musicians, writers, visual artists, dancers, and filmmakers. By interview. This class meets once a week for four hours.

*Advanced.*

## **Playwright's Workshop**

**Stuart Spencer**

**Intermediate—Year**

This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process. Students will be free to work on plays of any length and with themes, subjects, and styles of their choice. They may

also work on up to two projects at one time. Work will be read aloud and discussed in the class each week. Although some "prompting" will be available to students when necessary, in general this course requires that students be self-motivated and enter it with an idea of which plays they plan to work on. This class meets once a week.

Intermediate.

## **Playwriting Techniques**

**Stuart Spencer**

**Open—Year**

In the first semester, students will write scenes every week. Each scene will explore issues of structure or creative process in order to facilitate the development of a technique that is individual yet based on traditional dramaturgical ideas. By the end of the semester, students will have selected one of these scenes to focus on and will have finished a longer piece that grows out of that particular scene. In the second semester, students will apply their technique by adapting a short story of their choice, creating a one-character monologue, and writing a play based on a historical event or person. This class meets once a week.

*Open to any interested student.*

## **Puppet Central**

**Tom Lee**

**Open—Year**

Through puppetry, this course will develop student's skills as directors, writers, and performers and encourage the pleasures and rigors of creativity in a performing medium. Students will research and study a global range of puppet styles and forms—Western models like hand, rod, and string puppets, as well as Eastern practices like Indonesian shadow, Japanese Bunraku, among others. Contemporary construction methods and a variety of manipulation techniques will be explored. Students will experience the rigors of building a short, original puppet piece from the ground up. They will design and construct the puppets, write the scripts (or scenarios), choreograph, rehearse, and publicly present short works in progress. This class meets for four consecutive hours, which includes a two-hour lab, once a week.

*Open to any interested student.*

## **Singing Workshop**

**Shirley Kaplan, Thomas Mandel**

**Open—Year**

We will explore an actor's performance with songs and various styles of popular music, music for theatre, cabaret, and original work emphasizing communication with the audience and material selection. Dynamics of

vocal interpretation and style also will be examined. This class requires enrollment in a weekly voice lesson and an Alexander Technique class. Class members will be selected by audition during registration week. This class meets once a week.

*Open to any interested student.*

## Singing Workshop

**Shirley Kaplan, Thomas Mandel**

**Fall**

We will explore an actor's performance with songs and various styles of popular music, music for theatre, cabaret, and original work emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style also will be examined. This class requires enrollment in a weekly voice lesson and an Alexander Technique class. Class members will be selected by audition during registration week. This class meets once a week.

## Sound and Music for the Theatre I and II

**John A. Yannelli**

**Open—Year**

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers, or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music. This class meets once a week.

*Open to any interested student.*

## Sound and Music for the Theatre I and II

**John A. Yannelli**

**Fall**

Open to theatre and music students, these courses deal with technical and creative aspects of sound and music production for theatre. Hands-on training and practical application using facilities in the electronic music studio as well as sound equipment from the various theatre

spaces will be emphasized. Drawing from each semester's theatre performance schedule, students will be assigned one or more productions for which they will serve as sound designers, assistant sound designers or composers. Composition students who normally would not consider writing for other media may find this work both challenging and useful in stimulating new musical ideas. No previous background in music is necessary. Topics to be covered include basic acoustics, use of studio equipment, sound reinforcement techniques, using sound effects, creating and embellishing special effects, creating sound and music collages, incidental music from existing resources, and composing original music. This class meets once a week.

## Stage(play) to Screen(play)

**Edward Allan Baker**

**Intermediate—Year**

The process of writing a screenplay is very much like a play. Many of the same dramatic principles and rules apply with two major differences: scope and cinematic thinking. How does a playwright take his or her play, which is 80 percent auditory and 20 percent visual, and make it 80 percent visual and 20 percent auditory? What kind of change(s) in thinking is necessary? How do you let an audience see the action rather than talk about it? The concentration of such a course will be directed toward making the transition from stage to screen, using such films as *Amadeus*, *On Golden Pond*, *The Ruling Class*, *Lenny*, *Glengarry Glen Ross*, and others as successful examples of plays becoming cinematic, of stories "flowing through the imagination." This class meets once a week.

*Intermediate.*

## Stage Design I

**Tom Lee**

**Open—Year**

We will explore the basic tools of stage design, including research, drafting, and model-building. Students will be assigned to current productions in the program. This class meets once a week.

*Open to any interested student.*

## Stage Design II

**Tom Lee**

**Intermediate—Year**

There will be further exploration of stage design, including specific project designs, design standards, and problem-solving. Students will be assigned to current productions in the program. This class meets once a week.

*Intermediate.*

## The Actor/Director Relationship

**William D. McRee**

*Intermediate—Fall*

A course for both actors and directors. This twice-weekly class will focus on creating productive artistic relationships in rehearsals. Actors will perform in scenes; directors will explore the skills necessary to communicate effectively with an actor. Previous directing experience is recommended. Fall semester only.

*Intermediate.*

## The Actor in Action

**Theatre Faculty**

*Open—Year*

Students taking this course are required to also take **Introduction to Vocal Training and Movement for the Stage**. This workshop will translate the actor's imagination into stage action by building one's performance vocabulary. It engages your essential self by expanding your craft through a wide-ranging set of training techniques. This course is a required prerequisite for all students wanting to take acting classes at Sarah Lawrence College. This class meets twice a week.

## The Actor in Action

*Fall*

Students taking this course are REQUIRED to also take **Introduction to Vocal Training and Movement for the Stage**. This workshop will translate the actor's imagination into stage action by building one's performance vocabulary. The class engages your essential self by expanding your craft through a wide-ranging set of training techniques. This class meets twice a week.

## Theatre Forum

**John Dillon**

*Open—Year*

Required of all students taking a Theatre Third (including First-Year Studies with Mr. Confoy). We meet once a month (Tuesdays at 2 p.m.) to explore current topics in the theatre and meet leading professionals in the field.

## Theatre Forum

**John Dillon**

*Fall*

Required of all theatre students. We meet once a month (Tuesdays at 2 p.m.) to explore current topics in the theatre and meet leading professionals in the field.

## The Director/Designer Dialogue: From the Page to the Stage

**Greg MacPherson, Tom Lee, Carol Ann Pelletier**

*Intermediate—Spring*

Student-directors will develop skills essential to realizing a design vision. Emphasis will be on furthering communication skills with an eye toward improving the collaborative process of design while strengthening directors' abilities in relating ideas to design professionals. Exercises will include use of sketches, photographs, and other media. This class meets once a week, spring semester only.

*Intermediate.*

## The New Playwrights Workshop

**Edward Allan Baker**

*Advanced—Year*

This course is for experienced playwrights. Writers will work on scripts that will be discussed, analyzed, and evaluated in terms of character development, dramatic structure, imagery, and thematic metaphor. Work will be read in class, and assignments will be made in rewriting and in exploring other aspects of playwriting. This class meets twice a week.

*Advanced.*

## The Profession of Dramaturge

**Amlin Gray**

*Intermediate—Fall*

The dramaturge, in American theatres, wears some or all of a number of hats. This course will explore, through study and praxis, all of these functions, including production research, rehearsal work, translation, adaptation, new-play development, and the writing and editing of programs. This class meets once a week. Fall semester only.

*Intermediate.*

## World's a Stage: Global Perspectives in Performance

**Kym Moore**

*Open—Year*

In this course, we will consider plays and performance works by theatre artists from diverse ethnic and cultural backgrounds. Students will examine these plays in an effort to understand the unique dramaturgical qualities of each play. Furthermore students will prepare scenes from these plays in class. Questions of cross-cultural translation and appropriation will be central to the discussion. In addition, students should plan to attend live performances regularly. Reading list includes Gao Xingjian's *The Other Shore*; *The Dilemma of a Ghost* by

Ama Ata Aidoo; *The Island* by Athol Fugard; *And then went down to the ship*. . . by Mahmoud El Lozy; and *Death of the Last Black Man in the Entire World* by Suzan-Lori Parks. This class is open to all theatre students from any area within the discipline. This class meets twice a week.

*Open to any interested student.*

## Writer's Gym

**Cassandra Medley**

**Open—Year**

Jack London wrote, "You can't wait for inspiration. You've got to go after it with a club." This course will focus on a wide range of exercises and methods that enable the writer to "go after" her or his impulse to write. We will study ways to inspire, nurture, encourage, and sustain our story ideas. We will learn how to transform personal experiences and observations into imaginative, dramatic, or prose fiction. We will concentrate on building the inner lives of our characters through in-depth character work. We also will utilize drawing, movement, and sound as means to further explore and gain access to our ideas. Writer's Gym is designed to enable the writer to confront issues that block the writing process and gain greater confidence in revision and clarification of the work. The purpose of the class is to create a safe and rigorous environment, to learn to give constructive feedback, to exchange ideas, and to generate the strongest work we are capable of writing. This class meets once a week.

*Open to any interested student.*

## 2007-2008

### Experiments in Language and Form

**Cassandra Medley**

**Intermediate—Fall**

"By believing passionately in something that still does not exist, we create it. The nonexistent is whatever we have not sufficiently desired."

—Franz Kafka

This course is designed for intermediate and advanced playwrights to explore methods for writing "experimental" texts that stretch their imagination muscles in terms of language, imagery, and use of types of narrative forms. Our purpose is not to merely to experiment with radical or unusual styles of dramatic writing for the sake of experimentation, but rather, to identify and/or focus on each writer's own private passions, fantasized stories, personal voice and themes, and then to seek to connect these elements to various "experimental" styles. Our ongoing study will be to investigate how experiments with form are generated by a writer's own specific, personalized view of her or his

own world and place in it. Syllabus will include works by Beckett, Ionesco, Genet, Kafka, Arrabal, Adrienne Kennedy, Suzan-Lori Parks, Maria Irene Fornes, Caryl Churchill, and others. Students will write original texts that experiment with both linear and nonlinear narrative structures and that can possibly incorporate multimedia: slides/video/laptop digital film. Students will create a series of short scenes and/or plays during the first semester, with a final project due at the end of the year. Students are required to have taken a beginning playwriting course prior to this course. This class meets once a week.

### First-Year Studies: Directing in the Contemporary Theatre

**William D. McRee**

**FYS**

This course will explore the job of the theatre director—both as artist and artistic collaborator. Dramatic script analysis, rehearsal preparation and process, actor/director and writer/director relationships, and the director's artistic expression will be covered in discussion and class exercises. Students will be exposed to a variety of directing styles and techniques through frequent trips to local theatrical productions and venues.

Students taking theatre at Sarah Lawrence for the first time enroll in components that include Gateway to Theatre, two courses that introduce them to the history of theatre and to a wide range of technical theatre skills. Students are also required to complete 30 hours of technical work each semester. For this course, a strong interest in the work of theatre directing is highly recommended.

### Stage(play) to Screen(play)

**Edward Allan Baker**

**Intermediate—Fall**

The process of writing a screenplay is very much like a play. Many of the same dramatic principles and rules apply with two major differences: scope and cinematic thinking. How does a playwright take his or her play, which is 80 percent auditory and 20 percent visual, and make it 80 percent visual and 20 percent auditory? What kind of change(s) in thinking is necessary? How do you let an audience see the action rather than talk about it? The concentration of such a course will be directed toward making the transition from stage to screen, using such films as *Amadeus*, *On Golden Pond*, *The Ruling Class*, *Lenny*, *Glengarry Glen Ross*, and others as successful examples of plays becoming cinematic, of stories "flowing through the imagination." This class meets once a week.

## Theatre Forum

**John Dillon**

*Open—Fall*

Required of all students taking a Theatre Third (including First-Year Studies with Mr. McRee). We meet once a month (Tuesdays at 2 p.m.) to explore current topics in the theatre and meet leading professionals in the field.

## 2008-2009

### First-Year Studies: Costume Design

**Carol Ann Pelletier**

*FYS*

What is costume? In an attempt to answer this question, First-Year Studies in Costume Design has a weekly meeting in the history and theories behind costume and a second weekly meeting in the actual process of costume design and execution. Our first sessions of the week will look at costume itself more intently. Each week, we will look at costume from a different perspective. Some of the topics we will explore: body perception based on undergarments through history; the impact of political events on fashion; cultural taboos—West and East don't meet; fashion and women's rights; the relationship between fashion and costume design for the theatre; the difference in costume for theatre or ritual or office; and gender identity and costume. Your conference work will probably develop from one of these inquiries. In our second weekly sessions, your "hands-on" practice of costume design will introduce you to the basics needed to design and execute costume for theatre. From making concept sketches, to talking with directors, to threading a needle then using it, to doing fittings with actors, to making a costume book for a production, we will look at and practice all aspects of costume design. We will use plays drawn from your theatre history class as the basis for these exercises. Our goals are (in history and theory) to develop the critical skills to read and examine costume history, from both textual and visual sources, and (in process) to define the responsibilities of the costume designer as part of the collaborative production team, to learn the basic skills needed to function as an off-Broadway designer and beyond, and to develop your ability to communicate your ideas both visually and verbally. In choosing this course, you are choosing to be a Theatre Third. This means that in addition to your costume courses, you are also required to take Gateway to Theatre, which introduces you to theatre history and technology, and come to the monthly theatre forum. All first-year students in theatre are required to do this. You also must do thirty hours of technical work each semester, which can be in costume. It is strongly suggested that you have an interest in theatre if you choose this course as your first-year study, as you will be

spending a great deal of time in the Theatre department, and hopefully, some of that time will be down in the costume shop.

Students taking theatre at Sarah Lawrence for the first time enroll in components that include Gateway to Theatre, two courses that introduce them to the history of theatre and to a wide range of technical theatre skills. Students are also required to complete thirty hours of technical work each semester.

## Theatre Forum

**John Dillon**

*Open—Year*

Required of all students taking a Theatre Third (including First-Year Studies with Carol Pelletier). We meet once a month (Tuesdays at 2 p.m.) to explore current topics in the theatre and meet leading professionals in the field.

## 2009-2010

### First-Year Studies: A Contemporary Performance Lab

**David Neumann**

*FYS*

In Contemporary Performance Lab—a survey of contemporary theatre-building techniques and methodologies from Dada to Judson Church and beyond—we will look at examples of experimental theatre and performance art from the early part of the 20th century to now, focusing mostly on where current dance and theatre combinations find inspiration. A multi-disciplinary historical survey will give us a context with which to place the work we make together in class. This course will primarily be a hands-on experience, with creative and critical writing assignments and a reading list that includes plays, criticism, and artists' manifestos. The majority of time will be devoted to lab work, where students create their own short performance pieces. By the end of the year, students will eventually make group pieces together, utilizing theatrical and non-theatrical sources in an attempt to speak to our cultural moment. In addition to meeting twice a week, there will be opportunities to visit rehearsals and performances of professional theatre and dance in New York City. In choosing this class, you are choosing to be a Theatre Third. This means that in addition to these classes, you are also required to take "Gateway to Theatre," which introduces you to theatre history and technology, and come to the monthly theatre forum. All first-year students in Theatre are required to do this. You also must do 30 hours of technical work each semester. It is strongly suggested

that you have an interest in theatre if you choose this course as your first-year study, as you will be spending a great deal of time in the Theatre department.

## Theatre Forum

**John Dillon**

*Open—Year*

Required of all students taking a Theatre Third (including First-Year Studies with David Neumann). This class meets once a month (usually Tuesdays at 2 p.m.) to explore current topics in the theatre and meet leading professionals in the field.

## 2010-2011

### First-Year Studies: Distilling the Essence: Costume for the Contemporary Stage

**Carol Ann Pelletier**

*FYS*

When the lights come up on stage, we see the actor before we hear the actor. Costume is a vital part of what we see. What information is disclosed or hidden through costuming? How do costume designers make these decisions? Beginning with John Berger's "Ways of Seeing," we will explore the questions that costumers need to ask. We will seek answers by reading about the history of clothing, the psychology of dress and the sociological messages in what people wear. Anne Hollander, Lawrence Langner, Robert Edmond Jones and Alison Lurie are among the authors we will read. When discussing the presence of the contemporary eye in designing period costumes, we will look at films from the past that were hailed for their "authentic" period costumes in their day. We will analyze scripts from a costume perspective, with the students executing a major paper design project each semester. This will involve exploring avenues of research, learning the process of collaborating with the director and other designers, drawing rough concept sketches and producing final renderings. Students will also learn the basic skills needed to execute the designed costumes: basic hand and machine sewing, textile technology and characteristics, and simple flat pattern development from measurements. By the end of the year, each student will be able to draft basic pants and skirt patterns to her or his own measurements, choose appropriate fabrics and cut and sew the garments. In choosing this class, you are choosing to be a Theatre Third. It is strongly suggested that you have a serious interest in theatre if you choose this course as your First-Year Studies.

### First-Year Studies: Writers Gym

**Cassandra Medley**

*FYS*

*"You cant wait for inspiration, you have to go after it with a club"* Jack London

Writers Gym is a FIRST YEAR creative writing "gymnasium." Our focus is on weekly writing exercises that develop characters and stories—whether for the stage, screenplay, or fiction/memoir prose narration. In addition, we study theories about the nature of creativity, and explore strategies for improving writing discipline and strategies working writing blocks. Our goals are as follows: To study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write. To concentrate on building the inner lives of our characters through in-depth character work in order to create stronger stories. To explore—that is to say, investigate, and gain access into our spontaneous ideas. To articulate and gain a more conscious relationship to the "inner territory" from which we draw ideas. To confront issues that block the writing process and to gain greater confidence in revision as we pursue clarification of the work. Our yearlong class procedure will include: weekly writing exercises, writing and revising multiple short pieces that you generate—plays, prose fiction and non-fiction, or short screenplay. You will be assigned selected readings from the aforementioned genres, plus a variety essay excerpts concerning the creative process. In addition, one class a week will focus on the history of theatre.

### Theatre 360: The Big Picture

**Kevin Confoy**

*Lecture, Open—Year*

This course provides a practical and fundamental understanding of how theatre comes to reflect and define its times. We will concentrate on how and why plays are produced. Particular emphasis will be placed upon theatre in the 21<sup>st</sup> century and how individual artists, not – for – profit groups and commercial enterprises create and define contemporary theatre movements. Group discussions will include all aspects of the production process; from initial selection of a play to the role of critics in determining and shaping audience point of view. We will discuss the part that dramaturses, lit reps, agents, managers, boards, designers, graphic artists and marketing directors, among many others, play in shaping the logistics and legacy of a theatre production. Discussion will be given over to how theatre responds to the advances and influences of technology upon its inherently ephemeral and immediate form and how space shapes and determines performance. We will examine the current relationship between performer and audience as the nature and expectations of the theatre experience continues to evolve. Topics will also include the developmental

processes of new plays, the history and present-day role of trade unions (Actors Equity Association, United Scenic Artists, etc), casting, contracts, fund-raising, internet marketing strategies, the structure and responsibilities of boards of directors and commercial investors, and the roles and duties of producer, director, designers, technicians, writers and actors in the process. A cross-section of plays and essays will be assigned. Students will be expected to analyze and read aloud from chosen plays in group discussions. Guest lecturers will include working theatre professionals.

## 2011-2012

### Acting Poetic Realism

**Michael Early**

*Open—Year*

The plays of Anton Chekov, Tennessee Williams, and August Wilson will serve as the point of departure in our exploration of the craft of acting. In this class, students will be challenged to expand their range of expression and build their confidence to make bold and imaginative acting choices. Particular attention will be paid to learning to analyze the text in ways that lead to defining clear, specific, and playable actions and objectives.

### Acting Shakespeare

**Michael Early**

*Intermediate—Year*

Those actors rooted in the tradition of playing Shakespeare find themselves equipped with a skill set that enables them to successfully work on a wide range of texts and within an array of performance modalities. The objectives of this class are to learn to identify, personalize, and embody the structural elements of Shakespeare's language as the primary means of bringing his characters to life. Students will study a representative arc of Shakespeare's plays, as well as the sonnets, with the goal of bringing his characters to life. Class time will be divided between physical, vocal, and text work.

### Actor and Director Lab: PROOF

**Kevin Confoy**

*Advanced—Year*

This course creates a working process for the presentation of plays. Student actors and directors will work together on chosen scripts as a way of determining and shaping a common and shared approach to the text that will provide a foundation for the most vivid, physical, and distinctly realized expressions of a play. Students will be expected to both act and direct in scenes and short plays that will be presented as part of the Theatre program season.

### Advanced Costume Conference

**Carol Ann Pelletier**

*Advanced—Year*

This is an advanced conference in costume design.

### Advanced Puppet Theatre/Performance

**Dan Hurlin**

*Intermediate—Year*

Students will spend all year constructing, developing, and rehearsing a single puppet production. This year's production, *Double Aspect* by acclaimed experimental playwright Erik Ehn, is part of a cycle of 17 plays that "...look at America through the lens of its genocides." Each of the 17 plays will be produced at various venues across the country during the 2011/2012 season, with all productions converging on La Mama, in New York City, in the fall of 2012. During the 2011/2012 academic year, students will be involved in all facets of *Double Aspect*, from researching the conflicts in El Salvador and Guatemala (the setting of the play) to the fabrication of puppets, choreography of puppeteers, and the final performance. *Double Aspect* will be given full production at Sarah Lawrence College in the spring of 2012 and will tour to La Mama the following fall.

### Advanced Stage Combat

**Sterling Swann**

*Intermediate—Year*

This course is a continuation of Introduction to Stage Combat and offers additional training in more complex weapons forms, such as rapier and dagger, single sword, and small sword. Students receive training as fight captains and have the opportunity to take additional skills proficiency tests, leading to actor/combatant status in the Society of American Fight Directors.

### Alexander Technique

**June Ekman**

*Open—Year*

The Alexander Technique is a neuromuscular system that enables the student to identify and change poor and inefficient habits that may be causing stress and fatigue. With gentle hands-on guidance and verbal instruction, the student learns to replace faulty habits with improved coordination by locating and releasing undue muscular tensions. This includes easing of the breath and the effect of coordinated breathing on the voice. It is an invaluable technique that connects the actor to his or her resources for dramatic intent.



## Breaking the Code

**Kevin Confoy**

*Advanced—Year*

A specific, text-driven approach to performance, based upon identifying, analyzing, and exploiting particular attributes common to characters in all plays, this class provides a foundation and a context for the most vital and decisive characterizations. Students will read, discuss, and act scenes from contemporary plays and adaptations.

## Breathing Coordination for the Performer

**Sterling Swann**

*Open—Year*

Students will improve their vocal power and ease of speech through an understanding of basic breathing mechanics and principles of speech. Utilizing recent discoveries of breathing coordination, performers can achieve their true potential by freeing their voices, reducing tension, and increasing concentration and stamina. Students will consolidate their progress by performing pieces in their field (theatre, dance, music, etc.) in a supportive atmosphere.

## Brief Chronicle: A Short History of the Theatre

**Stuart Spencer**

This course is a shorter, one-semester version of History and Histrionics. Like History and Histrionics, it is designed to give students an overview of major periods in world theatre but in a more concise format. Students will explore theatre as both a product of its time and place and of the vision of individual playwrights. Through a combination of lecture and discussion, students should emerge with access to the major idioms of dramatic writing.

## Building a Vocal Technique

**Sterling Swann**

*Intermediate—Year*

A continuation of Breathing Coordination for the Performer, which is suggested as a prerequisite, students may work on scenes that they currently are rehearsing and also bring in pieces of their own choosing. Emphasis will be on physical ease and the use of breathing coordination to increase vocal range and power.

## Close Up and Personal

**Doug MacHugh**

*Advanced—Year*

Using the foundations learned during their first years in the Theatre program, students will apply their theatrical training to the camera. The students will learn how to

maintain an organic experience in spite of the rigid technical restrictions and requirements. The second half of each semester will be dedicated to putting a scene on its feet and shooting it. We will use a monitor playback system for reviewing work to help identify specific problems.

## Collaborative Contemporary Theater: Grad Projects I

**David Neumann**

*Advanced—Year*

This course will provide a critical and supportive forum for the development of new works of original performance, focusing primarily on where current dance and theatre combinations find inspiration. In the first semester, students will explore contemporary theatre-building techniques and methodologies from Dada to Judson Church and beyond. The majority of time will be devoted to lab work, where students will create their own short performance pieces through a multidisciplinary approach. Students will be asked to devise original theatre pieces that utilize such methods as solo forms, viewpoints, chance operations, and creations from nontheatrical sources. In addition to the laboratory aspect of the class, a number of plays, essays, and artists' manifestos will be discussed. In the second semester, students will collaborate on a single evening-length work, utilizing theatrical and nontheatrical sources in an attempt to speak to our cultural moment. There will also be opportunities to visit rehearsals and performances of professional theatre and dance in New York City.

## Comedy Workshop

**Christine Farrell**

*Intermediate—Year*

Comedy Workshop is an exploration of the classic structures of comedy and the unique comic mind. It begins with a strong focus on improvisation and ensemble work. The athletics of this creative comedic mind is the primary objective of the first semester exercises. Status play, narrative storytelling, and the Harold exercise are used to develop the artist's freedom and confidence. The ensemble learns to trust the spontaneous response and their own comic madness. Second semester educates the theatre artist in the theories of comedy. It is designed to introduce students to Commedia dell'arte, vaudeville, parody, satire, and standup comedy. At the end of the final semester, each student will write five minutes of standup material that will be performed one night at a comedy club in New York City and then on the SLC campus on Comedy Night.

## Contemporary I for Dance and Theatre

**Peter Kyle**

*Open—Year*

Successful performances in dance and theatre rely on training that prepares performers in mind, body, and spirit to enter the realm of aesthetic exploration and expression. In this class, we will work toward acquiring skills that facilitate the investigation of previously unimagined ways of moving. Through traditional and experimental practices, students will develop a sense of form, energy use, strength and control, and awareness of time and rhythm. Improvisation is an important aspect of this study.

## Costume Design I

**Carol Ann Pelletier**

*Open—Year*

This course is an introduction to the many aspects of costuming for students with little or no experience in the field. Among the topics covered are: basics of design, color, and style; presentation of costume design from preliminary concept sketches to final renderings; researching period styles; costume bookkeeping from preliminary character lists to wardrobe maintenance charts; and the costume shop from threading a needle to identifying fabric. The major class project will have each student research, bookkeep, and present costume sketches for a play. Some student projects will incorporate production work.

## Costume Design II

**Carol Ann Pelletier**

*Intermediate—Year*

This is a more advanced course in costume design for students who have completed Costume Design I or who have the instructor's permission to enter. Topics covered in Costume Design I will be examined at greater depth, with the focus on students designing actual productions. An emphasis will be placed on the students developing sketching techniques and beginning and maintaining their portfolios.

## Creating a Role

**Ernest H. Abuba**

*Open—Year*

It is a sanctum of discovery, enabling the actor to explore non-Western movement: centering energy, concentration, the voice, and the “mythos” of a character to discover one’s own truth in relation to the text, contemporary as well as the classics. Traditional, as well as alternative, approaches to acting techniques are applied. Fall semester concentrates on working on roles such as Hamlet, Leontes, Caliban, Othello, Lear, Macbeth, Hecuba, Medea, Antigone, and Lady

Macbeth; spring semester, applied to scene study from such works by Arrabal, Beckett, Ionesco, Maria Irene Fornes, Sam Shepard, Albert Camus, and Jean Genet.

## Creativity Workshop

*Spring*

This is an experimental workshop. Among its objectives are exploring the participants’ impulsive response to texts (plays for theatre and screen and some poetry), as well as examining the power of intuition to more deeply understand these texts. The key elements require exercises in various forms of “active” meditation. The work is often strenuous and requires physical skill and agility and a passion for adventure. Our overarching objective is to enhance the participants’ ability to act, write, or direct for theatre.

## Design Elements I

*Year*

This course is for students with little or no design or technical experience who are curious about design and want exposure to multiple design areas. It is also a useful tool for directors, playwrights, and actors who want to increase their understanding of the design and technical aspects of theatre to enhance their abilities as theatrical artists. This is a very hands-on class, in which students will learn the basics needed to execute set, costume, lighting, and sound designs. We will use a short scene or play as the focus of our discussions of the collaborative design process. Class format will include both classes with the full design faculty and classes focused on specific design areas.

## Design Elements II

*Spring*

This course is for students who have design or technical experience or have taken Design Elements I and want to explore design and technical theatre in greater depth. This course is also useful for students who are studying one area of design and want an introduction to other areas. Students will explore two of the four design areas (set, costume, lighting, and sound design) in greater depth, building their technical skills, design basics, and collaborative communication skills. Class format involves classes with the full design faculty and six weeks of classes in each of two design areas with individual design teachers. The goal of this semester is to have students develop the ability to create a simple design in their chosen areas.

## Design Techniques in Media and Puppetry

**Robin Starbuck**

*Open—Year*

This course allows students to explore design possibilities in projection, animation, scenic design, and puppetry through a series of exploratory projects and group work. Visual sequences will be created using overhead projectors, stop-motion animation techniques, shadow puppetry, and video animation. The course will introduce basic digital-image manipulation in Photoshop®, simple video animation in AfterEffects®, and the live manipulation of video using Isadora® media interface software. Individual projects in the second semester will challenge students to integrate these techniques into performance. Basic knowledge of Photoshop and the MAC operating system is highly recommended.

## Developing the Dramatic Idea

**Cassandra Medley**

*Open—Year*

You have an idea, or vision, for a play that you would like to write. You have no particular idea for a play, yet you feel eager to explore and learn how to write in the dramatic form—which involves live characters interacting in three-dimensional space before a live audience. Either way, this course involves learning craft techniques, as well as advanced methods for dramatizing your ideas from initial scenes to completed rough first drafts. We incorporate freewriting and brainstorming techniques, acting improvisation, and audio and video recordings from your in-process work. Class texts will be selected from the white-ethnic, and African-American theatre canon.

## Directing, Devising, and Performance

**David Neumann**

*Intermediate—Fall*

This class is a laboratory, where students will explore (on their feet) a range of methodologies, philosophies, and approaches to creating performance and theatre. How do you direct a theatre piece without starting with a play? Alongside a broad survey of artists and art movements of the 20th century that continue to influence theatre artists today, students will practice a variety of ways of staging with and without text, always in relation to being a “live event.” Following a trajectory from the Dadaists to Fluxus, from the surrealists to John Cage (and beyond), we will wrangle with these “post-dramatic” artists and explore how their ideas can lead us in finding our own unique theatrical voice. Class will culminate in performances assembled from work made

in class. Students will be given reading and creative assignments outside of class and will be expected to work collaboratively throughout the term.

## Directing the 20th Century: From Chekhov to Churchill

**Will Frears**

*Intermediate—Year*

This class will focus on directing plays in the 20th-century canon, covering a range of styles and content. It will cover the whole journey of directing a play, with a strong emphasis on practical work. Students will be required to bring in design research for plays and to direct scenes from the plays, both of which they will present to the class for critique. The class will focus on how to use the text to inform the choices made by the director. Plays on the syllabus include *The Three Sisters*, *Our Town*, *Top Girls*, *The Glass Menagerie*, and *Angels in America: Millennium Approaches*.

## DownStage

**Kevin Confoy**

*Intermediate, Sophomore and above—Year*

DownStage is an intensive, hands-on conference in theatrical production. DownStage student producers administrate and run their own theatre company. They are responsible for all aspects of production, including determining the budget and marketing an entire season of events and productions. Student producers are expected to fill a variety of positions, both technical and artistic, and to sit as members of the board of directors of a functioning theatre organization. In addition to their obligations to class and designated productions, DownStage producers are expected to hold regular office hours. Prior producing experience is not required.

## Experiments in Language and Form

**Cassandra Medley**

*Open—Year*

In this class, we will focus on writing “experimental theatre”—that is, we will experiment with theatrical forms that extend beyond traditional portrayals of time, three-dimensional space, language, character, and dramatic structure—and discover the impact that different types of onstage presentations might have on audiences. We are not interested in imitating the style of experimental playwrights but, rather, using their texts as influence, stimulus, and encouragement as we attempt our own experiments. We will also style experimental texts to ascertain the types of environments—political, spiritual, mental, social—that influenced such texts to be generated; that is, created. Our aim, first and foremost, is to investigate and explore ways to genuinely give theatrical expression to our personal-political-spiritual interior lives, values, observations, and beliefs. We will then strive to examine the most effective

manner of communicating our theatrical experiments to an audience. Our experimental writing may include a multimedia presentation as part of the scripted, onstage play or performance.

## Face the Blank Page

**Lucy Thurber**

*Intermediate—Year*

This class is open to anyone with a full to almost-completed first draft of a play. Plays are not literature. Plays are meant to be heard out loud, rehearsed, and workshopped on their feet. Plays go through a development process before becoming a rehearsal-ready draft. Once in rehearsal, the work on the script continues into previews. Students will learn how to rewrite in the rehearsal room and how to work with actors and directors on new, unfinished work.

## Far-Off, Off-Off, Off-, and On-Broadway: Experiencing the 2011-2012 Theatre Season

**William D. McRee**

*Open—Year*

Weekly class meetings in which productions are analyzed and discussed will be supplemented by regular visits to many of the theatrical productions of the current season. The class will travel within the tristate area, attending theatre in as many diverse venues, forms, and styles as possible. Published plays will be studied in advance of attending performances; new or unscripted works will be preceded by examinations of previous work by the author or company. Students will be given access to all available group discounts in purchasing tickets.

## First-Year Studies in Theatre: Directing in the Contemporary Theatre

**William D. McRee**

*FYS*

This course will explore the job of the theatre director as both artist and artistic collaborator. Dramatic script analysis, rehearsal preparation and process, actor/director and writer/director relationships, and the director's artistic expression will be covered in discussion and in class exercises. Students will be exposed to a variety of directing style and techniques through frequent trips to New York City theatrical productions and venues. For this course, a strong interest in the work of theatre directing is highly recommended. Students enrolled in First-Year Studies in Theatre may take an additional Theatre component as part of their Theatre Third. They are also required to

attend scheduled Theatre Colloquiums and complete a set amount of technical support hours for the department.

## First-Year Studies in Theatre: The Playwright's Perspective

**Stuart Spencer**

*FYS*

In this class, we will spend roughly half of our time reading great plays and the other half writing them. Over the course of the year, we will read plays that represent the major epochs in the last 2,500 years of Western theatre. We will discuss their historical context—the politics, economics, architecture, and other factors that shaped both their dramaturgy and their substance. Through a combination of lecture, discussion, and essays, the student should emerge with access to the major idioms of dramatic writing. Meanwhile, every student will also be studying the craft of playwriting. We will begin with small, tentative explorations: short scenes that explore issues of structure or creative process. The goal is to develop a sense of craft and technique that is individual yet based on traditional dramaturgical ideas. By the second term, students will be writing their own extended play based on a historical subject or short story of their own choice. Students enrolled in First-Year Studies in Theatre may take an additional Theatre component as part of their Theatre Third. They are also required to attend scheduled Theatre Colloquiums and complete a set amount of technical support hours for the department.

## Global Theatre: The Syncretic Journey

**Ernest H. Abuba, David Diamond, Mia Yoo**

*Open—Year*

"Good evening, ladies and gentlemen, and welcome to La MaMa, dedicated to the playwright and to all aspects of the theater." –Ellen Stewart

The La MaMa Experimental Theatre Club in New York City has been the host of contemporary and international theatre artists for 50 years. You will have the opportunity to attend the performances and meet the artists and participate in workshops led by them, as well as access the La MaMa archives on the history of international theatre in New York. Your personal "syncretic theatre journey" is enhanced by the observance of fellow theatre-makers and oneself that is informed concretely by the application of text, research, movement, music, design, puppetry, and multimedia, as well as social and political debate in class. Coordinators of the La MaMa International Symposium for Directors, David Diamond and Mia Yoo, will host you in New York, where you will exchange ideas with visiting and

local artists: Yara Arts, artists of the Great Jones Repertory Theatre, Shigeko Suga, Yukio Tsuji. Historical/contemporary experimental texts discussed: *Death and the Kings Horseman*, by Wole Soyinka; *Strange Interlude*, by Eugene O'Neill; *The Caucasian Chalk Circle*, by Bertolt Brecht; *A Dream Play*, by August Strindberg; *Thunderstorm*, by Cao Yu; *Goshram Kwotal*, by Vijay Tendulkar; *Venus*, by Suzan-Lori Parks; *Mistero Buffo*, by Dario Fo; and *And They Put Handcuffs On The Flowers*, by Fernando Arrabal.

## Grad Lab

**Dan Hurlin, Shirley Kaplan, David Neumann**  
*Year*

Taught by a rotating series of SLC faculty and guest artists, this course focuses on developing the skills needed for a wide variety of techniques for the creation and development of new work in theatre. Ensemble acting, movement, design and fabrication, playwriting, devised work, and music performance are all explored. The class is a forum for workshops, master classes, and open rehearsals, with a focus on the development of critical skills. In addition, students in Grad Lab are expected to generate a new piece of theatre, to be performed for the SLC community, every month. These performances will include graduate and undergraduate students alike.

## Improvisation Laboratory

**Fanchon Miller Scheier**  
*Advanced—Year*

Using experimental exercises and improvisation, we will explore the character's connections to his or her environment, relationships, needs, and wants. In the second semester, we will concentrate on fashioning a workable technique, as well as on using improvisation to illuminate scene work from the great dramatic playwrights: Lorca, Chekhov, Strindberg, O'Neill, Shaw, etc. This course is available to students who are willing to approach material experimentally in a laboratory setting.

## Internship Conference

**Ruth Moe**  
*Intermediate—Year*

For students who wish to pursue a professional internship as part of their program, all areas of producing and administration are possible: production, marketing, advertising, casting, development, etc. Students must have at least one day each week to devote to the internship. Through individual meetings, we will best determine each student's placement to meet individual academic and artistic goals.

## Introduction to Stage Combat

**Sterling Swann**  
*Open—Year*

Students will learn the basics of armed and unarmed stage fighting, with an emphasis on safety. Actors will be taught to create effective stage violence, from hair pulling and choking to sword fighting, with a minimum of risk. Basic techniques will be incorporated into short scenes to give students experience performing fights in both classic and modern contexts.

## La MaMa E.T.C.

*Intersession*

La MaMa E.T.C. sponsors two summer events in Umbria, Italy, in conjunction with Sarah Lawrence College: International Symposium for Directors, a three-week training program for professional directors, choreographers, and actors in which internationally renowned theatre artists conduct workshops and lecture/demonstrations; and Playwright Retreat, a one-week program where participants have ample time to work on new or existing material. Each day, master playwright Lisa Kron will meet with the playwrights to facilitate discussions, workshops, and exercises designed to help the writers with whatever challenges they are facing. More information is available at <http://lamama.org/programs/la-mama-umbria-international>.

## Lighting Design I

**Greg MacPherson**  
*Open—Year*

Lighting Design I will introduce the student to the basic elements of stage lighting, including tools and equipment, color theory, reading scripts for design elements, operation of lighting consoles and construction of lighting cues, and basic elements of lighting drawings and schedules. Students will be offered hands-on experience in hanging and focusing lighting instruments and will be invited to attend technical rehearsals. They will have opportunities to design productions and to assist other designers as a way of developing greater understanding of the design process.

## Lighting Design II

**Greg MacPherson**  
*Intermediate—Year*

Lighting Design II will build on the basics introduced in Lighting Design I to help develop the students' abilities in designing complex productions. The course will focus primarily on CAD and other computer programs related to lighting design, script analysis, advanced console operation, and communication with directors and other designers. Students will be expected to design actual productions and in-class projects for evaluation and

discussion and will be offered the opportunity to increase their experience in design by assisting Mr. MacPherson and others, when possible.

## London Theatre Tour

**William D. McRee**

*Open—Intersession*

The purpose of the course is to experience and examine present-day British theatre: its practices, playwrights, traditions, theatres, and artists. This is a two-credit academic course, and any student enrolled at Sarah Lawrence College is eligible to take the class. During two weeks in London, students will attend a minimum of 12 productions, tour various London theatres, meet with British theatre artists, attend regularly scheduled morning seminars, and make an oral presentation on one of the plays that the group is attending. Plays will be assigned prior to the end of the fall semester, and preparation and research for the presentation should be completed before arriving in London. Productions attended will include as wide a variety of venues, styles, and periods of theatre as possible. Seminars will analyze and critique the work seen, as well as discover themes, trends, and movements in the contemporary theatre of the country. Free time is scheduled for students to explore London and surrounding areas at their leisure.

## Making New Work

**Shirley Kaplan**

*Open—Year*

This is a performance lab open to actors, dancers, visual artists, writers, musicians, filmmakers, and directors. The class will form an ensemble where creative process, media crossovers, and global forms and styles are presented within an active media lab. The group, using shared performance techniques, will explore the development of personal devised work. Methods of vocal and physical work will add to interdisciplinary collaborations in order to explore sources of inspiration for new work. Investigating both traditional and contemporary performance, we will acknowledge new connections that are happening between videogames and text, science and technology. Crossing cultural and media traditions, the group will create and present weekly projects, as well as a final performance.

## Methods of Theatre Outreach

**Allen Lang**

*Open—Year*

Developing original, issue-oriented dramatic material using music and theatre media, this course will present the structures needed for community extension of the theatre. Performance and teaching groups will work with small theatres, schools, senior-citizen groups, museums, centers, and shelters. Productions and class plans will be made in consultation with the

organizations and our touring groups. We will work with children's theatre, audience participation, and educational theatre. Teaching and performance techniques will focus on past and present uses of oral histories and cross-cultural material. Sociological and psychological dynamics will be studied as part of an exploration of the role of theatre and its connections to learning. Each student will have a service-learning team placement. Special projects and guest topics will include the use of theatre in developing new kinds of after-school programs, styles and forms of community on-site performances, media techniques for artists who teach, and work with the Sarah Lawrence College Human Genetics program.

## Movement for Performance

**David Neumann**

*Open—Year*

This is a movement class for anyone interested in performance; no movement experience is necessary. All that is required is an open, curious mind when approaching the work. Daily warmups and improvisation lead to moving in larger ranges and creating original movement. Later in the semester, we will explore the integration of text and movement composition for the theatre. As a requirement of the class, there will be unique opportunities to observe rehearsals and/or performances of Mr. Neumann's professional engagements in New York City.

## New Musical Theatre Lab

**Shirley Kaplan, Thomas Mandel**

*Open—Year*

Exploring forms, styles, and collaborative techniques needed to create musicals, the students will develop book and lyrics based on original material. Students will research the history of musicals from the emergence of European cabaret and performance, with a particular focus on the influence of interdisciplinary needs of contemporary musicals. The process of adaptation, auditioning, casting, rewriting, rehearsals, and performance will also be presented. Open to actors, singers, composers, lyricists, and musicians.

## Production Workshop

**Robert Lyons**

*Open—Year*

The creative director of the Theatre program will lead a discussion group for all the directors, assistant directors, and playwrights participating in the fall theatre season (including readings, workshops, and productions). This is an opportunity for students to discuss with their peers the process, problems, and pleasures of making theatre at Sarah Lawrence College (and beyond). This workshop is part problem solving, part support group—with the emphasis on problem solving.

## Projects

### *Dan Hurlin*

#### *Year*

This course will provide a critical and supportive forum for the development of new works of original theatre with a focus on conducting research in a variety of ways, including historical and artistic research, workshops, improvisations, experiments, and conversation. Each student focuses on creating one original project—typically, but not limited to, a solo, duet, or trio—over the course of the full year. During the class, students will show works in progress. During conference, students and faculty will meet to discuss these showings and any relevant artistic and practical problems that may arise.

## Puppet Theatre

### *Dan Hurlin*

#### *Open—Year*

This course will introduce students to the uniquely interdisciplinary performing medium of puppetry. Students will research and study a global range of ancient and modern puppet styles and forms: Western models such as toy theater and string puppets, as well as Eastern practices such as Indonesian shadow and Japanese Bunraku, among others. After conducting research, interviewing contemporary puppet artists, and visiting puppet fabrication studios in New York City, students will have hands-on experiences with each form, developing short original puppet works focusing on manipulation skills, contemporary construction methods, and creative problem solving.

## REWRITE

### *Lucy Thurber, Will Frears*

#### *Intermediate—Year*

Over the course of a semester (or year), this class will focus on the relationship between playwright and director during the development of a new play. Playwrights must bring in a full-length play that is ready to be worked on. Over the course of the semester, we will work through notes—directing readings, staging, rewriting in collaboration, rewriting in rehearsal, cutting, learning when not to rewrite and how playwrights talk about staging—all in the building of an effective artistic collaboration.

## Scenic Design I

#### *Open—Year*

This course introduces basic elements of scenic design, including developing a design concept, drafting, and practical techniques for creating theatrical space. Students will develop tools to communicate their visual ideas through research, sketches, and models. The class

will discuss examples of design from theatre, dance, and puppetry. Student projects will include both conceptual designs and production work in the department.

## Scenic Design II

#### *Intermediate—Year*

This class will further develop the student's skill set as a scenic designer through work on department productions and individual projects. Students will be introduced to CAD drawing and computer modeling through Vectorworks® and develop their ability to communicate with directors, fellow designers, and the technical crew. In addition, students will continue to have hands-on exposure to practical scenic construction, rigging, and painting techniques. Students in this course are required to design a department production.

## Singing Workshop

### *Shirley Kaplan, Thomas Mandel*

#### *Open—Year*

We will explore an actor's performance with songs and various styles of popular music, music for theatre, cabaret, and original work—emphasizing communication with the audience and material selection. Dynamics of vocal interpretation and style will also be examined. This class requires enrollment in a weekly voice lesson and an Alexander Technique class.

## SLC Lampoon

### *Christine Farrell*

#### *Advanced—Year*

SLC Lampoon is a comedy ensemble of actors, directors, and writers. The techniques of Second City and Theatersports will be used to create an improvisational troupe that will perform throughout the campus. The ensemble will craft comic characters and write sketches, parodies, and political satire. This work will culminate in a final SLC Lampoon Mainstage performance in the style of Second City or Saturday Night Live.

## Sound Design I & II

### *Jill Du Boff*

#### *Open—Year*

This course will cover sound design from the beginning of the design process through expectations when meeting with a director, how to collaborate with the rest of the design team, and ultimately creating a full sound design for performance. The course will explain how to edit sound, as well as many of the programs commonly used in a professional atmosphere. Throughout the course, we will create sound effects and sound collages and cover the many ways that sound is used in the theatre. Skills learned in this class will prepare students

to design sound in many different venues and on different types of systems. The class will focus on the creative side of sound design, while covering the basics of system design, sound equipment, and software.

## Spencer Workshop

**Stuart Spencer**

*Advanced—Year*

This course is designed for playwriting students who have a basic knowledge of dramatic structure and an understanding of their own creative process. Students will be free to work on plays of any length and with themes, subjects, and styles of their choice. They may also work on more than one project at a time. Work will be read aloud and discussed in the class each week. The course requires that students be self-motivated and enter with an idea of which play or plays they plan to work on.

## Stage Management

**Greta Minsky, Rebecca Sealander**

*Open—Year*

This course will focus on the art and practice of stage management. Students will be assigned productions and will be mentored through the process from auditions through tech week and strike.

## The Acting Process

**Christine Farrell**

*Open—Year*

This course will ask theatre artists (directors, actors, playwrights, designers) to explore their own understanding of the acting process through physical action and scene study techniques. Each student will work on four scenes over the course of the year. The scenes will be chosen to develop emotional range, to create comic character, to experience extreme physical movement, and to discover an individual approach to diversity.

## Theatre 360: The Big Picture

**Kevin Confoy**

*Open—Year*

This course examines how theatre reflects and defines its times. By studying the artists, theatre companies, and some of the most provocative plays and musicals written in and around recent events (from the social and political upheaval of the 1960s to the AIDS crisis of the mid-1980s to 9/11), we will come to see how theatre shapes a point of view on the world. Students will study a large selection of plays and documentaries and participate in discussions that will range from the history of the time periods studied to why different plays on the same subject (Larry Kramer's *The Normal Heart*, Tony Kushner's *Angels in America*) differ so greatly in

form, style, and purpose. A wide range of topical issues and various aspects of theatre production will be discussed. Students will make presentations, show scene work, and/or write on topics that reflect their own particular points of view.

## Theatre Techniques: Actor's Workshop

**Ernest H. Abuba, Doug MacHugh, Fanchon Miller Scheier, Erica Newhouse**

*Open—Year*

This workshop will translate the actor's imagination into stage action by building one's performance vocabulary. The class engages students' essential self by expanding their craft through a wide-ranging set of training techniques.

## Theatre Techniques: History and Histrionics

**Stuart Spencer**

*Open—Year*

This course is designed to give students an overview of major periods in world theatre. We will explore theatre as both a product of its time and place and of the vision of individual playwrights. Through a combination of lecture and discussion, students should emerge with access to the major idioms of dramatic writing.

## Theatre Techniques: Technology

**Rebecca Sealander**

*Open—Fall*

This course is an introduction to the Sarah Lawrence College performance spaces and their technical capabilities.

## The London Theatre Program (BADA)

*Intersession*

Sponsored by Sarah Lawrence College and the British American Drama Academy (BADA), the London Theatre Program offers undergraduates from Sarah Lawrence an opportunity to work and study with leading actors and directors from the world of British theatre. The program offers acting classes with leading artists from the British stage. These are complemented by individual tutorials, where students will work one-on-one with their teachers. A faculty selected from Britain's foremost drama schools teaches technical classes in voice, movement, and stage fighting. This intense conservatory training is accompanied by courses in theatre history and theatre criticism, tickets to productions, and the experience of performing in a professional theatre. In addition, master classes and workshops feature more of Britain's fine actors and directors. Designed for dedicated students who wish to



study acting in London, the program offers enrollment in either the fall or spring semester for single-semester study. Those wishing to pursue their training more intensely are strongly encouraged to begin their training in the fall and continue with the Advanced London Theatre Program in the spring semester.

## The Performing Arts for Social Change

**Paul Griffin**

*Intermediate—Year*

In today's world, theatre is increasingly defined as a commercial enterprise. This course will examine the use of theatre for social change, examining its practice, theory, role, and production. Discussions will include approaches to using theatre for creating personal and social change and the key elements of successful projects from creative process to performance to organization to impact. Interactive class sessions will include participation in a creative process involving community building, team building, conflict resolution, social analysis, and scene creation. Each student will be expected to develop a coherent theory of change, construct a viable performing arts-based project "blueprint," and participate in a community event created from the creative process. Students will also visit one Saturday rehearsal of the City at Peace project in New York City, a nonprofit organization using the performing arts to empower teenagers to transform their lives and communities.

## The Webisodics Project/Web Series Asylum

**Doug MacHugh, Frederick Michael Strype**

*Advanced—Year*

During the fall semester, we will develop—through theatrical exercises, improvisations, character development, and "hands-on" collaboration with the screenwriting team—an ensemble cast. As the *webisodics* are developed, workshoped, and revised, the filmmakers will be shooting and editing the weekly staged readings as performed by the actors. The actors will further explore, investigate, and create three-dimensional complex characters. We will review and discuss revisions and complexity of plot in class. Camera blocking and comprehension of camera movements will be taught. When principal photography is wrapped, the actors will further develop their craft by working with the screenwriters doing table reads and staged readings of original material. These workshop pieces will be shot, edited, and discussed in class to enhance the revision process. The outcome of this past year's course is the Web series, "Socially Active," which can be viewed online at: <http://vimeo.com/channels/sociallyactive>.

## Tools of the Trade

**Rebecca Sealander,**

*Open—Spring*

This course focuses on the nuts and bolts of light-board operation, sound-board operation, and projection technology, as well as the use of Final Cut Pro® and Pro Tools® editing programs and basic stage carpentry. Students who take this course will be eligible for additional paid work as technical assistants in the Theatre program.

## Writers Gym

**Cassandra Medley**

*Open—Year*

"You can't wait for inspiration, you have to go after it with a club."—Jack London

Writers Gym is a first-year creative writing "gymnasium." Our focus is on weekly writing exercises that develop characters and stories—whether for the stage, screenplay, or fiction/memoir prose narration. In addition, we study theories about the nature of creativity and explore strategies for improving writing discipline and for working writing blocks. Our goals are as follows: to study writing methods that help to inspire, nurture, encourage, and sustain our urge/need to write; to concentrate on building the inner lives of our characters through in-depth character work, in order to create stronger stories; to explore—that is to say, investigate—and gain access into our spontaneous ideas; to articulate and gain a more conscious relationship to the "inner territory" from which we draw ideas; to confront issues that block the writing process; and to gain greater confidence in revision, as we pursue clarification of the work. Our yearlong class procedure will include weekly writing exercises, writing and revising multiple short pieces that the students generate—plays, prose fiction and nonfiction, or short screenplay. Students will be assigned selected readings from the aforementioned genres plus a variety of essay excerpts concerning the creative process. In addition, one class a week will focus on the history of theatre.

## Writing for Solo Performance

**Pamela Sneed**

*Intermediate—Year*

This class is for actors who want to write and act in their own work. The work may be autobiographical or nonautobiographical. The genre may extend itself to music and spoken word. We will work heavily with text and really delve into the characters to make them fully realized in reference to the story that is being told. We will use Jungian and some Greco/Roman myth to get inside the characters and make them understood and universal. The atmosphere is such that students may try anything and experiment.

A full description of the course may be found under the appropriate discipline.

**The Webisodics Project/Web Series Asylum (p. 887),**  
Frederick Michael Strype *Visual Arts*, Doug MacHugh  
*Theatre*

# Visual Arts

## 2002-2003

### 2-D and 3-D: Digital Explorations and "Other" Things

#### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

A rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

#### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers and opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. Edition printing and exploration in multicolor prints, assigned reading, and an individual project will be required.

#### Advanced Projects in Media

**Demetria Royals**

*Advanced—Spring*

Advanced projects in film and digital media will be conducted as a group conference workshop. Students will be expected to complete a thesis level project in film or digital Media. Topics to be covered will include the methodology of the preproduction, production, postproduction, and distribution processes.

#### Artist's Books

**Kris Philipps**

*Advanced—Year*

In the past the book was used solely as a container of the written word. However, within the past twenty-five years the book has emerged as a popular format for visual expression. Students will begin this class by learning to make historical book forms from various cultures (Japanese bound, Codex, Coptic, Concertina, and others) so that they will be able to see the book, with which we are familiar in a new and wider context. From here, students will apply newly learned techniques to the production of nontraditional artist's books. Whether

text, images, or the combination of the two are employed, emphasis will be placed on the creation of books as visual objects. The class will include slide-lecture presentations, assigned readings, class discussions, and critiques. Advanced; for sophomores, juniors, and seniors who have previously taken a visual arts class.

#### Basic Digital Filmmaking

**Demetria Royals**

*Open—Year*

Students will work with digital equipment on a series of short projects, working in groups and on individual projects. Emphasis will be on mastering solid fundamental filmmaking production skills and techniques as well as on developing a strong thematic storytelling and aesthetic sensibility.

#### Basic Photography

**Michael Spano**

*Open—Year*

This course introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study.

#### Cinematography Conference

**George Nicholas**

*Advanced—Year*

This is an advanced level course.

#### Color Photography

**Joel Sternfeld**

*Open—Year*

This course concentrates on the technique and aesthetics of color photography. Students will process color film and print color photographs. Emphasis will be placed on exploration of color aesthetics and the uses of color photography as a medium of fine art expression. Each student will be required to complete a coherent body of original work.

#### Digital Imaging for Visual Artists

**Sammy Cucher**

*Intermediate—Spring*

This course is designed to introduce the computer as a creative tool for visual artists. Students will concentrate on mastering Adobe Photoshop and will review the many different input and output options available. Through a series of lectures the instructor will introduce students to the work of contemporary artists who are

best using digital techniques in their work. Students will be required to fulfill several short assignments that explore technical aspects in digital imaging and to develop a final project of their own choosing. Open to sophomores, juniors, and seniors who have taken at least one studio art course.

## Drawing

### *Esther Podemski*

#### *Open—Year*

Drawing is the basis for every visual form. In this course we will discover the process by which an initial idea or reference evolves into larger, more developed works. Each student will be introduced to visual principles that further skills of representation as well as interpretation. By working with the human figure, still life, and landscape, technical and conceptual skills will be acquired as we examine scale, composition, spatial definition, and line quality. In the second semester a series of process-oriented projects will be presented, including exploration of the camera as a source and use of collage and photomontage as well as a final self-directed project. Readings, writing assignments, gallery visits, slide presentations, and museum trips will be coordinated with studio experience as tools for historical grounding and intellectual inquiry. An active sketchbook will be maintained as a basis for conference work. Students will be encouraged to simply draw as much as possible, to practice those things they experience as challenging, and to gain accomplishment and confidence in the development of personal work.

## Explorations in Paint

### *John Lees*

#### *Open—Year*

Working from visual perception and imagination, students will be led through exercises designed to explore the malleable materiality of paint, both oil and waterbase: its textural range and sensuality; the relationship of drawing to painting; development of one's own attitudes about scale, color, use of materials, methods of working, influences, and relationship to art history; how a painter's relationship to subject matter grows simultaneously with his or her relationship to the medium; and how a painter's ultimate subject is his or her thoughts about what a painting can be. Art book talks and museum visits will be part of the course.

## First-Year Studies in Painting

### *Ursula Schneider*

#### *FYS*

The goal of First-Year Studies in Painting is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with drawing and painting from observation, using still lifes and the figure. Each project will have three levels of

complexity allowing for individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles, e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand their own preferences in working with the brushes and paints. There will be regular class discussions about the work in progress and historical and contemporary art issues. For conference, the student will select reading about the making of art, art history, and artists. The student will be required to make weekly drawings and writings. This will serve as a journal about observations and information presented in class, and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio in addition to class periods.

## From Mammies to Matriarchs: The Image of the African American Woman in Film, From "Birth of a Nation" to "Monster's Ball"

### *Demetria Royals*

#### *Open—Fall*

The representation of African American women in American film will be examined historically and with reference to the relationship between existing feminist theory, representation, black feminist thought, as well as within the political and social context of race and class. The course will also challenge the viewer to critically examine the existing nature of media, imagery, and entertainment in relation to the sexual, racial, and class oppression of African American women. There will also be a group production component required.

## Further Painting

### *Ursula Schneider*

#### *Intermediate—Year*

Open to the student who has had college-level painting and drawing, this course will have structured class periods with assignments to further the student's knowledge and skills in painting. Working abstractly, we will study such formal issues as composition, rhythm, scale, and space. The student will learn to choose the suitable technique for each assignment and develop his or her working style. Slide presentations and class discussions will enable students to gain insight into their own work and to broaden their understanding of painting history. For conference the student will begin with the use of a sketchbook to formulate his or her ideas for painting. The student will integrate material from his or her other classes as sources for ideas. The student will then be encouraged to make a commitment to a subject matter and to develop this in depth. The

goal of the class is for each student to master the class assignments and produce a portfolio of work. In conference the student is expected to complete three to five paintings on canvas each semester.

## Intermediate Photography

**Michael Spano**

*Intermediate—Spring*

This course is for students with fundamental knowledge of photography who seek to concentrate on an idea or theme. Class discussions will include detailed analysis of subject matter, technique, photographic history, and photography's relationship to other art forms.

Assignments will strengthen students' relationship to their projects, emphasizing how individual expression adds to their work. Students must see exhibitions and share their impressions with the class. A portfolio of exhibition-quality prints is required at the end of the semester.

## Montage

**Martha Sandlin**

*Intermediate—Year*

This course is devoted to mastering the art and craft of editing in both video and film. The first semester emphasizes short production exercises shot in either analogue, digital video, or Super 8 film. Each exercise is accompanied by appropriate editing techniques demonstrated in class and illustrated in short films from my library. The first semester emphasizes shooting to cut — exploring simple, complex, and compound shots and their integration into an effective narrative, how to plot moving shots and their execution, and how to create effective in-camera transitions. Also, we will touch on bringing graphic elements into the productions including shooting skills, slides, various camera effects like stop action and cameraless animation. The second semester elaborates and elevates the editing skills by incorporating the use of simple continuity editing, impact cuts, montage sequences, and most important, introducing more advanced ideas in postproduction including sound editing, sound mixing, ADR, foley, and various paths for finishing a piece. The second semester work includes a full introduction to 16mm film editing.

## Printmaking

**Kris Philipps**

*Open—Year*

This class introduces the student to the basic fundamentals and concepts of printmaking: the development of an image on a particular surface, the transfer of the image to paper, edition printing, and presentation. Students will learn to use the tools, materials, and equipment required to produce a successful print in a variety of printmaking media, including intaglio, woodcut, silkscreen, lithography, and

monoprint. The techniques involved in these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

## Sculpture: Construction(s)

**Matt Harle**

*Open—Year*

The "s" in this course's title is meant to suggest a multiple focus. On one hand, we will pursue a series of projects designed to build a technical, material, and conceptual foundation for further study in sculpture. On the other, we will pursue a parallel course of critical inquiry through readings, discussions, slide-lectures, and field trips that, although independent of our hands-on projects, should ideally shape and influence them. More generally, the "s" is about doubt. What constitutes sculpture as we move into the twenty-first century? Are we finishing the work of the twentieth century, or are we engaged in an entirely different project? Is there a center, or is there a constellation of centers, each equally valid? Rather than offering definitive answers to these questions, the course proposes a hypothesis: Rather than being a sign of weakness or failure, doubt is an essential precondition for creativity and growth. By asking students to continually reevaluate their assumptions, it is hoped that this course will help them to "construct" their own understandings (and practices) of sculpture for the new century. For the interview, students are encouraged to bring examples and/or documentation of prior work in the visual arts as well as something (slide, photo, object, text, etc.), that illustrates their current conception of what constitutes "sculpture."

## Sculpture: Site Works

**Lee Boroson**

*Open—Fall*

This course examines the impact of site and context on the content of an artwork. We will examine the departure from the white cube as the ultimate space for viewing art. Works by artists that question the imposed boundaries of the exhibition space and art historical filters that have developed to contextualize art will serve as a starting point. Through field trips and slide lectures, we will explore the ways art can enter our lives through venues other than museums and galleries. As an extension of this discourse, students will design and build an artwork to be sited for a "public" venue. We will visit a variety of relevant works in the New York area, viewing both temporary and permanent installations. Historic projects by artists such as Robert Smithson, Robert Irwin, Jorge Pardo, and Olafur Eliasson will be presented. The class will focus on how projects can be developed, researched, and planned so an official proposal can be presented. Students will need a basic understanding of materials, technique, and

process. Technical instruction will be provided in modelmaking and some computer skills that can aid in developing a proposal. Materials such as cardboard, foamcore, wood, metal, and plaster will be available, as will be technical instruction in the use of those materials. Some experience in the visual or industrial arts is necessary. For the interview, students are encouraged to bring images of any work done in the visual arts.

## The World of Tomorrow

**Martha Sandlin**

*Intermediate—Year*

The focus of this course is on nonfiction productions that explore utopian visions of the world through both narrative and experimental works. Digital cameras, green screen, video degeneration, live video installations, and other forward-looking elements allow students to both ask questions about the world of today and to propose new ways of seeing reality as well as posing thoughtful questions about the future. The first semester introduces the futurists of the past beginning with Melies, Godard, and other whimsical visionaries and proceeds through to the surveillance camera productions of Harun Farocki, and even mainstream works that incorporate visionary themes such as *The Man Who Fell to Earth*. Astronomy, spiritualism, and other marginalized themes form the basis for camera exercises. Students will use Final Cut Pro and Pro Tools to produce two productions each semester. The second semester expands production exercises to include parody, satire and assumed identities. Sound experiments are encouraged as the class proceeds.

## View From Elsewhere: Cinemas of Exile, Immigration, Travel

**Jenny Perlin**

*Intermediate—Year*

This production/theory course will investigate the experience and representation of immigrants and exiles in cinema. In an effort to look at exile from inside and out, we will look at the historical and contemporary examples of films both about exiles and immigrants and images created by them. On the flip side of immigration and exile, there exist complex concepts of home. How is home represented by those who have left it — as an ideal or as a place from which to escape? In this course we seek to unpack the complex experiences of displacement that permeate our histories and our contemporary world. Class will consist of 16mm film and digital video production and postproduction work that complement our screenings and readings. Conference work consists of a film, films, or other media projects devised by the student and developed in conference meetings. Films by: Ophuls, Wilder, Chaplin, Weir, Forman, Tarkovsky, Herzog, Griffith, Resnais,

Dash, Julien, Baillie, Tajiri, Trinh, Nair, Antonioni, Kosturica, Salloum, Gianikian and Ricchi Lucchi, Akerman, Mekas, Warhol, Gehr, Hutton, Wajda, Menkes, Mambety, Makavejev, Deren, Ivens, Van Der Keuken, ben Mahmoud, Baldwin, Bunuel, Burkhardt, Trinh Anh Hung, and others. Readings: Benjamin, Arendt, Said, Tarkovsky, Trinh, Spivak, Singer, Walcott, Mandela, Solzhenitsyn, Shakespeare, Salloum, and many others.

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

This course is designed for all students with an interest in the visual arts. Through individual endeavor and group experience, students move toward independent thought, a growth of perception, and personal aesthetic development. A vocabulary of means is acquired through formal problems that are at the heart of all visual arts realization. We will examine the process of converting ideas into visual structures through the common principles that may be categorized as the language of vision.

## 2003-2004

### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

A rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Photography: The Female Body, Many Views: Photography and the Exploration of Visual Identity

**Collier Schorr**

*Advanced—Spring*

This course strives to place the young photographer at the center of a series of discussions, sometimes conflicting, which address gender identity, sexuality, and female and male representation in picture making.

The objective of the course is to seek to understand the development of the female voice in the history of photography and how various political and historical trends shaped the pictures we now look back on. The focus will be to encourage a dialogue between class members who are interested in exploring the ways in which photography can illustrate and undermine ideas

of representation. The aim is to create a safe haven for creativity and experimentation, where ideas and arguments take form in a series of photographs.

Students will be expected to create a portfolio of photographs, participate in a group project and give one oral presentation. *Prerequisite: students must have taken either a black and white or color photography course. Students should also bring a portfolio to the interview.*

## Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. Edition printing and exploration in multicolor prints, assigned reading, and an individual project will be required.

## Advanced Projects in Film and Digital Media

**Demetria Royals**

*Advanced—Spring*

This course will be conducted as a group conference workshop. Students will be expected to complete a thesis level project in film or digital media. Topics to be covered will include the methodology of the preproduction, production, postproduction, and distribution processes.

## Artist's Books

**Kris Philipps**

*Advanced—Fall*

In the past the book was used solely as a container of the written word. However, within the past twenty-five years, the book has emerged as a popular format for visual expression. Students will begin this class by learning to make historical book forms from various cultures (Japanese bound, Codex, Coptic, Concertina, and others) so that they will be able to see the book, with which we are familiar in a new and wider context. From here, students will apply newly learned techniques to the production of nontraditional artist's books. Whether text, images, or the combination of the two are employed, emphasis will be placed on the creation of books as visual objects. The class will include slide-lecture presentations, assigned readings, class discussions, and critiques.

## Color and Form: Beginning Painting

**Ursula Schneider**

*Open—Year*

We will learn how color creates space, volume, and expression. Color in painting is often used only subjectively. We will explore color in an objective way to learn about its effect on you and your abilities to work with it creatively. Drawings will be done from observation and will supply the subject matter for the paintings. Each student will choose an object or subject to work with for the semester. This will be studied in drawings and paintings that focus each time on a different issue. The student with more experience will be challenged to create greater complexity in her or his paintings. For conference the student will make active use of a sketch book to develop idea for conference painting. Readings and museum and gallery visits will be assigned to introduce the student to art history and current art movements.

## Color Photography

**Joel Sternfeld**

*Open—Year*

This course concentrates on the technique and aesthetics of color photography. Students will process color film and print color photographs. Emphasis will be placed on exploration of color aesthetics and the uses of color photography as a medium of fine art expression. Each student will be required to complete a coherent body of original work.

## Digital Media and Meaning

**Robin Starbuck**

*Intermediate—Year*

This course emphasizes a dynamic, interdisciplinary approach to the creation of two-dimensional printed material and the potential of its application other studio practices. Combining computer studio techniques, readings, discussion, and group critiques the course explores two dimensional digital media and its current application to the production of visual art. Students will build a theoretical and critical context within which we will analyze examples of a wide range of two-dimensional art works while, simultaneously, producing our own art work from these positions. The class will address such questions as: Why and how is digital design being used by socially and politically motivated artists to engage issues of identity, representation, race, class, sexuality, and gender? To what extent do these works constitute different models of art making? Do they challenge or support the commodity status of the art object? Students enrolled in this class will learn the basics of Adobe Photoshop and Adobe Illustrator software on a MAC platform. Open to students who have taken at least one studio art course. Enrollment limited to 8 students.

## Directing for Film: The Evolution of the Mirror

**Damani Baker**

*Open—Spring*

This course is for students who wish to "think cinematically". It will be an intensive, hands-on introduction to narrative filmmaking: Students work individually and in-groups to produce a series of short fiction films. Some technical aspects of film production will be covered in lectures and demonstrations: pre-production planning, budgeting, shotlist, casting, script breakdown, and working in crews. More importantly, students will explore the structure and aesthetics of narrative films from around the world, while gaining practical experience transforming their own ideas into action.

## Documentary and the Formation of Popular Memory

**Martha Sandlin**

*Intermediate—Fall*

How does documentary form affect sexual and cultural knowledge? What is its effect on individual and institutional behavior? What codes bind us in collecting images of reality and translating them into stories? This class will explore these questions by producing weekly production assignments using Super 8 film or digital video and edited on Final Cut Pro. Visual experimentation is encouraged and screenings of both classical and experimental documentaries will be followed by class analysis and critiques. Political, sociological, ethnographic, and pornographic themes will be examined for their contribution to collective memory. Readings from Bill Nichols, Harun Farocki, Robert Coles, and others challenge us to investigate our assumptions about documentary and its limits.

## Drawing

**Esther Podemski**

*Open—Year*

Drawing is the basis for every visual form. In this course we will discover the process by which an initial idea or reference evolves into larger, more developed works. Each student will be introduced to visual principles that further skills of representation as well as interpretation. By working with the human figure, still life, and landscape, technical and conceptual skills will be acquired as we examine scale, composition, spatial definition, and line quality. In the second semester a series of process-oriented projects will be presented, including exploration of the camera as a source and use of collage and photomontage as well as a final self-directed project. Readings, writing assignments, gallery visits, slide presentations, and museum trips will be coordinated with studio experience as tools for historical grounding and intellectual inquiry. An active

sketchbook will be maintained as a basis for conference work. Students will be encouraged to simply draw as much as possible, to practice those things they experience as challenging, and to gain accomplishment and confidence in the development of personal work.

## Eye and Ear Control: Experimental Film and Installation

**Jenny Perlin**

*Intermediate—Year*

In the first part of this yearlong class, we will plunge ourselves into the multiple, overlapping, and contradictory histories and practices of what is commonly called "experimental film." "Experimental" film is often seen as messy, chaotic, or random. In this class, we will investigate the precise structures and rhythms of experimental film and their makers' deep understanding of craft and material. As a class, we will seek to unpack the term "experimental" and create our own films, which dismantle, embrace, and antagonize more traditional film practices. We will start by looking at early works and move into analyzing the works of contemporary experimental filmmakers. We will learn traditional and alternative approaches to 16mm film, as well as a variety of analogue and digital postproduction techniques. The second semester of this course will transition into an investigation of the numerous strategies of film and video installation. There are a variety of complex issues involved in creating meaningful installation work, and the tools for this kind of production are distinct from a linear practice. Perceptions of time and space function differently in the museum than in the theatrical setting. In this half of the course, we will create spatial film and video works using loops, projections, and multiple channels. The history of film in nontheatrical settings also dates back to the beginning of cinema. We will look at histories of projection performance and installation, including magic lantern slides, 1960's performances, and the multiple approaches to today's film/video installation practice. Over the course of the year, screenings may include Dziga Vertov; Ferdinand Leger; Maya Deren; Oskar Fischinger; Stan Brakhage; Kenneth Anger; Jonas Mekas; Bruce Baillie; Owen Land; Peter Kubelka; Michael Snow; Tony Conrad; Barbara Hammer; Ken Jacobs; Bill Morrison; Jay Rosenblatt; Abigail Child; Ernie Gehr; Su Friedrich; Greta Snider; Craig Baldwin; Andy Warhol; Stan Vanderbeek; Stan Douglas; Valie Export; Nam June Paik; William Kentridge; Zoe Beloff; Joan Jonas; Bruce Nauman; Paul Sharits; Taka Iimura; and many others. There will also be several field trips to venues for experimental film and installation throughout the year. Readings will be drawn from primary sources, theoretical texts, interviews, filmmakers' scripts, and exhibition catalogues. Other topics to be covered include distribution, documentation, grant writing, and artist statements.



Students will be expected to fulfill creative assignments in 16mm film, editing, and sound; write papers; and produce one or more conference projects.

## First-Year Studies: Basic Photography

**Michael Spano**

*FYS*

First-Year Studies: Basic Photography is a course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Weekly reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. Conference work entails research into historical movements and individual artists' working methods through written analyses and slide presentations. Throughout the year students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study.

## From Mammies to Matriarchs: The Image of the African American Woman in Film, from <i>Birth of a Nation</i> to <i>Monster's Ball</i>

**Demetria Royals**

*Open—Fall*

The representation of African American women in American film will be examined historically and with reference to the relationship between existing feminist theory, representation, black feminist thought, as well as within the political and social context of race and class. The course will also challenge the viewer to critically examine the existing nature of media, imagery, and entertainment in relation to the sexual, racial, and class oppression of African American women. There will also be a group production component required.

## Fundamentals of Digital Filmmaking

**Demetria Royals**

*Open—Year*

Students will work with digital equipment on a series of short projects, working in groups and on individual projects. Emphasis will be on mastering solid fundamental filmmaking production skills and techniques as well as on developing a strong thematic storytelling and aesthetic sensibility.

## Intermediate Painting: Process and Concept

**Larry Brown**

*Intermediate—Year*

This yearlong course is open to all students with previous painting and/or drawing experience. An emphasis will be placed on the procedures, processes, and otherwise experimental practices of painting as they specifically pertain to the development of ideas. The class will have the opportunity of working from both observation and abstraction utilizing inventive concepts and methods of painting processes to devise the maximum visual as well as conceptual impact of the work. The structure of the course will be based on weekly projects and problems through work in class and homework assignments, reinforced with weekly critiques and dialogue. The conference work will focus on research of issues on contemporary art and artists as well as a semester-long research painting project. For the second semester, students will be encouraged to develop a more personal visual statement forming a cohesive, semester-long body of work. Students will be required to keep a sketchbook/ journal/diary. There will also be museum, gallery, and artist studio visits when possible.

## Intermediate Photography

**Michael Spano**

*Intermediate—Year*

This course is for students with fundamental knowledge of photography who seek to further develop an idea or theme. Class discussions will include detailed analysis of subject matter, technique, photographic history, and photography's relationship to other art forms. Assignments will strengthen students' relationship to their projects, emphasizing how individual expression characterizes their work. Students are expected to see exhibitions and share their impressions with the class. A portfolio of exhibition-quality prints is required at the end of the semester.

## Introduction to Digital Art: A Structuralist Approach

**Claudia Hart**

*Open—Spring*

This course introduces the student to a variety of practices and working methodologies emerging from the developing discipline of digital art. At the center of it are three case studies and a series of tutorials and projects inspired by them. Each case study will be of the practice of a digital artist who, after practicing and exhibiting successfully with traditional medium for a number of years, switched to a digital practice because of conceptual necessities internal to their practices. In other words, the subject matters they investigate are related to and therefore best expressed by digital processes. This class will therefore suggest a deeper

structuralist reading of these digital media.

The three case studies will be of Nancy Dwyer, Kathleen Graves and Marina Zerkow – all digital artists with a strong metaphoric and conceptual approach, each related to a certain style of representation and a certain software (Illustrator, PhotoShop, Flash Animation – although we will use animated gifs, a simpler animation form). Each will present her work to the class to be followed by class discussion, analysis and a series of conceptually related tutorials. In addition, as a means of further researching projects related to these artist's presentations, some classes will be held in New York museums, and others will be workshop related demos in which students techniques applicable to these asked to produce these structurally related pieces are taught and immediately applied.

This class stresses art history, design and content development in tandem with learning software. Students should come out of class understanding that the use of specific digital interfaces must emerge from content development, and that content is intrinsically expressed through design and style.

Conference time will focus on student's individual projects.

## Narrative Film

**Damani Baker**

*Open—Spring*

Course description will be added to addendum.

## Printmaking

**Kris Philipps**

*Open—Year*

This class introduces the student to the basic fundamentals and concepts of printmaking: the development of an image on a particular surface, the transfer of the image to paper, edition printing and presentation. Students will learn to use the tools, materials, and equipment required to produce a successful print in a variety of printmaking media, including intaglio, woodcut, silkscreen, lithography, and monoprint. The techniques involved in these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

## Screenwriting for Film and Digital Video

**Frederick Michael Strype**

*Open—Fall*

This course will focus on the narrative fiction motion picture screenplay as a commercial art and craft. With the class structured as a combination of lecture and

workshop-style exchanges, students will read selected texts and professional screenplays, write detailed script analysis (coverage), view films and, naturally, write short narrative fiction screenplays. Students will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution, from initial research through story generation, the rough draft, the rewriting process to a finished, completed property. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, act structure, and style will be explored with students completing a series of short scripts and a final written project. Research and screen storytelling skills developed through the course will be indispensable for students interested in the documentary film form as well.

## Screenwriting for Film and Digital Video

**Frederick Michael Strype**

*Open—Spring*

This course will focus on the narrative fiction motion picture screenplay as a commercial art and craft. With the class structured as a combination of lecture and workshop-style exchanges, students will read selected texts and professional screenplays, write detailed script analysis (coverage), view films and, naturally, write short narrative fiction screenplays. Students will gain a solid foundation in screen storytelling, visual writing and screenplay evolution, from initial research, through story generation, the rough draft, the rewriting process, to a finished, completed property. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, act structure and style will be explored with students completing a series of short scripts and a final written project. Research and screen storytelling skills developed through the course will be indispensable for students interested in the documentary film form as well.

## Sculpture and Digital Media: Explorations

**Tishan Hsu**

*Open—Year*

This course is designed for students interested in exploring the possibilities of three-dimensional and digital media. With a basic understanding of materials, technique, and process, students will be encouraged to develop work emerging from their own sensibilities and to understand the context from which their ideas emerge. Materials such as cardboard, wood, metal, latex, and plaster and digital media will be available, including technical instruction. There will be readings and discussions focusing on the social, political, and digital contexts surrounding contemporary art practice, including developments in Asian contemporary art. Experimentation with a diversity of approaches,

methods, and media will be encouraged. For the interview, students are encouraged to bring images of any work done in the visual arts.

## Sculpture Workshop I

**Tishan Hsu**

*Intermediate—Fall*

Please see description for Sculpture Workshop II.

## Sculpture Workshop II

**Tishan Hsu**

*Intermediate—Fall*

These workshops are for students with previous experience working in three-dimensional and/or digital media. Each student will be required to create a body of work, exploring concepts/media/techniques of one's choice. We will examine contemporary critical theory, with required readings.

*Intermediate. With permission of the instructor. Bring slides of previous work to the interview, if available. Basic knowledge of twentieth-century and contemporary art practice is a prerequisite.*

## The Personal Essay Film

**Martha Sandlin**

*Intermediate—Spring*

Thinking out loud with a camera is the purpose of this very specific, nonfiction genre. Essayist Phillip Lopate defines this postmodern form as a "continual asking of questions—not necessarily finding 'solutions,' but enacting the struggle for truth in full view." Class exercises will test individual commitment to that process while searching for a personal aesthetic that can be translated to the screen. Students use Super 8, 16mm, or digital video to produce their work, which is critiqued in class in a supportive, creative dialogue. Examples of nonfiction form are screened in class and their style and themes examined. Special attention is given to uncovering the essay subject as well as translating it into an effective visual form—wherever that takes us.

## The Theatre of Objects

**Robin Winters**

*Open—Year*

This course will work with the basic premise that every force evolves a form. Students will explore a variety of materials and issues in the making and presentation of things. There will be individual and group assignments that examine diverse subjects such as the original and the copy, certainty and doubt, order and chaos, form and function, art and craft, content and context. We will have activity, slide presentations, discussions and critiques in class on a regular basis. There will be field trips to bronze factories, glass shops, artist studios, galleries, museums, and other locations. Each student is

expected to keep a notebook of working ideas, sources, materials, vocabulary lists, and class assignments. Process, experimentation, hard work, imagination, and research will be encouraged. The intention of this course is to help each individual feel comfortable with a wide range of material and subject matter with the goal being to find one's own unique vision and voice.

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

This course is designed for all students with an interest in the visual arts. Through individual endeavor and group experience, students move toward independent thought, a growth of perception, and personal aesthetic development. A vocabulary of means is acquired through formal problems that are at the heart of all visual arts realization. We will examine the process of converting ideas into visual structures through the common principles that may be categorized as the language of vision.

**Drawing:** Development of analytical skills, materials and methods; drawing from perception and imagination.

**Two-Dimensional Design and Color:** Compositional studies using various painting media.

**Three-Dimensional Design:** Studies in organization of materials in three-dimensional space.

Conferences focus on critical awareness of course material and include art-historical discussions, readings, and museum and gallery visits.

## What Informs Your Painting?

**Ursula Schneider**

*Advanced—Year*

In this course there will be structured class periods with assignments to further the student's knowledge and skills in painting. The student will learn to choose the suitable painting technique for each particular assignment and develop her or his own working style. We will study the history of abstract painting. We will utilize drawing to gain visual knowledge of natural and man-made forms. These forms will furnish the basis for the construction of paintings. Working abstractly we will study such formal issues as composition, rhythm, scale, and space. Slide presentations and class discussions will enable students to gain insight into their own work and broaden their understanding of painting history. For conference the student will make active use of drawing to develop sources for ideas for her or his painting. The student will then be encouraged to make

a commitment to a subject matter and develop this in depth. The goal of this class is to take risks and to make soundly constructed paintings.

## 2004-2005

### Advanced Painting

**Ursula Schneider, Cynthia Lin**

*Advanced—Year*

This course is open to the student who has had college-level painting or drawing. The goal in the first semester will be for the student to gain insight and direction as a painter. In conference the student will develop his or her own painting methods and ideas. In class there will be an assignment for the student to experiment with paint application, composition, and working from observation. The student will construct a small environment with a subject matter. This image will then be transformed in the process of using different painting styles and compositions. The student is asked to creatively explore the process of painting and to develop an expressive and meaningful work. We will study painting history and contemporary issues via slide presentations and reading. In the second half of this course, students will be encouraged to experiment with unfamiliar approaches—uncommon surfaces, formats, processes, views, or subjects, for example—that will further aid in the development of independent and imaginative thinking as well as visual and material perception. Painting becomes a starting point for examining a variety of subjects: randomness and control, artificial and natural, physical and illusory, intimacy and distance, interior and exterior, and whole/fragment/multiples. Abundant viewpoints from diverse sources, including contemporary and historical art, as well as nonart, will contribute to our studio practice, critiques, slide discussions, and visits to museums and galleries. A journal/sketchbook reviewed in conference will be a tool for integrating ideas and identifying interests. Students will be expected to research a specific topic and read, write, experiment with a variety of interpretations. The goal of this course is to expand one's notion of what is possible, through exploration, courage, hard work, and pleasure, to acquire the freedom and means to pursue an individual vision.

*For the interview, students should bring images of previous work, if possible.*

### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

A rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a

prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. Edition printing and exploration in multicolor prints, assigned reading, and an individual project will be required.

### Advanced Screenwriting

**Frederick Michael Strype**

*Advanced—Year*

This course explores the long-form narrative fiction screenplay of theatrical motion pictures, independent films, and two-hour teleplays. The class is primarily an intensive workshop, but will include narrative theory and discussion relative to research, idea generation, character and story development, and dramatic narrative structure. The aim is for each student to develop, outline, and execute a first draft and a polish of a full-length screenplay project. In addition, students will craft and deliver a verbal "pitch" of their screenplay. Skills learned in class will be applicable to other forms of dramatic writing as well as the development of documentary film projects.

### Artist's Books

**Kris Philipps**

*Advanced—Year*

In the past the book was used solely as a container of the written word. However, within the past twenty-five years the book has emerged as a popular format for visual expression. Students will begin this class by learning to make historical book forms from various cultures (Japanese bound, Codex, Coptic, Concertina, and others) so that they will be able to see the book with which we are familiar in a new and wider context. From here, students will apply newly learned techniques to the production of nontraditional artist's books. Whether text, images, or the combination of the two are employed, emphasis will be placed on the creation of books as visual objects. The class will include slide-lecture presentations, assigned readings, class discussions, and critiques.

*Open to sophomores, juniors, and seniors who have previously taken a visual arts class.*

## Basic Photography

**Michael Spano**

*Open—Year*

Basic Photography is a course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique and development of personal vision. Weekly reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. This course will introduce photographic history and contemporary practices. Conference work entails research into historical movements and individual artists' working methods. Throughout the year students are expected to visit gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study.

## Beginning Painting

**Ursula Schneider, Gwen Fabricant**

*Open—Year*

This course is for the beginning and continuing student in painting. Color in painting is often used only subjectively. We will explore color in an objective way to learn about its effects and your ability to work creatively with it. In the first semester, we will be painting abstract paintings. In experimenting layering the paints we will create color surfaces. Forms drawn from observation and created from your imagination will provide subject matter. We will explore color mixing and the student will learn to see color interactions. We will learn how color creates space, volume, and expression. We will explore intentions and compositions in abstract painting in connection with painting history. For conference the student will develop his or her own ideas for painting via drawing, painting, and assigned reading. In the second semester, students will work from direct visual perception to discover how color can create universal metaphors for individual experience and emotion. Subject matter will include landscape, objects, and figures. The interaction of observation and abstraction will be explored, with an emphasis on color interrelationships. Students will experiment with the influence of texture, materials, and process on color surfaces. Class projects will investigate the effects of light on our perception of color. Invention and daringness will be encouraged. Class and conference work will lead to the development of a personal statement through a final project.

## Color Photography

**Joel Sternfeld**

*Open—Year*

This course concentrates on the technique and aesthetics of color photography. Students will process color film and print color photographs. Emphasis will be placed on exploration of color aesthetics and the uses of color photography as a medium of fine art expression. Each student will be required to complete a coherent body of original work.

*Open to any interested student with permission of the instructor.*

## Digital Storytelling

**Demetria Royals**

*Intermediate—Spring*

This course will introduce students to the techniques and aesthetics of nonlinear storytelling and digital "bookmaking." Through the mastery of such media production techniques as story boarding, scanning, and digitizing of materials— as well as incorporating sound, graphics, and photos into a digital narrative format—students will create and master a CD-formatted final project.

## Documentary Filmmaking

**Demetria Royals**

*Intermediate—Spring*

This course will provide an intellectual and creative structure for students in the making of documentary films. From the process of research and writing, through the technical aspects of production as well as an in-depth analysis of the ethical and aesthetic issues that a documentary filmmaker might face, this course will provide students with a grounding in the documentary filmmaking process.

## Drawing as Exploration

**Cynthia Lin**

*Open—Year*

Appropriate for students at all levels, this course approaches drawing as an immediate and elemental starting point for exploring a variety of subjects. Basic technical and formal issues are introduced within a larger context of historical art and contemporary experience. How has modern life changed our concepts of seeing, mark-making, and recording, for example? How could we newly define fact, originality, pictorial convention, the body, and our sense of place? Do we experience light, surface, space, movement, and scale differently now? Such questions will give greater significance to in-class practice of specific skills as well as to interpretive projects requiring independent and imaginative thinking. A process of free experimentation, observant response, and analysis will

be encouraged in the development of a personally meaningful visual vocabulary. Abundant and diverse viewpoints will be incorporated in critiques, slide talks, readings, and visits to museums, galleries, and artist studios. A journal/sketchbook reviewed in conference will be a tool for integrating ideas and identifying interests for research and focus. The goal of this course is to expand one's notion of what is possible: through exploration, courage, hard work, and pleasure, to acquire the freedom and means to pursue an individual vision. *For the interview, students who have images of previous artwork in any media are encouraged to bring them.*

## Film, a Transformative Process, a Vision Beyond Technology

**Chitra Neogy**

*Open—Fall*

This class will explore filmmaking as a personal statement with the inner vision of the individual filmmaker sculpting and molding the complete process and product. The class will be taught from the perspective and belief that filmmaking is an organic and transformative process where the filmmaker stays by his or her original truth by not compromising and borrowing ideas of themes. When the content is pure, boundaries, genres, and formulas are naturally broken and the essence reigns free.

## Filmmaking as Installation and Performance

**Joel Schlemowitz**

*Open—Spring*

This course explores the possibilities of cinema outside its traditional presentation as a film on a screen, discovering projection itself as a film performance, or taking film out of the movie theatre altogether, as an installation work in a gallery setting. Course work includes use of multiple projectors, slides, combinations of film and video projection; installation techniques including film loops, rear projection, and use of alternate projection surfaces; and optical effects using colored gels, anamorphic lenses, prisms, mirrors, kaleidoscopes, and strobe lights. Each student creates an installation work, and as a group we will create a multiple-projection film performance. In the process of creating material to use in our projects, we will touch on experimental production techniques with the Bolex, as well as hand-painting and hand-developing. We will survey the history of film performance, installation, and multimedia: from pre-cinema and the magic lantern show, early cinema presentations such as Hale's Tours, through the gimmicks of William Castle's "Emergo" and "Percepto," and finally to the work of such artists as Barbara Rubin, Paul Sharits, Anthony McCall, Takahiko Iimura, Stan Vanderbeek, Jon Rubin, Bill Brand, Kathy Rose, Ken Jacobs, Bill Morrison, Luis

Recoder, Bruce McClure, Bradley Eros, Sabrina Gschwandtner, and multiple projection performance collectives such as USCO, Wet Gate, and Kinsonik. Field trips (outside of class hours) include the Whitney Museum, the Project Room at Issue, Millennium Film Workshop, Robert Beck Memorial Cinema, and Anthology Film Archives.

## Frame by Frame: An Introduction to Narrative Filmmaking

**Damani Baker**

*Intermediate—Year*

This course is for students who wish to "think cinematically." It will be an intensive, hands-on introduction to narrative filmmaking: students work individually and in groups to produce a series of three short fiction films. The first film assignment entitled *The 2 Minute* is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, *On Location*, will introduce students to 16 mm cameras and production. Six classes during the fall semester will be dedicated to the second assignment in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. During the spring semester, students will produce and direct a six- to ten-minute film working with assigned crews. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shotlist, storyboards, and script breakdown. More important, students will explore the structure and aesthetics of narrative films from around the world, while gaining practical experience transforming their own ideas into action. *Some film or video experience required.*

## Intermediate Photography

**Penelope Umbrico**

*Intermediate—Year*

This course is for students with a fundamental knowledge of photography who wish to pursue personal artistic expression in their work. Through in-depth analysis of each student's work, readings, slide presentations, and assignments, the class will explore photography-related issues with special reference to current concerns in contemporary art. The goal is to deepen students' understanding of their work and to locate each student's work within a context of broader issues. Project development, regular critiques, and final presentations will be a major part of the class. Students will complete a set of project-related, exhibition-quality prints by the end of the year.

## Introduction to Digital Art: A Structuralist Approach

**Claudia Hart**

*Open—Fall*

This course introduces the student to a variety of practices and working methodologies emerging from the developing discipline of digital art. At the center of it are three case studies and a series of tutorials and projects inspired by them. Each case study will be of the practice of a digital artist who, after practicing and exhibiting successfully with traditional medium for a number of years, switched to a digital practice because of conceptual necessities internal to their practices. In other words, the subject matters they investigate are related to and therefore best expressed by digital processes. This class will therefore suggest a deeper structuralist reading of these digital media. The three case studies will be of Nancy Dwyer, Kathleen Graves, and Marina Zurkow—all digital artists with a strong metaphoric and conceptual approach, each related to a certain style of representation and a certain software (Illustrator, Photoshop, Flash Animation—although we will use animated gifs, a simpler animation form). Each will present her work to the class, to be followed by class discussion, analysis, and a series of conceptually related tutorials. In addition, as a means of further researching projects related to these artists' presentations, some classes will be held in New York museums. Others will be workshop-related demos in which students techniques applicable to these structurally related pieces are taught and immediately applied. This class stresses art history, design, and content development in tandem with learning software. Students should come out of class understanding that the use of specific digital interfaces must emerge from content development, and that content is intrinsically expressed through design and style. Conference time will focus on students' individual projects.

## Painting

**Larry Brown**

*Intermediate—Year*

This intermediate-level course is open to all students with previous painting and/or drawing experience. There will be an emphasis placed on the processes, procedures, and technical elements of painting as they relate to the evolution of students' own personal visual statements. The course will evolve through a series of projects and problems to solve visually with biweekly critiques and one-on-one dialogue. Students will have the opportunity of working from both observation and abstraction using inventive concepts and methods of painting processes to maximize the visual as well as conceptual impact of their work. The conference work will focus on the research of issues on contemporary art and artists as well as a semester-long painting research project. Second-semester students will be encouraged to

develop an individual visual direction forming a cohesive body of work. Students will be required to keep a sketchbook/journal/diary. There will also be museum, gallery, and artists' studio visits when possible.

## Printmaking

**Kris Philipps**

*Open—Year*

This class introduces the student to the basic fundamentals and concepts of printmaking: the development of an image on a particular surface, the transfer of the image to paper, edition printing and presentation. Students will learn to use the tools, materials, and equipment required to produce a successful print in a variety of printmaking media, including intaglio, woodcut, silkscreen, lithography, and monoprint. The techniques involved in these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

## Production Techniques for the Creation of Media Projects

**Demetria Royals**

*Open—Fall*

From idea to answer print, this class will introduce students to the methodology of how media projects can be constructed and completed. Topics to be covered will include (but not be limited to) how to approach visual research and writing, the scheduling and planning of a project, choosing the correct medium and format for the project—film, digital, DVD—and the postproduction process of editing and delivery format.

## Reading Text, Reading Code—Critical Readings in Cyberculture

**Demetria Royals**

*Open—Fall*

This class will bring together key writings in the discipline of cyberculture studies, providing a guide to the ways in which new technology and the discipline of new media are reshaping cultural forms and the creation of media production in the twenty-first century. Class work and conference projects will also include intensive Internet research and the creation of a class/community Web log.

## Screenwriting for Film and Digital Video

**Frederick Michael Strype**

*Open—Fall*

This course will focus on the narrative fiction motion picture screenplay as a commercial art and craft. With

the class structured as a combination of lecture and workshop-style exchanges, students will read selected texts and professional screenplays, write detailed script analysis (coverage), view films and, naturally, write short narrative fiction screenplays. Students will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution, from initial research through story generation, the rough draft, the rewriting process to a finished, completed property. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, act structure and style will be explored with students completing a series of short scripts and a final written project. Research and screen storytelling skills developed through the course will be indispensable for students interested in the documentary film form as well.

## Sculpture and Digital Media: Explorations

**Tishan Hsu**

*Open—Fall*

This course is designed for students interested in exploring the possibilities of three-dimensional and digital media. With a basic understanding of materials, technique, and process, students will be encouraged to develop work emerging from their own sensibilities and to understand the context from which their ideas emerge. Materials such as cardboard, wood, metal, latex, plaster, and digital media will be available including technical instruction. There will be readings and discussions focusing on the social, political, and digital contexts surrounding contemporary art practice. Experimentation with a diversity of approaches, methods, and media will be encouraged.

*For the interview, students are encouraged to bring images of any work done in the visual arts.*

## The Theatre of Objects

**Robin Winters**

*Open—Year*

This course will work with the basic premise that every force evolves a form. Students will explore a variety of materials and issues in the making and presentation of things. There will be individual and group assignments that examine diverse subjects such as the original and the copy, certainty and doubt, order and chaos, form and function, art and craft, content and context. We will have activity, slide presentations, discussions, and critiques in class on a regular basis. There will be field trips to bronze factories, glass shops, artist studios, galleries, museums, and other locations. Each student is expected to keep a notebook of working ideas, sources, materials, vocabulary lists, and class assignments. Process, experimentation, hard work, imagination, and research will be encouraged. The intention of this

course is to help each individual feel comfortable with a wide range of material and subject matter with the goal being to find one's own unique vision and voice.

## Virtual Lies: 3D Animation and Imagery

**Claudia Hart**

*Open—Spring*

The mutability of recorded imagery is one of the results of the digital revolution. The relativity of the real and how representations of reality might be manipulated is one of the many possible applications of special effects and virtual reality applications like 3D. In this class students will be taught fundamentals of 3D imaging. They will then develop projects in which virtual images are integrated into digital photographs, the outcome being a seamless migration of the "unreal" to the "real." Special attention will be made to the techniques of virtual lighting and texturing. In addition students will learn the basics of After Effects, a compositing software used to layer virtual images with photographic ones. It is helpful but not necessary for students to have familiarity with digital video, photography, or a basic computer graphics software such as Photoshop or Illustrator. Class time will be dedicated to mastering the basics of Carrara, introductory 3D software and After Effects, and the conferences to their application in students' individual projects.

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

This course is designed for all students with an interest in the visual arts. Through individual endeavor and group experience, students move toward independent thought, a growth of perception, and personal aesthetic development. A vocabulary of means is acquired through formal problems that are at the heart of all visual arts realization. We will examine the process of converting ideas into visual structures through the common principles that may be categorized as the language of vision.

**Drawing:** Development of analytical skills, materials and methods; drawing from perception and imagination.

**Two-Dimensional Design and Color:** Compositional studies using various painting media.

**Three-Dimensional Design:** Studies in organization of materials in three-dimensional space.

Conferences focus on critical awareness of course material and include art-historical discussions, readings, and museum and gallery visits.



## 2005-2006

### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

A rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. The class will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired. Edition printing, assigned readings, and an individual project will be required.

### Advanced Screenwriting

**Frederick Michael Strype**

*Advanced—Spring*

This course explores the long-form narrative fiction screenplay of theatrical motion pictures, independent films, and two-hour teleplays. The class is primarily an intensive workshop, but will include narrative theory and discussion relative to research, idea generation, character and story development, and dramatic narrative structure. The aim is for each student to develop, outline, and execute a first draft and a polish of a full-length screenplay project. In addition, students will craft and deliver a verbal “pitch” of their screenplay. Skills learned in class will be applicable to other forms of dramatic writing as well as the development of documentary film projects.

### Artist's Books

**Shana Agid**

*Intermediate—Year*

In the past the book was used solely as a container of the written word. However, in the last thirty years the book emerged as a popular format for visual expression. With a focus on making artist books that utilize and challenge the book as an object, students in this class will design, create, and bind several artist book projects over the course of the year. We will cover various structures and styles of binding and box making, including the basic

pamphlet stitch, stab binding, case binding, Coptic, and other multi-signature bindings, along with clamshell boxes and slip cases for housing your books. The class will also cover all aspects of letterpress printing—the oldest printing technology using movable type—including setting type, using the press, and making and printing with polymer plates. Students will be encouraged to learn the foundations of both binding and printing in order to experiment with form and content toward the creation of books as compelling visual art objects. The class will include slide-lecture presentations, assigned readings, class discussions, critiques, and occasional field trips.

*Open to sophomores, juniors, and seniors who have previously taken a visual arts class.*

### Basic Photography

**Lois Conner**

*Open—Year*

This course is an investigation into the medium of photography as a fine art, resulting in the production of a body of work at the end of the year. It explores the fundamentals of black and white, introduces photographic history and contemporary practices and perhaps, most important, encourages you to find your voice. A central part of the class will be devoted to looking at the work produced weekly, with a critical eye. This class requires an intense involvement on the part of the student to carve out time to photograph. Conference work involves research into historical movements and individual artist's working methods. Our proximity to New York City makes visits to gallery and museum exhibitions essential. A book or portfolio will be produced by the class at the end of the year.  
*Open to any interested student.*

### Beginning Painting

**Ursula Schneider**

*Open—Year*

The goal of beginning painting is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with drawing and painting from observation, using still lifes and the figure. Each project will have three levels of complexity allowing for individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles, e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand their own preferences in working with the brushes and paints. There will be regular class discussions about the work in progress and historical and contemporary art issues. For conference the student will select reading about the making of art, art history, and artists. The

student will be required to make weekly drawings and writings. This will serve as a journal about observations and information presented in class and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio in addition to class periods.

*Open to any interested student.*

## Blurring the Boundaries: Making Interdisciplinary Film/Video Performance Work

**Barbara Bickart**

*Intermediate—Spring*

Performative documentary is a form of film/video work that blurs the lines between documentary and experimental film traditions. Together these traditions challenge and disrupt master narratives, “becoming blurred into a more singular enterprise” (Bill Nichols, *Blurred Boundaries: Questions of Meaning in Contemporary Culture*). Working from this premise, this course will explore the “blurred boundaries” between documentary, experimental film and performance. Through experimentation with the integrated forms of film/video and live performance, we will investigate the connections between the specificity of the individual narrative (about a particular moment, about a memory, about a place) and broader, historical moments or conceptual categories such as racism, sexism, homophobia, and class oppression that have historical roots and trajectories. Students will be encouraged to experiment with elements that pull from autobiography, from poetic and expressive forms, from the use of the body, as well as from traditional documentary practices. Students will make interdisciplinary work incorporating elements of performance into film/video and elements of film/video into performance. Working outside of traditional documentary practice, we will experiment with interdisciplinary approaches to represent content that best serves particular individual narratives through a series of short projects. The student’s experimentation will culminate in a final project that utilizes an interdisciplinary approach in the telling of a multinarrative story.

## Color Photography

**Joel Sternfeld**

*Open—Year*

This course concentrates on the technique and aesthetics of color photography. Students will process color film and print color photographs. Emphasis will be placed on exploration of color aesthetics and the uses of color photography as a medium of fine art expression. Each student will be required to complete a coherent body of original work.

*Open to any interested student, with permission of the instructor*

## Documentary Filmmaking

**Demetria Royals**

*Intermediate—Spring*

This course will provide an intellectual and creative structure for students in the making of documentary films. From the process of research and writing, through the technical aspects of production as well as an in-depth analysis of the ethical and aesthetic issues that a documentary filmmaker might face, this course will provide students with a grounding in the documentary filmmaking process.

## Drawing as Exploration

**Cynthia Lin**

*Open—Year*

Appropriate for students at all levels, this course approaches drawing as an immediate and elemental starting point for exploring a variety of subjects. Basic technical and formal issues are introduced within a larger context of historical art and contemporary experience. How has modern life changed our concepts of seeing, mark making, and recording, for example? How could we newly define fact, originality, pictorial convention, the body, and our sense of place? Do we experience light, surface, space, movement, and scale differently now? Such questions will give greater significance to in-class practice of specific skills as well as to interpretive projects requiring independent and imaginative thinking. A process of free experimentation, observant response, and analysis will be encouraged in the development of a personally meaningful visual vocabulary. Abundant and diverse viewpoints will be incorporated in critiques, slide talks, readings, and visits to museums, galleries, and artist’s studios. A journal/sketchbook reviewed in conference will be a tool for integrating ideas and identifying interests for research and focus. The goal of this course is to expand one’s notion of what is possible: through exploration, courage, hard work, and pleasure, to acquire the freedom and means to pursue an individual vision. For the interview, students who have images of previous artwork in any media are encouraged to bring them.

*Open to any interested student.*

## First-Year Studies: The Filmmaker's Voice: Representation, Identification, "Truth," and the Creative Self in Narrative Film

**Frederick Michael Strype**  
FYS

We are all natural storytellers, dramatizing events in our lives to communicate their significance in our day-to-day existence. This is nothing new; the earliest forms of communication were to organize for survival, and then eventually, to relive the triumphs and tragedies of the day. Playwright/director/filmmaker David Mamet tells us that drama is how we make sense of our lives, of who we are, and who we hope to be. As storytelling seems to be imprinted in our DNA, this underpins the seemingly universal interest in storytelling in cinema. But how does one create stories that find their way into the film form? What is a creative "voice"? How is it expressed? How do the images we see in cinema represent "truth" and "reality" to the viewer? How does the viewer identify with these images and how does she or he create meaning from what is seen? What is the creative process of migrating from an initial idea to a finished narrative documentary or fiction film? What is the filmmakers' relationship to their material? And what is the relationship between where the creator begins and where she or he finishes? Through readings; film viewings; research; analytic and creative writing; class discussions and exchanges with visiting, emerging filmmakers, the course explores the nature of cinematic storytelling and its creative process. A significant focus will include issues of representation in cinema of gender, race, class, and culture. We will also examine topics including the responsibility of the filmmaker as well as the spectator's media literacy and acuity in processing and interpreting material in cinema. Finally, throughout the process, we will explore the journey of finding one's creative voice and its expression in the written and cinematic form. This exploration will be accompanied with the study of feature films, film clips, short films, and their various source materials. Some of the source texts and film work likely to be included for examination: *To Kill a Mockingbird*, *In the Heat of the Night*, *Thelma & Louise*, *Set It Off*, *The Thin Blue Line*, *Training Day*, *Monsoon Wedding*, *American Splendor*, *Adaptation*, as well as a series of short films by students who have won the Student Academy Award™ and/or the Directors Guild of America Award for Underrepresented/Minority Filmmakers. Conference will include a project and written creative expression whereby you will develop characters and stories drawn from outside research and mining your own experience. Skills gained in the class will be applicable to other areas of scholastic and creative endeavor and not confined exclusively to the film discipline.

## Frame by Frame: An Introduction to Narrative Filmmaking

**Damani Baker**  
*Intermediate—Year*

This course is for students who wish to "think cinematically." It will be an intensive, hands-on introduction to narrative filmmaking: students work individually and in groups to produce a series of three short fiction films. The first film assignment, entitled *The 2 Minute*, is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, *On Location*, will introduce students to 16 mm cameras and production. Six classes during the fall semester will be dedicated to the second assignment in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. During the spring semester, students will produce and direct a six- to ten-minute film working with assigned crews. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shotlist, storyboards, and script breakdown. More important, students will explore the structure and aesthetics of narrative films from around the world, while gaining practical experience transforming their own ideas into action.

*Intermediate. Some film or video experience required.*

## Framing Ourselves: Explorations in Video Self-Portraiture

**Barbara Bickart**  
*Open—Fall*

This course will focus on making work that is self-representational, that explores articulations of our multiple layers of identity, including race, ethnicity, gender, sexual orientation, class, culture, spiritual or religious beliefs, nationality, and immigration history. Students will learn the hands-on skills of film/video production and editing, as they develop visual language and media literacy, through the creation of a series of self-portraits that focus on different aspects of their identity. Throughout the course, students will share and screen their work and will learn a supportive, artist-centered method of critique, adapted from Liz Lehrman's "Critical Response" model. Students will be required to keep a visual journal to document the progression of their ideas as they examine the layers of their identity. They will be asked to reflect on what it means to mediate oneself. They will share ideas about the meaning and structure of the journal they keep and on the potential they discover through various means of expression such as photography, photocopying, written word, or other materials. They may choose to use video or film as a means for keeping the journal. Students are

encouraged to choose materials and forms best suited to expressing their ideas and to move directly from the ideas explored in the journal to the development of their short film/video self-portraits. Students will focus on making a series of short film/video pieces that explore specific aspects of their own identities, by answering a set of essential questions that we develop together. The questions will be designed to interrogate issues of institutionalized power through identity, our relationship to media, and issues of privilege.

*Open to any interested student.*

## From Mammies to Matriarchs: The Image of the African American Woman in Film, from *Birth of a Nation* to *Monster's Ball*

**Demetria Royals**

*Intermediate—Fall*

The representation of African American women in American film will be examined historically and with reference to the relationship between existing feminist theory, representation, black feminist thought, as well as within the political and social context of race and class. The course will also challenge the viewer to critically examine the existing nature of media, imagery, and entertainment in relation to the sexual, racial, and class oppression of African American women. There will also be a group production component required.

## Further Painting

**Ursula Schneider**

*Intermediate—Year*

Open to the student who has had college-level painting and drawing, this course will have structured class periods with assignments to further the student's knowledge and skills in painting. Working abstractly, we will study such formal issues as composition, rhythm, scale, and space. The student will learn to choose the suitable technique for each assignment and develop his or her working style. Slide presentations and class discussions will enable students to gain insight into their own work and to broaden their understanding of painting history. For conference the student will begin with the use of a sketchbook to formulate his or her ideas for painting. The student will integrate material from his or her other classes as sources for ideas. The student will then be encouraged to make a commitment to a subject matter and to develop this in depth. The goal of the class is for each student to master the class assignments and produce a portfolio of work. In conference the student is expected to complete three to five paintings on canvas each semester.

## Intermediate Painting: The Dialogue of Painting

**Larry Brown**

*Intermediate—Year*

A yearlong course open to all students with previous painting and/or drawing experience. A strong emphasis will be placed on the procedures, processes, and experimental practices of painting as they specifically pertain to the development of ideas. The class will have the opportunity of working from both observation and abstraction utilizing inventive concepts and methods of painting processes to devise the maximum visual as well as conceptual impact of the work. The structure of the class is based on an individual tutorial approach reinforced with biweekly group critiques and dialogue. The conference work will focus on research of issues on contemporary art and artists as well as a semester-long research painting project. For the second semester, students will be encouraged to develop a more personal visual statement forming a cohesive body of work. Students will be required to keep a sketchbook/journal/diary of their ideas, questions, and images. There will be museum, gallery, and artist studio visits when possible.

## Intermediate Photography—An Investigation into Photo-Based Art

**Penelope Umbrico**

*Intermediate—Year*

Appropriation, decontextualization, multiplication, systems, collecting, mapping, surveillance, personal versus cultural identity; privacy and individuality; the self reimagined through advertisement, media, and technology. Since the 1970's, artists have addressed these issues in photography, producing photo-based work that has a critical lean. We will explore these and other ideas as a laboratory for testing each student's own critical stance. In looking at each other's work, we will be concerned with developing and refining our critical skills and visual vocabulary. Through weekly readings, slide presentation, exercises, and critique, the class will attempt to locate each student's work within the context of these issues in order to provide a deeper understanding of the work and its relationship to contemporary visual culture. While course work will comprise weekly exercises, conference work will address the students' individual direction in the pursuit of a body of work. As part of project development, students will research their ideas and use creative interpretation of found information to support their goals. This course emphasizes process (over product) as a means for developing a personal vision. It is designed for the student who wishes to explore photography in his or her art or explore art practices in his or her photography. Students should have some basic photography skills.

## Just Another Poster?: Screenprinting as Art and Political Action

**Shana Agid**

*Open—Year*

Printmaking has long been a political and social tool. As a primary form of visual communication, print serves as propaganda and art, often both at once, and because prints can be easily produced in large quantities, some printmaking media have been central to political and social movements internationally. In this studio/seminar, we will split our time learning the process of screenprinting (sometimes called silkscreen) and studying the extensive use of screenprinting, in particular, in politically and socially engaged art practices. Students will learn how to design and make a screenprint, including how to work with and register multiple colors, and the class will be engaged in a dialogue—based on students' own art making, selected readings, and slide presentations—about the creation of artworks, posters, and community art projects with social objectives or messages. Students will create artworks for class in the first semester and plan a second semester conference project. In the spring semester, students will focus on the production of a specific political or socially engaged art project for conference work and class critiques. Readings, discussion, and critiques will continue throughout the year.

*Open to any interested student.*

## Performance Art

**Dan Hurlin**

*Open—Spring*

"Performance art is an event that takes place in the time and space in which the event takes place."

—Lee Breuer

This course will look at the strategies and contingencies involved in making work that purposely falls outside of the boundaries of existing disciplines. Drawing on elements and inspiration from all artistic practices, including writing, theatre, visual art, installation, sculpture, dance, sound, music, and new media, students will create original works throughout the semester. The course will be structured around a study of historical precedents of performance art, beginning with the Futurist Movement and Dada, and ending with the present day.

*Open to theatre, music, dance, and visual arts students.*

## Printmaking

**Kris Philipps**

*Open—Year*

This class introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed nontoxic printmaking methodologies. Participants will learn to develop an image on a particular surface, how to transfer the image to paper, edition printing, and presentation. Students will utilize the tools, materials, and equipment required to produce a print in a variety of media including intaglio, silkscreen, lithography, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

*Open to any interested student.*

## Production Techniques for the Creation of Media Projects

**Demetria Royals**

*Open—Fall*

From idea to answer print, this class will introduce students to the methodology of how media projects can be constructed and completed. Topics to be covered will include (but not be limited to) how to approach visual research and writing, the scheduling and planning of a project, choosing the correct medium and format for the project—film, digital, DVD—and the postproduction process of editing and delivery format.

*Open to any interested student.*

## Reading Text, Reading Code—Critical Readings in Cyberculture

**Demetria Royals**

*Open—Spring*

This class will bring together key writings in the discipline of cyberculture studies, providing a guide to the ways in which new technology and the discipline of new media are reshaping cultural forms and the creation of media production in the twenty-first century. Class work and conference projects will also include intensive Internet research and the creation of a class/community Web log.

*Open to any interested student.*

## Screenwriting for Film and Digital Video

**Frederick Michael Strype**

*Open—Fall*

This course will focus on the narrative fiction motion picture screenplay as a commercial art and craft. With the class structured as a combination of lecture and workshop-style exchanges, students will read selected texts and professional screenplays, write detailed script analysis (coverage), view films and, naturally, write short narrative fiction screenplays. Students will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution, from initial research through story generation, the rough draft, the rewriting process to a finished, completed property. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, act structure and style will be explored with students completing a series of short scripts and a final written project. Research and screen storytelling skills developed through the course will be indispensable for students interested in the documentary film form as well.

*Open to any interested student.*

## Sculpture: Explorations

**Tishan Hsu**

*Open—Spring*

This course is designed for students interested in exploring the possibilities of three-dimensional art and examining questions arising out of contemporary art practice. The course will examine three-dimensional work beginning in the late twentieth century and the questions that were being asked. We will simultaneously review the materials and techniques that evolved out of those questions, with class projects deriving from that inquiry. With a basic understanding of materials, technique, and process, students will be encouraged to develop work emerging from their own sensibilities and to understand the context from which their ideas emerge. Materials such as cardboard, wood, metal, latex, and plaster will be available including technical instruction in the use of those materials. Digital media will be supported. There will be readings and discussion focusing on texts informing contemporary art practice. Experimentation with a diversity of approaches, methods, and media will be encouraged. Some experience with sculpture or working with materials is helpful but not necessary. For the interview, students are encouraged to bring images of any work done in the visual arts.

*Open to any interested student, with permission of the instructor.*

## The Theatre of Objects

**Robin Winters**

*Open—Year*

This course will work with the basic premise that every force evolves a form. Students will explore a variety of materials and issues in the making and presentation of things. There will be individual and group assignments that examine diverse subjects such as the original and the copy, certainty and doubt, order and chaos, form and function, art and craft, content and context. We will have activity, slide presentations, discussions, and critiques in class on a regular basis. There will be field trips to bronze factories, glass shops, artist studios, galleries, museums, and other locations. Each student is expected to keep a notebook of working ideas, sources, materials, vocabulary lists, and class assignments. Process, experimentation, hard work, imagination, and research will be encouraged. The intention of this course is to help each individual feel comfortable with a wide range of material and subject matter with the goal being to find one's own unique vision and voice.

*Open to any interested student.*

## Virtual Mise-en-Scène: 3-D Modeling and Animation Using Maya

**Claudia Hart**

*Open—Year*

During the first semester, students will first learn the basics of 3-D modeling using Maya, the 3-D animation software used in interactive games and to produce films such as *The Incredibles*. While learning basic skills in the classroom, in conference, students will do preproduction work: preparatory research and designs for their final projects. These projects may include architectural or sculptural environments, stage set designs or scientific constructions. During the second half of the first term, these environments will be created virtually, in 3-D space. Final output for the first semester will be digital prints. In the second semester, students will learn the basics of animation and motion design in the class lectures during the first half of the term. In the second half, they will add animation to the project developed in the first semester. This might include an animated character, camera, or process. Final output for the second semester will be QuickTime movies. Students wishing to continue from the spring 2005 semester may focus on animation and advanced modeling and texturing skills. It is suggested that first-time students have basic familiarity with some type of graphical interface, whether it be video, photography, or another basic computer graphics software, such as Photoshop, Illustrator, or Premiere. Class time will be dedicated to mastering the technical demands of 3-D imaging, and conferences to the individual projects.

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

This course is designed for all students with an interest in the visual arts. Through individual endeavor and group experience, students move toward independent thought, a growth of perception, and personal aesthetic development. A vocabulary of means is acquired through formal problems that are at the heart of all visual arts realization. We will examine the process of converting ideas into visual structures through the common principles that may be categorized as the language of vision.

**Drawing:** Development of analytical skills, materials and methods; drawing from perception and imagination.

**Two-Dimensional Design and Color:** Compositional studies using various painting media.

**Three-Dimensional Design:** Studies in organization of materials in three-dimensional space.

Conferences focus on critical awareness of course material and include art-historical discussions, readings, and museum and gallery visits.

*Open to any interested student.*

## 2006-2007

### Advanced Painting

**Ursula Schneider**

*Advanced—Year*

This course will be part of a collaborative project with Ms. Claudia Hart's class Painting in the Virtual Environment. It is open to the student who has taken college-level painting and drawing. The class will meet twice a week. One class period will focus on nontraditional acrylic painting methods, class projects, and class discussions. The second class period will be conference work with a focus on developing the individual's painting ideas and skills. The collaborative project will start the course in the fall semester. Two students, one from each class, will work together in setting up a still life with objects. The painting students will paint the still life from observation, and the students working digitally will construct the still life with Maya. Later, the virtual painters will paint with paints to create texture and use these in their computer-generated compositions. The painting students will learn on the computer to isolate forms and to deconstruct the still life into an abstraction and translate this into a painting. The goal of the collaboration is to exchange ideas and to share each other's results to construct new and surprising images. The class will continue to focus on paintings in the

spring semester. The student will be encouraged to make a commitment to a subject matter and to develop this in depth. The goal of this course is to take chances and to trust your intuition while painting.

*Advanced.*

### Advanced Photography

**Penelope Umbrico**

*Advanced—Year*

This class is geared toward the development of a body of work. With this in mind, we will investigate ideas and issues in contemporary art and photography, in an effort to understand their relationship to the personal practice of image making. Readings and slide presentations will supplement our explorations and provide a jumping-off point for discussions. In looking at each other's work, we will be concerned with developing and refining our critical skills and vocabulary, as well as determining individual direction of inquiry and the development of personal methodologies. The objective of this course is to produce a body of work, while gaining a deeper understanding of your work and its relationship to contemporary visual culture. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

*Advanced.*

### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. The class will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired.

*Advanced.*

### Advanced Screenwriting Workshop

**Frederick Michael Strype**

*Advanced—Spring*

For the serious screenwriter/filmmaker/media artist with significant experience in the art and craft of the screenplay form. A rigorous, screenwriting-intensive workshop for those initiating a new screenplay/project, adapting original material into the screenplay form, or finishing a screenplay-in-progress. Conferences will be devoted to the research and development of a new,

original screen story as well as preparation of the workshop screenplay for its presentation to the filmmaking/media-making community.

*Advanced.*

## Artist Books

**Kris Philipps**

*Intermediate—Year*

In the past, the book was used solely as a container of the written word. However, in the past thirty years, the book has emerged as a popular format for visual expression. Students will begin this class by learning to make historical book forms from various cultures (Coptic, Codex, Accordion, and Japanese bound) so that they will be able to see the book, with which we are familiar in a new and wider context. From here students will apply newly learned techniques to the production of nontraditional artist books. The class will also cover all aspects of letterpress printing including setting type, using the press, and making and printing with polymer plates. Whether text, images, or the combination of the two are employed, emphasis will be placed on the creation of books as visual objects.

*Open to sophomores, juniors, and seniors who have previously taken a visual arts class.*

## Basic Photography

**Michael Spano**

*Open—Year*

Basic Photography introduces the fundamentals of black-and-white photography: acquisition of photographic technique and development of personal vision. Weekly reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. This course will introduce photographic history and contemporary practices. Conference work entails research into historical movements and individual artist's working methods. Throughout the year, students are expected to visit gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study.

*Open to any interested student.*

## Beginning Painting

**Ursula Schneider**

*Open—Year*

The goal of Beginning Painting is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with drawing and painting from observation, using still lifes and the

figure. Each project will have three levels of complexity allowing for individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles, e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand her or his own preference in working with the brushes and paints. There will be regular class discussions about the work in progress and historical and contemporary art issues. For conference, the student will select reading about the making of art, art history, and artists. The student will be required to make weekly drawings and writings. This will serve as a journal about observations and information presented in class and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio in addition to class periods.

*Open to any interested student.*

## Color Photography

**Penelope Umbrico**

*Open—Year*

This course concentrates on the technique and aesthetics of color photography. The course will cover color dark room printing, as well as some aspects of digital scanning and output. Emphasis will be placed on exploration of color aesthetics in relation to contemporary photography and visual art practice. Each student will be required to complete a coherent body of work.

*Open to any interested student, with permission of the instructor.*

## Digital Storytelling

**Demetria Royals**

*Intermediate—Fall*

This course will introduce students to the techniques and aesthetics of nonlinear storytelling and digital "bookmaking." Through the mastery of such media production techniques as story boarding, scanning, and digitizing of materials—as well as incorporating sound, graphics, and photos into a digital narrative format—students will create and master a CD-formatted final project.

*Intermediate.*

## Drawing as Exploration

**Cynthia Lin**

*Open—Year*

Appropriate for students at all levels, this course approaches drawing as an immediate and elemental



starting point for exploring a variety of subjects. Basic technical and formal issues are introduced within a larger context of historical art and contemporary experience. How has modern life changed our concepts of seeing, mark making, and recording, for example? How could we newly define fact, originality, pictorial convention, the body, and our sense of place? Do we experience light, surface, space, movement, and scale differently now? Such questions will give greater significance to in-class practice of specific skills as well as to interpretive projects requiring independent and imaginative thinking. A process of free experimentation, observant response, and analysis will be encouraged in the development of a personally meaningful visual vocabulary. Abundant and diverse viewpoints will be incorporated in critiques, slide talks, readings, and visits to museums, galleries, and artist's studios. A journal/sketchbook reviewed in conference will be a tool for integrating ideas and identifying interests for research and focus. The goal of this course is to expand one's notion of what is possible: through exploration, courage, hard work, and pleasure, to acquire the freedom and means to pursue an individual vision. For the interview, students who have images of previous artwork in any media are encouraged to bring them.

*Open to any interested student.*

## Frame by Frame: An Introduction to Narrative Filmmaking

**Damani Baker**

**Intermediate—Fall**

This course is for students who wish to "think cinematically." It will be an intensive, hands-on introduction to narrative filmmaking: students work individually and in groups to produce a series of three short fiction films. In addition to the required class work, student will attend mandatory craft courses in directing actors, cinematography, and 16 mm editing. The craft coursed take place one evening a week outside of class. The first film assignment, entitled *The 2 Minute*, is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, *On Location*, will introduce students to 16 mm cameras and production. Six classes during the fall semester will be dedicated to the second assignment in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. During the spring semester, students will produce and direct a 6- to 10-minute film working with assigned crews. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shotlist, storyboards, and script breakdown. More important, students will

explore the structure and aesthetics of narrative films from around the world, while gaining practical experience transforming their own ideas into action.

*Intermediate. Some film or video experience required.*

## Intermediate Painting

**Leah Montalto**

**Intermediate—Year**

This course will emphasize building strong perceptual painting skills through a series of technical assignments based on understanding color, light, and space. Color theory and its direct application in the practice of painting will be covered. In addition to developing painting skills, time will also be devoted to holding regular critiques of assignments and self-directed work. Individual meetings will be held to assist in developing self-directed work both technically and conceptually. There will be regular visits to galleries to view the work of contemporary painters. The lecture component of the course will consist of slide lectures on a wide variety of modern and contemporary painters, in addition to lectures on movements that have influenced painting, such as minimalism and installation art.

*Intermediate. This is a yearlong course open to students with prior experience in painting.*

## Intermediate Photography

**Accra Shepp**

**Intermediate—Year**

This course will provide an opportunity for students to begin to make the connection between the issues that inform their personal lives and the images they produce. The class will serve as a forum for investigation. Through regular critiques, slides, exhibitions, and readings, we will consider a wide variety of art practices and topics. We will discuss how meaning can arise in a variety of forms. We will also consider the opportunities presented by digital imaging and the Web. Students will work toward finding a topic on which they can concentrate and create a complete body of work that addresses their emerging concerns. Students should know how to process and print black-and-white film or have comparable digital skills.

*Intermediate.*

## Media Sketch Book 1

**Thomas Allen Harris**

**Open—Fall**

Media Sketch Book 1 is a rigorous introduction to media art and performance over the course of a semester. Designed to encourage students to use various media tools—including cameras, traditional animation, and 16 mm editing—as sketch books, the course will have short

weekly assignments designed around perception and/or performance with weekly screening and discussion of each of the projects. A centerpiece of the class will be the screening and discussion of media projects by established film/video/experimental and performance-based artists and makers. These works will be discussed in the context of the artist's body of work so as to make clear the kinds of ideas and concerns that the works represents. The works of these artists will be related to the course's weekly assignments. Student assignments are geared toward generating an ease and familiarity with one's articulation as an emerging media maker as well as with the tools of production. Hence, some of the assignments will be personal and semi-autobiographical in nature, drawing on familiar stories and/or experiences. Other assignments will involve using found footage or found stories.

*Open to any interested student.*

## Media Sketch Book 2

**Thomas Allen Harris**

*Intermediate—Spring*

Will utilize the building blocks established in Media Sketch Book 1 with the intention of developing a portfolio of artist's works in video, film, performance, and other electronic media. The goal will be to create a singular large project and/or a series of smaller complex projects related around a specific theme or concern. There will be weekly assignments that will include both sketches for the large project as well as finished short pieces. Each week, the class will look at work by established media artists as well as by other artists—painters, sculptors, performance artists—who have produced work in film and video and other electronic media. We will explore the ways this film/video work relates to the larger body of the artist work in terms of narrative themes, questions, as well as materials. Intermediate. Prerequisite: Media Sketch Book 1.

## Narrative Structural Analysis in Cinema

**Frederick Michael Strype**

*Open—Fall*

The course explores narrative storytelling forms and dramaturgy in contemporary cinema, including fiction and documentary. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will also be read and weekly structural analyses will be written. Conference projects

may include the development of a long-form screenplay/teleplay, structural and character analysis of a body of films or a screenwriter's/filmmaker's canon, research and development of a television series or documentary, and so forth. A foundation course for screenwriting, filmmaking, and new media projects, skills acquired in the course can be applied to other forms of dramatic writing.

*Open to any interested student.*

## Not Just Objects: Exploring Contemporary Sculptural Practice

**Jeanine Oleson**

*Open—Year*

This course is an investigation of technical practice as well as conceptual and critical skills common to the expanded field of contemporary sculpture. Students will be introduced to the fundamental issues of space, site, interaction, process, and the object's relation to the body. We will use traditional materials and techniques and expanded media such as audio, video, and performance as a means for students to develop a language and context for creative ideas. Students will develop their creative ideas through demonstrations, assignments, experimentation, collaboration, writing, research, and critiques. This is a studio-oriented class, but we will also investigate ideas via readings, artist lectures, slides, videos, field trips, and other material.

*Open to any interested student.*

## Painting in the Virtual Environment: Modeling, Lighting, and Rendering Using Maya

**Claudia Hart**

*Open—Year*

This class is designed to coordinate with the Advanced Painting class of Ms. Ursula Schneider, although participation in both is not required. During the first semester, students will first learn the basics of 3-D modeling, lighting, and rendering using Maya in a project related to that of the first-year painting class. Students will be paired in teams, one from painting and one from 3-D. Teams will compose still lifes, using objects in a symbolic way. Ray Henders, an expert in the lighting of still lifes, will teach a special lighting workshop, helping students to light their still lifes and taking a series of digital photos. Students are also encouraged to take their own digital photos. During the first half of the semester, both digital and analog painting students will work from either their own or one of Mr. Hender's still life photographs, modeling, texturing, and lighting a still life tableau in the Maya 3-D environment. In the second half of the semester, 3-D students will work with Ms. Schneider in the

painting studio to create textures for their still life objects. Adapted models will then be lit using more advanced lighting simulations. Final output for both phases will be digital prints of these new versions of their still lives, produced in the Heimbold lab. In the second semester, students will learn the basics of animation and motion design including an animated character or camera. To do so, students will use the still life models they built, textured, and lit in the first semester to create a grotesque head inspired by the paintings of the sixteenth-century Renaissance painter Giuseppe Arcimboldo. In this project, students insert contemporary consciousness into a classical archetype by animating one composite head, as done by Arcimboldo, using their still life elements. Students will make their face “dance” to a sound track of their choice. To do so, they will employ the rigging techniques of classical animation demonstrated in class, including lattice and nonlinear deformers, clusters, skeletons, and flexors. This will be a fifteen-week project, with the final output as an animated QuickTime or Avi movie. While learning basic skills by participating in a group project in the classroom, in conference, students may expand on an aspect of their in-class projects or do special projects using Maya to their own specifications. These projects may include architectural or sculptural environments, stage set, game designs, or scientific constructions. It is suggested that students already have basic familiarity with some type of graphical interface, whether it be video, photography, or another basic computer graphics software, such as Photoshop, Illustrator, or Premiere.

*Open to any interested student.*

## Printmaking

**Kris Philipps**

**Open—Year**

This class introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed nontoxic printmaking methodologies. Participants will learn to develop an image on a particular surface, how to transfer the image to paper, edition printing, and presentation. Students will utilize the tools, materials, and equipment required to produce a print in a variety of media including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

*Open to any interested student.*

## Reading Text, Reading Code—Critical Readings in Cyberculture

**Demetria Royals**

**Open—Spring**

This course will bring together key writings in the discipline of cyberculture studies, providing a guide to the ways in which new technology and the discipline of new media are reshaping cultural forms and the creation of media production in the twenty-first century. Class work and conference projects will also include intensive Internet research and the creation of a class/community Web log.

*Open to any interested student.*

## Screenwriting for Film/New Media

**Frederick Michael Strype**

**Open—Fall**

This course will focus on the short-form narrative fiction motion picture screenplay as an art and craft. With the class structured as a combination of lecture and workshop-style exchanges, students will read selected texts and produced screenplays, write detailed script analysis, view films and clips and, naturally, write short narrative fiction screenplays. Students will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution, from initial idea, through research techniques, story generation, the rough draft, rewrites, to a finished screenplay. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, act structure and style will be explored with students completing a series of short scripts and a final written project. In conference, students can research and develop long-form screenplays or teleplays, craft a series of short screenplays for production courses or independent production, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course can be applied to other writing forms and will be indispensable for students interested in the documentary film and new media forms as well.

*Open to any interested student.*

## Things, Situations, and “Other” Things

**Tishan Hsu**

**Open—Year**

This course will explore ideas surrounding a range of contemporary cultural practices that include design, installation, object making, multimedia, performance, and digital media. With a basic understanding of materials, technique, and process, students will be encouraged to develop work emerging from their own sensibilities and to understand the context from which

their ideas emerge. Materials such as cardboard, wood, metal, latex, plaster, and digital media will be available including technical support in the use of those media. The course will include slide lectures, field trips, and reading and writing assignments. Related issues in sculpture, architecture, painting, photography, video, and computer/new media work will be discussed, including the impact of social, political, and technological contexts on creating and experiencing work. Experimentation with a diversity of approaches and media will be encouraged. Some experience in the visual or industrial arts is helpful but not necessary. For the interview, students are encouraged to bring sample images of any work done in the visual arts.

*Open to any interested student by permission.*

## Virtual Architecture Using Maya

**Claudia Hart**

**Open—Year**

This class is designed to coordinate with Consuming Architecture: Economics, Identity, and Control in the Built Environment, the architectural history class of Mr. Joseph Forte, although participation in both is not required. The class project will expand on a presentation made by the design historian Victor Margolin, professor of art and design history at the University of Chicago. Professor Margolin will present his Museum of Corntemporary Art, a collection of ceramic figurines: mass culture collectible objects. In 2003, Prestel Verlag in Munich published a book on the collection entitled *Culture Is Everywhere: The Museum of Corntemporary Art*. According to the sometimes ironic Professor Margolin: "The Museum of Corntemporary Art is one of the lesser-known small private museums in the United States. Founded in Chicago in 1988, it comprises about four hundred objects. Corntemporary art is a new category of material culture. It should not be confused with kitsch, which scholars and critics have tended to characterize in a patronizing or derogatory way. The Museum of Corntemporary Art rejects the high/low distinction and prefers an independent system of judgment for its collection. Corntemporary art arises from conditions of use and must be considered in terms of its social value as well as its visual qualities. It refuses the appellation 'kitsch' because it is neither bereft of significance nor short on aesthetic value." During the first semester, students will first learn the basics of 3-D modeling using Maya. To learn basic skills in the classroom, students will build one of the commercial "mall" structures studied in Mr. Forte's class. In the second semester, students design a Museum of Corntemporary Art for the collection of Professor Margolin that articulates a critical position as developed in Mr. Forte's class. These designs will be built and presented using the Maya software using techniques learned in the first semester. Final output for the first

semester will be digital prints. In conference, students may expand on an aspect of their museum design or embark on another virtual design project of their own specifications. These projects may include architectural or sculptural environments, stage set designs, a game environment, or scientific constructions. It is suggested that students already have basic familiarity with some type of graphical interface, whether it be video, photography, or another basic computer graphics software, such as Photoshop, Illustrator, or Premiere. Class time will be dedicated to mastering the technical demands of 3-D imaging, and conferences to the conceptual aspects of the projects.

*Open to any interested student.*

## Visual Fundamentals

**Gary Burnley**

**Open—Year**

This course is designed for all students with an interest in the visual arts. Through individual endeavor and group experience, students move toward independent thought, a growth of perception, and personal aesthetic development. A vocabulary of means is acquired through formal problems that are at the heart of all visual arts realization. We will examine the process of converting ideas into visual structures through the common principles that may be categorized as the language of vision.

**Drawing:** Development of analytical skills, materials and methods; drawing from perception and imagination.

**Two-Dimensional Design and Color:** Compositional studies using various painting media.

**Three-Dimensional Design:** Studies in organization of materials in three-dimensional space.

Conferences focus on critical awareness of course material and include art-historical discussions, readings, and museum and gallery visits.

*Open to any interested student.*

## Writing the Screenplay

**Frederick Michael Strype**

**Intermediate—Spring**

This course explores the long-form narrative fiction screenplay of theatrical motion pictures, independent films, and two-hour teleplays. Primarily an intensive screenwriting workshop, the course will include narrative theory and discussion relative to research, idea generation, character and story development, and dramatic narrative structure. The aim is for each student to develop, outline, and execute a first draft and a polish of a full-length screenplay project. In addition, students will craft and deliver a verbal "pitch" of their screenplay.

Skills learned in class will be applicable to other forms of dramatic writing as well as the development of documentary film and new media projects.

*Intermediate.*

## 2007-2008

### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

A rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques, so that familiarity with process will lead to the development of a personal and meaningful body of work. The course will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired.

### Advanced Projects in Film and Digital Media

**Demetria Royals**

*Advanced—Spring*

This course will be conducted as a group conference workshop. Students will be expected to complete a thesis level project in film or digital media. Topics to be covered will include the methodology of the preproduction, production, postproduction, and distribution processes.

### Advanced Screenwriting Workshop

**Frederick Michael Strype**

*Advanced—Spring*

For the serious screenwriter/filmmaker/ media artist with significant experience in the art and craft of the screenplay form. A rigorous, screenwriting-intensive workshop for those initiating a new screenplay/project, adapting original material into the screenplay form, or finishing a screenplay-in-progress. Conferences will be devoted to the research and development of a new, original screen story as well as preparation of the workshop screenplay for its presentation to the filmmaking/media-making community.

## Artist Books

**Kris Philipps**

*Year*

In the past, the book was used solely as a container of the written word. However, in the past thirty years, the book has emerged as a popular format for visual expression. Students will begin this course by learning to make historical book forms from various cultures (Coptic, codex, accordion, and Japanese bound) so that they will be able to see the book, with which we are familiar, in a new and wider context. From here, students will apply newly learned techniques to the production of nontraditional artist books. The course will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer plates. Whether text, images, or a combination of the two is employed, emphasis will be placed on the creation of books as visual objects.

*Open to sophomores, juniors, and seniors who have previously taken a visual arts course.*

### Basic Painting: Color and Form

**Ursula Schneider**

*Open—Year*

The goal of this course is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with drawing and painting from observation, using still lifes and the figure. Each project will have three levels of complexity, allowing for individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles, e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand her or his own preference in working with the brushes and paints. There will be regular class discussions about the work in progress and historical and contemporary art issues. For conference, the student will select reading about the making of art, art history, and artists. The student will be required to make weekly drawings and writings. This will serve as a journal about observations and information presented in class and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio in addition to class periods.

### Basic Photography

**Michael Spano**

*Open—Year*

Basic Photography introduces the fundamentals of black-and-white photography: acquisition of photographic technique and development of personal vision. Weekly reviews are designed to strengthen the

understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. This course will introduce photographic history and contemporary practices. Conference work entails research into historical movements and individual artist's working methods. Throughout the year, students are expected to visit gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study.

## Digital Fiction Filmmaking

**Rona Naomi Mark**

*Open—Spring*

This course explores the nature and practice of developing, scripting, shooting and finishing short digital fiction films. Through screenings, seminars and practical workshops students will obtain a solid foundation in the aesthetics of short fiction filmmaking and the practical steps of digital production. Instruction will include technical training in the use of digital cameras, sound techniques and digital editing/post production. Students will work individually and in small crews to solve assigned weekly exercises. The Conference project will be the development and writing of a short screenplay, as well as completion by each student of a short digital fiction film of five-to-ten minutes in length. Students will be expected to maintain and turn in for review an accompanying project binder that will include production deliverables such as a revised screenplay, a production plan, shot lists, storyboards, script breakdowns, cast agreements, crew lists, location agreements, phone contacts and the like. While the course assumes no prior experience, this environment will allow for students with production experience to develop and complete her/his next digital fiction project. DFF is also an excellent fundamentals course in preparation for intermediate-level production in future semesters.

## Digital Storytelling

**Wilhelmina Smith**

*Open—Fall*

This course will introduce students to the techniques and aesthetics of nonlinear storytelling and digital "bookmaking." Through the mastery of such media production techniques as story boarding, scanning, and digitizing of materials—as well as incorporating sound, graphics, and photos into a digital narrative format—students will create and master a CD-formatted final project.

## Drawing from Life: Subjectivity and Point of View

**Dawn Clements**

*Open—Year*

This course will explore processes for creating highly personal "first-person" drawings from direct observation from life, with an emphasis on point of view and creative mark-making through various media. Considering linear perspective as a point of departure, students will develop more subjective and mobile means for representing their worlds, challenging the limits of the traditional rectangular frame and the fixed point of view. Studio practice will be reinforced through discussion, readings, slides, and films.

## Experimental Film/Video I

**Robin Starbuck**

*Open—Fall*

Experimental Film/Video 1 is a rigorous introduction to media art and performance over the course of a semester. Designed to encourage students to use various media tools—including cameras, digital animation, and 8 mm film—as sketch books, the course includes short weekly assignments designed around perception and/or performance with weekly screening and discussion of each of the projects. A centerpiece of the class will be the screening and discussion of media projects by established film/video/experimental and performance-based artists and makers. These works will be discussed in the context of the artist's body of work so as to make clear the kinds of ideas and concerns that the works represent. The works of these artists will be related to the course's weekly assignments. Student assignments are geared toward generating an ease and familiarity with ones articulation as an emerging media maker. Hence, some of the assignments will be personal and semi-autobiographical in nature, drawing on familiar stories and/or experiences. Other assignments will involve using found footage or found stories.

## Experimental Film/Video II

**Robin Starbuck**

*Intermediate—Spring*

We will utilize the building blocks established in Experimental Film/Video 1 with the intention of developing a portfolio of artist's works in video, film, performance, and other electronic media. The goal will be to create a singular large project and/or a series of smaller complex projects related to a specific theme or concern. Weekly assignments will include both sketches for the large project as well as finished short pieces. The class will look at work by established media artists as well as by other artists—painters, sculptors, performance artists—who have produced work in film, video, and other digital media. We will explore the ways this work

relates to the larger body of the artist work in terms of narrative themes, questions, and the handling of medium.

Intermediate. Prerequisite: Experimental Film/Video I or other introductory film course.

## Experiments in Painting

**Leah Montalto**

*Intermediate—Year*

This course will emphasize building strong perceptual painting skills through a series of technical assignments based on understanding color, light, and space. Color theory and its direct application in the practice of painting will be covered. In addition to developing painting skills, the course will also devote time to holding regular critiques of assignments and self-directed work. Individual meetings will be held to assist in developing self-directed work both technically and conceptually. There will be regular visits to galleries to view the work of contemporary painters. The lecture component of the course will consist of slide lectures on a wide variety of modern and contemporary painters, in addition to lectures on movements that have influenced painting, such as minimalism and installation art.

*This is a yearlong course open to students with prior experience in painting.*

## First-Year Studies: The Personal Horizon in Photography

**Joel Sternfeld**

*FYS*

The most historically significant photographers have not been particularly interested in photography; they have been fascinated with something in their personal landscape or their personal circumstances. Photography has simply been the means for them to hold fast to an interest threatened, as all interests are, by time. This course will look deeply into the work of these photographers: Atget, August Sander, Walker Evans, the Bechers, Robert Adams, William Eggleston, Nan Goldin. However, the real work of this course will come in the process of each student identifying his or her own interests—and in finding a photographic form for those interests. There will be readings and trips to galleries and guest speakers, but the true path to self-knowledge in photography lies in making pictures and deeply evaluating them in “critiques.” The end goals of this course are clarification of purpose, advanced aesthetic decision making as it pertains to photography and other visual arts, articulation of ideas and poetics, and an enhanced sense of excitement about the world and its processes. Previous experience in photography is not a prerequisite.

## Frame by Frame: An Introduction to Narrative Filmmaking

**Damani Baker**

*Intermediate—Year*

This course is for students who wish to “think cinematically.” It will be an intensive, hands-on introduction to narrative filmmaking: students work individually and in groups to produce a series of three short fiction films. In addition to the required class work, student will attend mandatory craft courses in directing actors, cinematography, and 16 mm editing. The craft courses take place one evening a week outside of class. The first film assignment, entitled *The 2 Minute*, is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, *On Location*, will introduce students to 16 mm cameras and production. Six classes during the fall semester will be dedicated to the second assignment in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. During the spring semester, students will produce and direct a six- to ten-minute film working with assigned crews. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shotlist, storyboards, and script breakdown. More important, students will explore the structure and aesthetics of narrative films from around the world, while gaining practical experience transforming their own ideas into action.

## From Mammies to Matriarchs: The Image of the African American Woman in Film, from Birth of a Nation to Current Cinema

**Demetria Royals**

*Open—Fall*

The representation of African American women in American film will be examined historically and with reference to the relationship between existing feminist theory, representation, black feminist thought, as well as within the political and social context of race and class. The course will also challenge the viewer to critically examine the existing nature of media, imagery, and entertainment in relation to the sexual, racial, and class oppression of African American women. There will also be a required group production component.

## Fundamentals of Nonfiction Filmmaking

**Demetria Royals**

*Open—Fall*

This course will provide an intellectual and creative structure for students in the making of nonfiction films.

From the process of research and writing, through the technical aspects of production as well as an in-depth analysis of the ethical and aesthetic issues that a nonfiction/documentary filmmaker might face, this course will provide students with the fundamentals of the nonfiction filmmaking process.

## Further Painting

**Ursula Schneider**

*Advanced—Year*

This course is open to any student who has completed one college-level course in painting, printmaking, photography, sculpture, or drawing. This course will focus on developing the individual's idea and vision by creating images with paint. In this course, we will be working with acrylics. This will give the student who has been working with oil paints the opportunity to expand his or her painting skills and to experiment with nontraditional painting methods and supports. Students will be encouraged to incorporate their prior art experiences into their work in painting. Students interested in painting from photographs will be required to learn the computer skills used to prepare their images for painting. The structure of this course is divided between class projects and individual conference work. In the fall semester, there will be a major assigned class project. We will begin with reviewing basic painting issues such as color theory, composition, and painting from observation. We will focus on how to develop ideas and subject matter. There will be some class reading, slide presentations, and visits to New York City galleries. For conference, students will be encouraged through experimentation to bring together their ideas with an appropriate painting method or style. Four completed major works will be required by the end of the spring semester. The goal of this course is to take risks and to make soundly constructed paintings.

## Interdisciplinary Studio/Seminar

**Gary Burnley**

*Advanced—Year*

A dialogue for experienced visual arts students. Through close contact with peers working in a variety of disciplines, the opportunity to expand studio experience and gain increased depth and awareness of the creative process. A forum to share and discuss critical, creative, and intellectual strategies and processes while building, nurturing, and sustaining an independent point of view. Each participant will be encouraged to focus on growing the values, commitments, and attitudes embedded in his or her own body of work. Topics include recognizing and overcoming influences; the multiplicity of options; the uniqueness of vision, habits, advantages, and problems particular to a given discipline; personal fulfillment; content, intent, and meaning.

*Open to juniors and seniors with prior experience.*

## Intermediate Nonfiction Filmmaking

**Demetria Royals**

*Intermediate—Spring*

This course offers an opportunity for an in-depth study of nonfiction filmmaking. Students will be encouraged to explore in depth the production styles, techniques, history, and craft of nonfiction filmmaking. Class work will include the screening and critiques of student work as well as an emphasis on the mastery of craft, specifically in the areas of production and postproduction. Students will be expected to undertake the production and completion of a nonfiction project.

## Intermediate Photography

**Lois Conner**

*Intermediate—Year*

A further investigation into the medium of photography with an emphasis on long-term projects, this course involves a weekly critique of current student work and offers more advanced technical instruction, including color photography. We will be examining current photographic practice and its relationship to the history of the medium, through slide lectures as well as visits to museums and galleries in New York City.

## Intermediate Photography

**Accra Shepp**

*Intermediate—Year*

This course will provide an opportunity for students to begin to make the connection between the issues that inform their personal lives and the images they produce. The course will serve as a forum for investigation. Through regular critiques, slides, exhibitions, and readings, we will consider a wide variety of art practices and topics. We will discuss how meaning can arise in a variety of forms. We will also consider the opportunities presented by digital imaging and the Web. Students will work toward finding a topic on which they can concentrate and create a complete body of work that addresses their emerging concerns. Students should know how to process and print black-and-white film or have comparable digital skills.

## Media Sketch Book I

**Thomas Allen Harris**

*Open—Fall*

Media Sketch Book I is a rigorous introduction to media art and performance over the course of a semester. Designed to encourage students to use various media tools—including cameras, traditional animation, and 16 mm editing—as sketch books, the course will have short weekly assignments designed around perception and/or performance with weekly screening and discussion of each of the projects. A centerpiece of the course will be



the screening and discussion of media projects by established film/video/experimental and performance-based artists and makers. These works will be discussed in the context of the artist's body of work so as to make clear the kinds of ideas and concerns that the works represent. The works of these artists will be related to the course's weekly assignments. Student assignments are geared toward generating an ease and familiarity with one's articulation as an emerging media maker as well as with the tools of production. Hence, some of the assignments will be personal and semi-autobiographical in nature, drawing on familiar stories and/or experiences. Other assignments will involve using found footage or found stories.

## Media Sketch Book II

**Thomas Allen Harris**

*Intermediate—Spring*

We will utilize the building blocks established in Media Sketch Book I with the intention of developing a portfolio of artist's works in video, film, performance, and other electronic media. The goal will be to create a singular large project and/or a series of smaller complex projects related around a specific theme or concern. There will be weekly assignments that will include both sketches for the large project as well as finished short pieces. Each week, the class will look at work by established media artists as well as by other artists—painters, sculptors, performance artists—who have produced work in film and video and other electronic media. We will explore the ways this film/video work relates to the larger body of the artist work in terms of narrative themes, questions, as well as materials.

*Prerequisite: Media Sketch Book I.*

## Narrative Structural Analysis in Cinema

**Frederick Michael Strype**

*Open—Fall*

The course explores narrative storytelling forms and dramaturgy in contemporary cinema, including fiction and nonfiction. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will also be read, and weekly structural analyses will be written. Students will also explore several screenwriting exercises for the course. Conference projects may include the development of a long-form screenplay/teleplay, structural and character analysis of a body of films or a screenwriter's/filmmaker's

canon, research and development of a television series or other media project, and so forth. A foundation course for narrative screenwriting, filmmaking, new media projects, and dramatic analysis, the course develops skills that can be applied to other forms of dramatic writing.

## Nonfiction Screenwriting

**Wilhelmina Smith**

*Open—Spring*

In fiction, the writer creates a world; in nonfiction, the writer reveals one. Nonfiction Screenwriting is about the art of revelation—assembling and ordering the elements that reveal the inner logic of a world that already exists. How do you tell a good story using the words of others? Nonfiction Screenwriting will focus on the research techniques to unearth the facts of a story and then show how to find the story in the material that has been gathered. The class will learn how to think in 3-D, determining the intellectual, emotional, and visual/aural dimensions of a story. Casting is as important to the nonfiction process as it is to good narrative films. Assembling the elements that result in a story well told is a highly selective process that will be emphasized in this course. These elements include any combination of interviews, archival materials, personal effects, location shots, music, etc. that are needed to amplify the story being told. What is most important to this process is the development of a point of view. The work will focus on helping each student develop and define his or her own signature as a screenwriter.

## Permeable Spaces: Exploring the Leaky Boundaries Between the Virtual and Real

**Prema Murthy**

*Open—Year*

In this course, we will explore the porous notion of space through an array of digital media—the Internet, 3-D environments, and digital video/animation/printmaking. We will expand on themes such as the activation of social space, built or architectural space, and invented or imagined space in relation to the social, political, physical, and psychological. Key concepts will be introduced through readings, artist talks, field trips, and other materials.

## Printmaking

**Kris Philipps**

*Open—Year*

This course introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed, nontoxic printmaking methodologies. Participants will learn how to develop an image on a particular surface, how to

transfer the image to paper, edition printing, and presentation. Students will utilize the tools, materials, and equipment required to produce a print in a variety of media including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

## Screenwriting

**Frederick Michael Strype**

*Open—Fall*

This course will focus on the short-form, narrative fiction motion picture screenplay as an art and craft. With the class structured as a combination of lecture and workshop-style exchanges, students will read selected texts and produced screenplays, write detailed script analyses, view films and clips, and, naturally, write short narrative fiction screenplays. Students will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution, from initial idea, through research techniques, story generation, the rough draft, rewrites, to a finished screenplay. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, act structure, and style will be explored with students completing a series of short scripts and a final written project. In conference, students can research and develop long-form screenplays or teleplays, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course can be applied to other writing forms.

## Sculpture as Interdisciplinary Practice

**Jeanine Oleson**

*Open—Year*

This course is an investigation of technical as well as conceptual and critical skills explored in the expanded field of contemporary sculpture. This course introduces the issues of space, site, interaction, process, and performance as well as the integration of larger social, political, and aesthetic concerns. We will use traditional materials and expanded media such as audio, video, and performance as a means for students to develop a language and context for creative ideas. Students will develop their work through assignments, experimentation, writing, research, and critiques. Collaborations with other areas of the arts, humanities, and sciences are encouraged. This is a studio-oriented course, but we will also investigate themes via readings, artist lectures, slides, videos, and field trips. The goal of

this course is to expand notions of what sculpture is, work hard, take chances, and have fun in the process. Please bring examples of previous work to the interview.

## Things, Situations, and "Other" Things

**Tishan Hsu**

*Advanced, Intermediate—Year*

This course will explore ideas surrounding a range of contemporary cultural practices that include architecture and design, installation, object making, performance, relational practices, and digital media. With a basic understanding of materials, technique, and process, students will be encouraged to develop work emerging from their own sensibilities and to understand the context from which their ideas emerge. Materials such as cardboard, wood, metal, latex, plaster, and digital media will be available including technical support in the use of those media. Along with studio practice, there will be assigned readings and discussion. Common concerns that are expressed in sculpture, architecture, painting, photography, video, digital/new media will be discussed, including the impact of social, political, and technological contexts on contemporary studio practice. Experimentation with a diversity of approaches and media will be encouraged. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged to bring images of work done in any of the previously mentioned practices.

## Topics in Filmmaking: Images of Resistance in Film

**Rico Speight**

*Open—Spring*

This course explores provocative achievements of specific films and filmmakers in the transformation of mainstream Hollywood and European cinema and the creation of an expanded, alternative vocabulary of film grammar. Through screenings and discussion, students will analyze socially and politically significant films that are aesthetically grounded in Third World cultures. International classics such as Ousmane Sembene's "Emitai", Gillo Pontecorvo's "Battle of Algiers", Humberto Solás's "Lucia", Tomas Gutierrez Alea's "Strawberry and Chocolate", Abbas Kiarostami's documentary, "ABC Africa", and Abderrahmane Sissako's "Waiting For Happiness" will be screened along with films by L.A. Rebels, Billy Woodberry ("Bless Their Little Hearts"), Larry Clark ("Passing Through"), Charles Burnett ("Killer of Sheep") and Haile Gerima ("Bush Mama"). Discussion will focus upon the theory of "Third Cinema," a concept originated in the late 1960's and revisited recently by cultural critic Teshome Gabriel. For the thoughtful student of film, media activist and emerging filmmaker to understand how

activism and social consciousness play a role in the development of one's own film stories and media projects.

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

The process of converting raw materials and ideas into understandable structures is an elemental starting point for the visual artist. Strengthening one's ability to record and/or respond to contemporary experience is at the heart of the struggle. Working with a wide range of subject matter (the landscape, the figure, still life, the imagined world, etc.) and media (drawing, painting, printmaking, sculpture, film, photography), students in this course are exposed to a multiplicity of options and a variety of methods, reasons, possibilities, and creative strategies for image making. Developing, nurturing, and sustaining an individual point of view are stressed along with habits of discipline that support creative endeavor. Critical awareness and technical and formal issues as well as analytical skills are discussed throughout. Personal experimentation, interpretation, innovation, and uniqueness of vision are encouraged. Course material includes art and cultural history, readings and presentations, and regular museum and gallery visits. Appropriate for students at all levels.

Drawing: Development of analytical skills, materials and methods; drawing from perception and imagination.

Two-Dimensional Design and Color: Compositional studies using various painting media.

Three-Dimensional Design: Studies in organization of materials in three-dimensional space.

Conferences focus on critical awareness of course material and include art-historical discussions, readings, and museum and gallery visits.

## Writing the Screenplay

**Frederick Michael Strype**

*Intermediate—Spring*

This course explores the long-form, narrative fiction screenplay of theatrical motion pictures, independent films, and two-hour teleplays. Primarily an intensive screenwriting workshop, the course will include narrative theory and discussion relative to research, idea generation, character and story development, and dramatic narrative structure. In addition, the course will pursue "the talking cure," where students craft and deliver a "talk" on their screenplay, which goes beyond the so-called "pitch" concept and demonstrates an understanding of the characters and screen story. The aim is for each student to develop, outline, and execute a first draft and a polish of a full-length screenplay

project. Skills learned in the course will be applicable to other forms of dramatic writing as well as the development of nonfiction film and new media projects.

## 2008-2009

### Advanced Painting

**Ursula Schneider**

*Advanced—Year*

This course will focus on developing the individual's idea and vision by creating images with paint. In this course, we will work with acrylics. This will give the student who has been painting with oil paints the opportunity to expand her or his painting skills and to experiment with nontraditional painting methods and supports. The students shall be encouraged to incorporate prior art experiences into her or his work in painting. Students will be required to learn basic computer skills to work with images and ideas. The structure of this course is divided between class projects and individual conference work. In the fall semester, there will be a major assigned class project. We will begin with reviewing basic painting issues such as color theory, composition, and painting from observation. We will focus on developing ideas and subject matter. There will be some class reading, slide presentations, and visits to New York City galleries. For conference each student will be encouraged through experimentation to bring together her or his ideas with an appropriate painting method and style. The goal of this course is to take risks and to make soundly constructed paintings.

*This course is open to any student who has completed one college-level course in painting.*

### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

A rigorous studio course in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques, so that familiarity with process will lead to the development of a personal and meaningful body of work.

The course will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired.

## Advanced Workshop in Screenwriting

**Frederick Michael Strype**

*Advanced—Spring*

This course is for the serious screenwriter/filmmaker/media artist with significant experience in the art and craft of the screenplay form. A rigorous, screenwriting-intensive workshop for those initiating a new screenplay/project, adapting original material into the screenplay form, rewriting a screenplay, or finishing a screenplay-in-progress. Conferences will be devoted to the research and development of a new, original screen story as well as preparation of the workshop screenplay for its presentation to the filmmaking/media-making community.

## Analog Color Photography

**Joel Sternfeld**

*Open—Fall*

This course concentrates on the technique and aesthetics of color photography using traditional (analog) methods. Students will use color film and print color photographs in the darkroom. Emphasis will be placed on exploration of color aesthetics and the uses of color photography as a medium of fine art expression. Each student will be required to complete a coherent body of original work.

*Open to any interested student with permission of the instructor.*

## Architecture Seminar: Introduction to Designing Built Form

**Tishan Hsu**

*Open—Fall*

This course will offer the student the chance to experience design as it is done in architecture. It will introduce a range of basic architectural concepts and vocabularies with which to develop and discuss designs for the built environment. The process will include developing skills in drawing and model building. We will learn about form, structure, circulation, use, and spaces-in-between as well as explore our own phenomenological experiences of the built environment. Digital media will be available for both the design process and developing presentation skills. We will learn the basic conventions of drawing architectural space and how to design and communicate using these visual conventions. Visiting and experiencing the built environment that reveal a range of approaches to (1) designing habitable space and (2) designing interventions to existing built contexts will be

included. This will assist in our gaining a historical awareness of the changing relationship between architecture and the visual arts and how architecture, as an art, expresses the values of a culture. The impact of environmental sustainability on architectural design will be introduced. Students will work on both short and longer projects that will include drawing, model building, and writing.

*Open to any interested student with permission of the instructor.*

## Artist Books

**Kris Philipps**

*Open—Year*

In the past, the book was used solely as a container of the written word. However, in the past thirty years, the book has emerged as a popular format for visual expression. Students will begin this course by learning to make historical book forms from various cultures (Coptic, codex, accordion, and Japanese bound) so that they will be able to see the book, with which we are familiar, in a new and wider context. From here, students will apply newly learned techniques to the production of nontraditional artist books. The course will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer plates. Whether text, images, or a combination of the two is employed, emphasis will be placed on the creation of books as visual objects.

*Open to sophomores, juniors, and seniors who have previously taken a visual arts course.*

## Basic Black-and-White Photography

**Michael Spano**

*Open—Year*

Basic Black-and-White Photography introduces the fundamentals of photographic technique, concentrating on traditional black-and-white printing methods and film processing, as well as the acquisition and development of a personal vision. Weekly reviews and assignments are designed to strengthen the understanding of the creative process while stressing photographic aesthetics within contemporary practices. This course will introduce photographic movements; conference work will entail research into the medium's history and individual artist's working methods. Throughout the year, students are expected to visit gallery and museum exhibitions and share their impressions with the class. Students will develop and complete their own bodies of work as a culmination of their study.

## Digital Seminar: Painting and Drawing Digital

**Tishan Hsu**

*Open—Spring*

Digital imaging began as an aid to photography. Since then, it has caught the imagination of traditional fine artists as advances in the software have offered artists a range of visual qualities that we have traditionally attributed to media such as painting, printmaking, and drawing. However, the nature of digital imaging suggests that there are major differences in the qualities and processes of the digital that separates it from traditional media. In this course, we will explore what distinguishes digital imaging from traditional two-dimensional media, what are the losses, what are the gains, how does the difference in process affect the quality of the work, and how do we begin to develop a criticality about a medium that has not yet defined itself in terms of an art. What criteria can we use, as artists, to evaluate one's work? Does the inherent lack of "touch" and the resulting "coolness" of the medium question the long-held values of the unique and handmade, or do the qualities of digital imaging propose different criteria for value and quality? Does the process of working digitally change how one is able to use the medium for creative, expressive ends? If so, how? Why would an artist choose to use digital imaging? What is needed to possibly combine the digital with the use of traditional media? These are some of the questions we will ask in exploring the tension between digital imaging and traditional two-dimensional media. As a studio course, we will develop skills in digital imaging by simultaneously learning about the history of images in art in order to reconsider how and if digital imaging might expand on that tradition and maintain the enduring qualities we associate with fine art. Basic experience with digital imaging is helpful but not required. For the interview, students are encouraged to bring images of work done in any medium.

*Open to any interested student with permission of the instructor.*

## Drawing from Life: Subjectivity and Point of View

**Dawn Clements**

*Open—Year*

This course will explore processes for creating highly personal "first-person" drawings from direct observation from life, with an emphasis on point of view and creative mark-making through various media. Considering linear perspective as a point of departure, students will develop more subjective and mobile means for representing their worlds, challenging the limits of the traditional rectangular frame and the fixed point of view. Studio practice will be reinforced through discussion, readings, slides, and films.

## Explorations in Painting

**Leah Montalto**

*Intermediate—Year*

This course will emphasize building strong perceptual painting skills through a series of technical assignments based on understanding color, light, and space. Color theory and its direct application in the practice of painting will be covered. In addition to developing painting skills, the course will also devote time to holding regular critiques of assignments and self-directed work. Individual meetings will be held to assist in developing self-directed work both technically and conceptually. There will be regular visits to galleries to view the work of contemporary painters. The lecture component of the course will consist of slide lectures on a wide variety of modern and contemporary painters, in addition to lectures on movements that have influenced painting, such as minimalism and installation art.

*Open to students with prior experience in painting.*

## First-Year Studies: Directing for Film

**Edward Allan Baker**

*FYS*

This course will explore the fundamentals of visual storytelling. Exercises in analysis of story, script, and character, combined with practical hands-on video production experience, provide the foundation of this course. Students are asked to develop several projects during the first semester that include introductory writing and production elements. With an emphasis on shaping one's narrative, the first semester encourages content over tools. Key components of these exercises include painting and photography as preludes to motion picture and visual storytelling. The first semester attempts to find a home for the histories, experiences, and stories of the first-year student, ultimately translated into visual expression. During the second semester, students begin working in assigned crews to complete a group conference film. This conference project is an opportunity for each student to direct her or his own film with assistance of the entire class. Positions in lighting, camera, key grip, and sound will form a production crew designed to support each director. Students are evaluated on their preparation as a director in addition to their collaborative abilities in various crew positions. For this course, a strong interest in filmmaking is highly recommended.

## First-Year Studies in Painting

**Ursula Schneider**

*FYS*

The goal of First-Year Studies in Painting is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with

drawing and painting from observation, using still lifes and the figure. Each project will have three levels of complexity allowing for the individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles, e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand her or his own preferences in working with the brushes and paints. There will be regular class discussions about the work-in-progress and historical and contemporary art issues. For conference the student will select reading about the making of art, art history, and artists. The student will be required to make weekly drawings and writings. This will serve as a journal about observations and information presented in class, and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio in addition to class periods.

## Holistic Digital Filmmaking I

**Rona Naomi Mark**

*Open—Fall*

This workshop will introduce students to the basics of digital filmmaking. From the initial concept through editing, students will get a taste of all phases of production. Students will shoot exercises focusing on cinesthetic elements such as slow disclosure, parallel action, multiangularity, and the master shot discipline. Students will watch and analyze each other's exercises, learning how to become active film viewers and give useful critical feedback. For their conference work, students will be required to produce a short film. They will write the screenplay, cast and direct actors, draw floor plans and shot-lists, edit the video on Final Cut Pro, and screen the final product for the class. This is not a history or theory course, but a hands-on workshop that immerses the student in all aspects of visual storytelling.

## Holistic Digital Filmmaking II

**Rona Naomi Mark**

*Intermediate—Spring*

This workshop will provide a more in-depth look at the process of filmmaking. Students will be required to shoot video exercises using the various cinesthetic principles covered in the first course, but with greater attention to detail. They will workshop their screenplays in class and learn the craft of revision. Students will focus on directing actors, learning an efficient language to communicate with them. They will learn how to break down a script for producing purposes and to budget and schedule a production. For their conference work, in consultation with the professor, students will be expected to develop and produce a digital film of up to

fifteen minutes in length. While the fall course is not a prerequisite for this spring course, some prior digital filmmaking course work is required.

## Interdisciplinary Studio/Seminar

**Gary Burnley**

*Advanced—Year*

A dialogue for experienced visual arts students. Through close contact with peers working in a variety of disciplines, students have the opportunity to expand studio experience and gain increased depth and awareness of the creative process. A forum to share and discuss critical, creative, and intellectual strategies and processes while building, nurturing, and sustaining an independent point of view. Each participant will be encouraged to focus on growing the values, commitments, and attitudes embedded in his or her own body of work. Topics include recognizing and overcoming influences; the multiplicity of options; the uniqueness of vision, habits, advantages, and problems particular to a given discipline; personal fulfillment; content, intent, and meaning.

*Open to juniors and seniors with prior experience.*

## Intermediate Photography

**Lois Conner**

*Intermediate—Year*

A further investigation into the medium of photography with an emphasis on long-term projects, this course involves a weekly critique of current student work and offers more advanced technical instruction, including color and digital printing and the use of medium- and large-format cameras. We will examine current photographic practice and its relationship to the history of the medium, through books, slide lectures, and films as well as visits to museums and galleries in New York City.

## Media Sketchbooks I: Process

**Robin Starbuck**

*Open—Fall*

Media Sketchbooks I: Process is a rigorous production-based introduction to film/video art over the course of a semester. Designed to encourage students to experiment freely with various media tools—including video and 8 mm film, digital editing, audio design, and interactive media—the course will have short assignments designed around both conceptual and technical concerns, with screening and discussion of each of the assignments. Theoretical schemas such as narrative versus nonnarrative film structures, semiotics, psychoanalysis, political intervention, and cultural studies will be encouraged as engagement for project designs. The works of established film/video/experimental and performance-based artists and makers will be introduced

and discussed as they relate to course assignments. Student assignments are geared toward generating an ease and familiarity with one's articulation as an emerging media maker as well as with the tools of production. Hence, some of the assignments will be personal and semiautobiographical in nature, drawing on familiar stories and/or experiences. Other assignments will involve using found footage or found stories.

## Media Sketchbooks II: Animation

**Robin Starbuck**

*Intermediate—Spring*

This course will introduce students to a variety of animation practices including traditional hand animation, claymation, cutouts, motion graphics, and digital animation. The class will look at work by established national and international animation artists as well as by other artists—painters, sculptors, performance artists—who have produced work in video, and other digital media that relates specifically to animation. We will explore the ways this work relates to class projects as well as to individual interests. Integrating new production skills with the theoretical building blocks established for those who participated in Media Sketchbooks I, students will have the opportunity to create a singular large project and/or a series of smaller complex projects related to a specific theme or concern. The central focus of this course will be on the production of animation shorts. Students interested in producing either narrative or nonnarrative animated films are welcome. Students with knowledge of Maya software are also encouraged.

*Completion of Media Sketchbooks I or familiarity with at least one digital editing software.*

## Narrative Structural Analysis in Cinema

**Frederick Michael Strype**

*Open—Spring*

The course explores narrative storytelling forms and dramaturgy in contemporary cinema. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will also be read, and weekly structural analyses will be written. Students will also explore screenwriting exercises throughout the course. The course investigates the connection between oral storytelling and the nature of "film telling" through the screenplay. Conference projects focus on the development of a long-form

screenplay/teleplay. A foundation course for narrative screenwriting, filmmaking, new media projects, and dramatic analysis, the course develops skills that can be applied to other forms of dramatic writing.

## Permeable Spaces: Exploring the Leaky Boundaries Between the Virtual and Real

**Prema Murthy**

*Open—Year*

In this course, we will explore the porous notion of space through an array of digital media—the Internet, 3-D environments, and digital video/animation/printmaking. We will expand on themes such as the activation of social space, built or architectural space, and invented or imagined space in relation to the social, political, physical, and psychological. Key concepts will be introduced through readings, artist talks, field trips, and other materials.

## Printmaking

**Kris Philipps**

*Open—Year*

This course introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed, nontoxic printmaking methodologies. Participants will learn how to develop an image on a particular surface, how to transfer the image to paper, edition printing, and presentation. Students will utilize the tools, materials, and equipment required to produce a print in a variety of media including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

## Screenwright: Writing and Rewriting the Feature-Length Screenplay

**Frederick Michael Strype**

*Intermediate—Fall*

This course is for the emerging screenwriter ready to "pull the trigger" on the writing of a long-form screenwriting project, finishing a work-in-progress, or rewriting a screenplay. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by a rigorous screenwriting workshops experience. Students are expected to enter the course with an outline or narrative roadmap of their project and be capable of "talking out" their story. The expectation is for students to finish a first-draft long-form project and a series of rewrites. Preparation of the screenplay for festival/competition entry and for industry submission

will be pursued. Conference projects will focus on the development of a new screen project in the outline form, as well as individual troubleshooting of the project at hand. Published screenplays, several useful texts, and clips of films will form a body of examples to help concretize aspects of the craft.

## Screenwriting: The Art and Craft of "Film Telling"

**Frederick Michael Strype**

*Open—Fall*

This course will focus on the fundamentals of the narrative fiction motion picture screenplay as an art and craft, with a particular focus on the short-form screenplay. The course will explore the nature of screenwriting as having less of a connection to literature and playwriting, and more a connection to the oral tradition of storytelling. With the class structured as a combination of seminar and workshop-style exchanges, students will read selected texts and produced screenplays, write detailed script analyses, view films and clips, and naturally, write short narrative fiction screenplays. Students will be introduced to the concept of "talking their stories" prior to writing and will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution. We will migrate from initial idea, through research techniques, character development, story generation, outlining, the rough draft, rewrites, to a series of finished short-form screenplays. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, sequence structure, acts, and style will be explored with students completing a series of short scripts and a final written project. In conference, students can research and develop long-form screenplays or teleplays, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course can be applied to other writing forms.

## Space/Time Concepts: Contemporary Approaches to Sculpture

**Jeanine Oleson**

*Open—Year*

This course will explore sculpture as a practice that has evolved from the making of discreet objects into a multidisciplinary field of inquiry. It explores digital/analog technologies, virtual space, architecture, collaboration, site-specificity, mapping, interaction, process, and performance as well as the integration of social, political, and intellectual concerns. Students will develop their work through assignments, experimentation, writing, research, and critiques. There

will be collaborative endeavors with other areas of the arts, humanities, and sciences. This is a studio-oriented course but we will also investigate themes via readings, artist lectures, slides, videos, and field trips. The goal of this course is to expand use of materials and concepts, work hard, take chances, and have fun in the process. There will also be training in traditional methods of construction such as wood, moldmaking, etc., as needed. Please bring examples of previous work to the interview.

## Things, Situations, and Encounters: Exploring A Thousand Plateaus I

**Tishan Hsu**

*Open—Fall*

This course will explore the possibilities for creative production inspired by readings from Deleuze and Guattari's *A Thousand Plateaus*. In doing so, we will consider different ways of thinking about art, different ways of thinking about ourselves, what we encounter, and what we can imagine doing as a result of an encounter. We will imagine concepts such as rhizomes, machines, multiplicities, a body without organs, embodiment, and deterritorialization, as ways of discovering different subjectivities and situations in which art can become. The course will not ask that one "knows" the text, but rather will experiment with how texts can enable different kinds of (art)work to emerge. In doing so, students are asked to suspend (but not give up) their ideas about what is art and how it should be made. We will encounter a range of materials such as cardboard, wood, metal, plaster, and digital media with technical support provided in the handling of these media. We will also explore the zoo, a piece of furniture, and/or a street corner. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged to bring images of work done in any of the previously mentioned practices.

*Open to any interested student with permission of the instructor.*

## Things, Situations, and Encounters: Exploring A Thousand Plateaus II

**Tishan Hsu**

*Open—Spring*

This course will continue to explore creative responses to Deleuze and Guattari's *A Thousand Plateaus*. However, in contrast to working with more traditional media, the focus will be on technology and new media and how they have expanded studio practice. Related to this expansion is the emergence of interactivity in which the relationship of the viewer and the object is questioned by changing the relationship between the participants of creative production. This investigation will include developing skills with digital



media and the possibilities such an encounter offers for creative work. We will learn to work with the technology of sensors in order to create physically interactive work. We will also explore other contexts for interactivity such as relational aesthetics and the political implications of interactivity. This investigation will include thinking about Deleuze and Guattari's ideas of the "minor within the major," the "war machine," and the possibilities for a politically engaged studio practice. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged to bring images of work done in any of the previously mentioned practices.

*Open to any interested student with permission of the instructor.*

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

The process of converting raw materials and ideas into understandable structures is an elemental starting point for the visual artist. Strengthening one's ability to record and/or respond to contemporary experience is at the heart of the struggle. Working with a wide range of subject matter (the landscape, the figure, still life, the imagined world, etc.) and media (drawing, painting, printmaking, sculpture, film, photography), students in this course are exposed to a multiplicity of options and a variety of methods, reasons, possibilities, and creative strategies for image making. Developing, nurturing, and sustaining an individual point of view are stressed along with habits of discipline that support creative endeavor. Critical awareness and technical and formal issues as well as analytical skills are discussed throughout. Personal experimentation, interpretation, innovation, and uniqueness of vision are encouraged. Course material includes art and cultural history, readings and presentations, and regular museum and gallery visits. Appropriate for students of all levels.

## 2009-2010

### Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

This is a rigorous studio course, in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. The course will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired.

*This class is a small seminar.*

### Advanced Projects in Filmmaking: Frame by Frame

**Damani Baker**

*Advanced—Year*

Advanced Projects in Filmmaking is designed to support and inspire students with a prior interest in the art of filmmaking. It is open to students looking to produce work in one of three disciplines: narrative, documentary, and experimental. Ideally, students with previously developed screenplays, treatments, or just the early stages of an idea will use this course to produce a 10-minute short film. Topics will include casting, working with talent, collaborating with a creative team, camera blocking, creating the shot list, visual composition, and editing aesthetics. An emphasis on a story-driven approach to the process is the foundation of this three-tier course. This allows for multi-format opportunities that include 16 mm, 24p video, and HD. The technical possibilities are driven by content not availability. Though several first-semester exercises, students will be encouraged to create a reel of material that will serve as a reference portfolio for the second semester's conference work. A combination of screenings, guest lectures, and fieldwork will expose students to elements of each discipline, offering a cross section of creative inspiration.

### Analog Color Photography

**Joel Sternfeld**

*Open—Year*

This course concentrates on the technique and aesthetics of color photography using traditional (analog) methods. Students will use color film and print color photographs in the darkroom. Emphasis will be placed on exploration of color aesthetics and the uses of color photography as a medium of fine art expression. Each student will be required to complete a coherent body of original work.

*With permission of instructor.*

## Animation I: Experimental Shorts

**Robin Starbuck**

*Open—Fall*

While most forms of animation serve the particular ends of commercial media, discoveries made by experimental animators have the ability to deconstruct a movement or an idea and reassemble it in a new way. Whether dealing with abstraction or narrative sequence, experimental animation films reflect the unique vision of their makers. This course introduces the concepts and practical study of animation film/video production as it relates to both sequential and non-sequential narration, movement, space, and timing. In a series of short, independent, and collaborative projects, students will learn the manual skills necessary to explore a variety of animation practices, including drawn and direct animation, cutouts, additive and subtractive stop motion, claymation, and live performance. Projects will be tied to a series of distinct theoretical concerns that will provide parameters for the development of ideas. The central focus of this course will be on interpretation and the completion of several animated shorts by the end of the term. The class is also open to students with demonstrated prior animation experience who wish to work more independently.

## Animation II: Hybrid Media

**Robin Starbuck**

*Open—Spring*

In this post-millennial age, the use of hybrid media in dynamic animation has become the norm. This course introduces a variety of techniques and strategies for the integration of a multiplicity of media elements within the frame of animation, including but not limited to: live-action footage, drawing, painting, puppetry, 3-D animation, still photography, and motion processing. Integrating new production skills with the theoretical building blocks established in Animation I, students in this course will extend their own unique artistic vision and further develop their dexterity in producing experimental animated shorts. This course offers a framework in which students continue to explore and refine concepts for projects through the added use of sound performance, miniature cinematography, digital-layer manipulation, after-effects for motion and effects, and motion processing. Students with experience in 3-D CG modeling are welcome to work more independently.

## Architecture Studio: Designing Built Form

**Tishan Hsu**

*Open—Year*

This course offers the student the opportunity to engage with the process of architectural design. The course will introduce a range of architectural concepts and vocabularies with which to develop and discuss designs

for the built environment. The process will include developing skills in drawing, drafting, and model building and how to design and communicate using the visual conventions for describing architectural space. We will learn about form, structure, circulation, use, and spaces-in-between, as well as explore our own phenomenological experiences of the built environment. Digital media will be available both for the design process and for developing presentation skills. Site visits will show a range of approaches to 1) designing habitable space, and 2) designing interventions to existing built contexts. We will also analyze historical precedents and discuss architecture's role in mediating culture and nature and contemporary design strategies. This will assist in our gaining a historical awareness of the changing relationship between architecture and the visual arts and how architecture, as an art, expresses the values of a culture. The impact of environmental sustainability on architectural design will be introduced. Students will work on both short- and long-term projects that will include drawing, drafting, model building, and writing. Experience with drawing is helpful.

*With permission of instructor.*

## Artist Books

**Kris Philipps**

*Intermediate—Year*

In the past, the book was used solely as a container of the written word. In the past 30 years, however, the book has emerged as a popular format for visual expression. Students will begin this course by learning to make historical book forms from various cultures (Coptic, codex, accordion, and Japanese bound) so that they will be able to see the book with which we are familiar in a new and wider context. From there, students will apply newly learned techniques to the production of nontraditional artist books. The course will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer plates. Whether text, images, or a combination of the two is employed, emphasis will be placed on the creation of books as visual objects.

*Open to sophomores, juniors, and seniors who have previously taken a visual arts course. This class is a small seminar.*

## Basic Black-and-White Photography

**Michael Spano**

*Open—Year*

Basic Black-and-White Photography introduces the fundamentals of photographic technique, concentrating on traditional black-and-white printing methods and film processing, as well as the acquisition and development of a personal vision. Weekly reviews and

assignments are designed to strengthen the understanding of the creative process, while stressing photographic aesthetics within contemporary practices. This course will introduce photographic movements; conference work will entail research into the medium's history and individual artists' working methods. Throughout the year, students are expected to visit gallery and museum exhibitions and share their impressions with the class. Students will develop and complete their own bodies of work as a culmination of their study.

## Basic Painting: Color and Form

**Ursula Schneider**

*Open—Year*

The goal of this course is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with drawing and painting from observation, using still lifes and the figure. Each project will have three levels of complexity, allowing for individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles; e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand her or his own preference in working with the brushes and paints. There will be regular class discussions about the work in progress and historical and contemporary art issues. For conference, the student will select reading about the making of art, art history, and artists. The student will be required to make weekly drawings and writings. This will serve as a journal about observations and information presented in class and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio in addition to class periods.

## Digital Documentary: Planning & Producing, Part I

**Rico Speight**

*Open—Fall*

This course is for students interested in documentary film—whether as makers, critics, subjects, or audience. It is for those who are curious to explore the theoretical foundations and hands-on techniques that support the increasingly popular genre of the documentary. The class covers the conceptualizing, planning, research, and production of digital documentaries. Seminal productions are screened and deconstructed as each student prepares to write a comprehensive treatment for her or his own short documentary, incorporating ideas and processes from the palette of modes, styles, and approaches illustrated in class screenings. Students taking the course are encouraged to experience theory as

a means of discovering innovative approaches to documentary storytelling. In the final weeks, students pitch ideas for documentaries in a professional pitch workshop, where proposed projects are evaluated. In technical workshops throughout the term, students build and expand their technical skills in order to produce sample reels for the pitch session and to begin shooting their projects. Ultimately, students are encouraged to deconstruct documentary texts, to think intelligently about the genre, and to understand the elements required to conceive successful documentaries.

## Digital Documentary: Producing & Editing, Part II

**Rico Speight**

*Intermediate—Spring*

The second semester of this course is for students ready to delve into the art of documentary storytelling. Students who have completed the first semester are prioritized, but other interested students who have comparable production experience are also eligible to register. In this phase of the course, students synthesize theory and practice, as they reference, reprise, and expand the palette of production styles and editorial approaches of documentary production that are illustrated in screenings of seminal works by the movers and shapers of the genre—the Maysles brothers, the Newsreel Collective, Frederick Wiseman, Barbara Kopple, Spike Lee, Sam Pollard, Jennifer Fox, Errol Morris, Werner Herzog, Camille Billops, and others. Technical workshops in shooting and editing are offered throughout the term to strengthen production and postproduction skills. Each student directs and edits a short documentary as a conference project. In the process, postproduction issues and techniques are front and center. All students are encouraged to explore the aesthetics and practices of documentary filmmaking as an avenue of free expression in their own creative voices.

*Prerequisite: Digital Documentary, Part I*

## Digital Photography

**Accra Shepp**

*Open—Year*

This course will provide a forum for students to make critical visual connections between themselves and their environment using digital media as a tool. The class will offer a thorough overview of digital practices in the service of the traditional photographic image. Simultaneously, students will seek to identify emerging concerns within their images. Students will not only use digital cameras but will also explore making scans from medium- and large-format negatives. In addition, we will use the scanner as a means for making original images and not just reproducing them.

## Drawing from Life: Subjectivity and Point of View

**Dawn Clements**

*Open—Year*

This course will explore processes for creating highly personal “first-person” drawings from direct observation from life, with an emphasis on point of view and creative mark making through various media.

Considering linear perspective as a point of departure, students will develop more subjective and mobile means for representing their worlds, challenging the limits of the traditional rectangular frame and the fixed point of view. Studio practice will be reinforced through discussion, readings, slides, and films.

## Experimental Film/Video I: Method

**Robin Starbuck**

*Open—Fall*

This course introduces film and video as a medium for artistic expression and social inquiry. Through an examination of experimental film history and the ways in which contemporary artists have challenged the conventions of cinema, we will explore the idea of radical content and experimental form. A series of weekly individual and group projects in audio design, 8mm film, experimental video, and performance art will provide strategies for the use of media as an art-making tool. Student assignments will be geared toward generating an ease and familiarity with one's articulation as an emerging media maker, as well as gaining an understanding of the field of moving imagery in an art context. Projects will be augmented by screenings, readings, equipment workshops, and field trips. Topics this semester include selfhood and representation, meaning and place, desire and duty, silence and expression, and decadence and experimentation.

## Experimental Film/Video II: Process

**Robin Starbuck**

*Open—Spring*

Employing some of the techniques and methods established in Experimental Film/Video I, this course is designed to bring student work in video, film, or intermedia performance art to a more advanced level of expression. The course will begin with class work in hybrid media and film/video installation and will then provide instruction in digital video production and experimental digital editing. Students will make their own projects related to discussion topics in reenactment and repetition, oppression and resistance, and power and place. The class will look at work by established media artists, as well as by other artists—painters, sculptors, performance artists—who have produced work in video and film. Conference will provide the opportunity for students to concentrate on those areas that best serve

their personal goals. Participation in the fall term course, Experimental Film/Video I, is not necessary for entering this class. Students with film/video projects in mind are encouraged to join the class.

*With permission of instructor and some prior knowledge of video editing.*

## Experiments in Painting

**Leah Montalto**

*Intermediate—Year*

This course will emphasize building strong perceptual painting skills through a series of technical assignments based on understanding color, light, and space. Color theory and its direct application in the practice of painting will be covered. In addition to developing painting skills, the course will devote time to regular critiques of assignments and self-directed work.

Individual meetings will be held to assist in developing self-directed work both technically and conceptually. There will be regular visits to galleries to view the work of contemporary painters. The lecture component of the course will consist of slide lectures on a wide variety of modern and contemporary painters, as well as lectures on movements that have influenced painting such as minimalism and installation art.

*Open to students with prior experience in painting.*

## Further Painting

**Ursula Schneider**

*Intermediate—Year*

This class will focus on developing the individual's idea and vision by creating images with paint. In this class, we will work with acrylics. This will give the student who has been painting with oil paints the opportunity to expand her or his painting skills and to experiment with nontraditional painting methods and supports. Students will be encouraged to incorporate their prior art experiences into their work in painting. Students will be required to learn basic computer skills to work with images and ideas. The structure of this course is divided between class projects and individual conference work. In the fall semester, there will be a major assigned class project. We will begin with reviewing basic painting issues such as color theory, composition, and painting from observation. We will focus on developing ideas and subject matter. There will be some class reading, slide presentations, and visits to New York City galleries. For conference, each student will be encouraged, through experimentation, to bring together her or his ideas with an appropriate painting method and style. The goal of this course is both to take risks and to make soundly constructed paintings.

*Open to any student who has completed one college level course in painting. This class is a small seminar.*

## Interdisciplinary Studio/Seminar

**Gary Burnley**

*Advanced—Year*

This course is a dialogue for experienced visual arts students through close contact with peers working in a variety of disciplines and an opportunity to expand studio experience and gain increased depth and awareness of the creative process. It is a forum to share and discuss critical, creative, and intellectual strategies and processes while building, nurturing, and sustaining an independent point of view. Each participant will be encouraged to focus on growing the values, commitments, and attitudes embedded in his or her own body of work. Topics include recognizing and overcoming influences; the multiplicity of options; the uniqueness of vision, habits, advantages, and problems particular to a given discipline; personal fulfillment; content, intent, and meaning.

*Open to juniors and seniors with prior experience.*

## Intermediate Photography

**Lois Conner**

*Intermediate—Year*

A further investigation into the medium of photography with an emphasis on long-term projects, this course involves a weekly critique of current student work and offers more advanced technical instruction, including color and digital printing and the use of medium- and large-format cameras. We will examine current photographic practice and its relationship to the history of the medium through books, slide lectures, and films, as well as through visits to museums and galleries in New York City.

## Narrative Structural Analysis in Screenwriting

**Frederick Michael Strype**

*Open—Fall*

This course explores narrative storytelling forms and dramaturgy in contemporary cinema and screenwriting. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will be read, and weekly structural analyses will be written. Students will also explore screenwriting exercises throughout the course. The course investigates the connection between oral storytelling and the nature of narration through the screenplay. Conference projects often focus on the development of a long-form screenplay/teleplay. A foundation course for narrative

screenwriting, filmmaking, new media projects, and dramatic analysis, the course develops skills that can be applied to other forms of dramatic writing.

## Not Just Objects: Exploring Contemporary Sculptural Practice

**Jeanine Oleson**

*Open—Year*

This course is an investigation of technical, as well as conceptual and critical, skills explored in the expanded field of contemporary sculpture. The class introduces the issues of collaboration, site-specificity, mapping, interaction, process, and performance, as well as the integration of larger social, political, and aesthetic concerns. We will use traditional materials and expanded media—such as audio, video, and performance—as a means for students to develop a language and context for creative ideas. Students will develop their work through assignments, experimentation, writing, research, and critiques. Collaborative endeavors with other areas of the arts, the humanities, and sciences are encouraged. This is a studio-oriented class, but we will also investigate themes via readings, artist lectures, slides, videos, and field trips. The goal of this course is to expand notions of what sculpture/art practice is, work hard, take chances, and have fun in the process. Please bring examples of previous work to the interview.

## Permeable Spaces: Exploring the Boundaries Between the Virtual and the Real Through Digital Art

**Prema Murthy**

*Open—Year*

In this course, we will explore the porous notion of space through project work in an array of digital media: the Internet, 3D environments, digital video, and inkjet prints. We will expand on the themes of the activation of social space, built or architectural space, and invented or imagined space in relation to the social, political, physical, and psychological. Key concepts will be introduced through readings, artist talks, and field trips.

*This class is a small seminar.*

## Printmaking I, II

**Kris Philipps**

*Open—Year*

This course introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed, nontoxic printmaking methodologies. Participants will learn how to develop an image on a particular surface, how to transfer the image to paper, edition printing, and presentation. Students will utilize the tools, materials,

and equipment required to produce a print in a variety of media, including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

*This class is a small seminar.*

## Screenwright: Writing and Rewriting the Feature-Length Screenplay

**Frederick Michael Strype**

*Intermediate—Fall*

This course is for the emerging screenwriter ready to “pull the trigger” on the writing of a long-form screenwriting project, finishing a work-in-progress, or rewriting a screenplay. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by a rigorous screenwriting workshops experience. Students are expected to enter the course with an outline or narrative roadmap of their project and be capable of “talking out” their story. The expectation is for students to finish a first-draft, long-form project and a series of rewrites. Preparation of the screenplay for festival/competition entry and for industry submission will be pursued. Conference projects will focus on the development of a new screen project in the outline form, as well as individual troubleshooting of the project at hand. Published screenplays, several useful texts, and clips of films will form a body of examples to help concretize aspects of the craft.

## Screenwright: Writing and Rewriting the Feature-Length Screenplay

**Frederick Michael Strype**

*Intermediate—Spring*

This course is for the emerging screenwriter ready to “pull the trigger” on the writing of a long-form screenwriting project, finishing a work-in-progress, or rewriting a screenplay. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by a rigorous screenwriting workshops experience. Students are expected to enter the course with an outline or narrative roadmap of their project and be capable of “talking out” their story. The expectation is for students to finish a first-draft, long-form project and a series of rewrites. Preparation of the screenplay for festival/competition entry and for industry submission will be pursued. Conference projects will focus on the development of a new screen project in the outline form, as well as individual troubleshooting of the project

at hand. Published screenplays, several useful texts, and clips of films will form a body of examples to help concretize aspects of the craft.

## Screenwriting: The Art and Craft of Film-Telling

**Frederick Michael Strype**

*Open—Spring*

This course will focus on the fundamentals of the narrative fiction motion-picture screenplay as an art and craft, with a particular focus on the short-form screenplay. The course will explore the nature of screenwriting as having less of a connection to literature and playwriting and more of a connection to the oral tradition of storytelling. With the class structured as a combination of seminar and workshop-style exchanges, students will read selected texts and produced screenplays, write detailed script analyses, view films and clips, and, naturally, write short narrative fiction screenplays. Students will be introduced to the concept of “talking their stories” prior to writing and will gain a solid foundation in screen storytelling, visual writing, and screenplay evolution. We will migrate from initial idea through research techniques, character development, story generation, outlining, the rough draft, and rewrites to a series of finished short-form screenplays. The fundamentals of character, story, universe and setting, dramatic action, tension, conflict, sequence structure, acts, and style will be explored, with students completing a series of short scripts and a final written project. In conference, students can research and develop long-form screenplays or teleplays, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and so forth. Research and screen storytelling skills developed through the course can be applied to other writing forms.

## Script to Screen I

**Rona Naomi Mark**

*Open—Fall*

This hands-on production course will introduce students to the entire process of narrative filmmaking from concept through exhibition. Fundamentals of screenwriting, directing, producing, and editing will be explored through a series of targeted exercises. Students will develop and produce a short film throughout the course, putting their visual storytelling skills into practice.

## Script to Screen II

**Rona Naomi Mark**

*Intermediate—Spring*

Part II of this production course will deepen students' understanding of the entire process of narrative

filmmaking from concept through exhibition. We will explore directing actors, breaking down scripts, scheduling shoots, “finding” the film in the edit, and genre filmmaking in greater detail. Students will develop and produce a short film throughout the course, showcasing their development as writers, directors, and producers.

## Storytelling in Feature Films

*Rodney Stringfellow*

*Intermediate—Spring*

Incorporating the basic elements of story (theme, structure, characters, dialogue, etc.), this intermediate course is designed to help writers move beyond short-form screenwriting to writing a full-length feature screenplay or teleplay. Towards that goal, we will focus on doing research and script analysis, developing characters, creating an outline, thinking in sequences, and finally committing to screenplay pages. Students are expected to present work to be read and critiqued in class each session. In addition to long-form storytelling, seminar discussions will also touch on writing comedy, writing for television and writing for children. The final objective of the course is that students will have the preparation, skills and confidence to submit their final class projects into film festival competitions.

## The Art of Storytelling

*Advanced, Intermediate—Spring*

This is a screenwriting course in which you develop a single feature-length story outline. The emphasis is on your imagination – not your capacity for invention, but your ability to observe and develop what you see around you. You should come out of this course with a complete story idea and its breakdown into sequences.

The first phase of this course will focus on finding the story you want to tell and knowing and understanding your characters. You are encouraged to draw upon people and experiences that are familiar to you and to find a character that excites your imagination. We will also examine the importance of creating conflict, and the creation of emotional arcs as a way of letting your characters help you to develop an organic believable story.

The next phase of this semester concerns the development of that story into sequences – the building blocks of feature screenwriting. We will explore issues of escalating action, the role and the use of subplots, and some different ways to create narrative forward movement (use of events, advertising, planting/payoff, preparation/aftermath) – as they relate to the stories under consideration. We will learn about the basic structure of traditional American movies: “the main tension”, culmination, and resolution as they relate to the stories under consideration.

The final phase of this course is devoted to finishing the outline of your feature film. Some of the writers may go further and that work will be welcomed. Here particular attention will be paid to the introduction and exits of characters, creation of conflict, use of location, and costume, lighting etc.

## The Power of Storytelling: Introduction to Screenwriting

*Rodney Stringfellow*

*Open—Fall*

As an introduction to screenwriting, this course views the screenplay as a dynamic continuation of the great storytelling traditions. Following in the footsteps of cave painters, griots, bards and raconteurs; we will investigate what gives stories their power through selected readings, screenings, lectures and in-class discussions. The course also will give students an opportunity to write a series of short-form screenplays as they examine the fundamentals of screenwriting, including three-act structure, character, dialogue, action and format.

## The Screenplay Workshop

*Advanced, Intermediate—Spring*

This course is for the serious screenwriter/filmmaker/media artist with significant experience in the art and craft of the screenplay form. It is a rigorous, screenwriting-intensive workshop for those initiating a new screenplay/project, adapting original material into the screenplay form, rewriting a screenplay, or finishing a screenplay-in-progress. Conferences will be devoted to the research and development of a new, original screen story, as well as preparation of the workshop screenplay for its presentation to the filmmaking/media-making community.

## Things, Situations, and Encounters: Exploring <em>A Thousand Plateaus</em>

*Tishan Hsu*

*Open—Year*

This course will explore the possibilities for creative production inspired by readings predominantly from Deleuze and Guattari's *A Thousand Plateaus*. In doing so, we will consider different ways of thinking about art and different ways of thinking about ourselves, what we encounter and what we can imagine doing as a result of an encounter. We will imagine concepts such as rhizomes, machines, a body without organs, embodiment, deterritorialization, the minor within the major, and the possibilities for a politically engaged studio practice as ways of discovering different subjectivities and situations in which art can “become.” In addition to traditional media, we will explore digital media and the emergence of interactivity in which the

relationship of either the viewer and the object or of the participants of creative production is changed. The course will experiment with how texts can enable different kinds of (art)work to emerge. In doing so, the students are asked to suspend (but not give up) their ideas about what is art and how it should be made. We will encounter a range of materials such as cardboard, wood, metal, plaster, digital media, and mechanical systems with technical support provided in the handling of these media. We will encounter situations such as animals in real and virtual space, pieces of furniture, and/or a waste-recycling plant. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged, but not required, to bring images of work done in any medium.

*With permission of instructor.*

## Visual Fundamentals

**Gary Burnley**

*Open—Year*

The process of converting raw materials and ideas into understandable structures is an elemental starting point for the visual artist. Strengthening one's ability to record and/or respond to contemporary experience is at the heart of the struggle. Working with a wide range of subject matter (the landscape, the figure, still life, the imagined world, etc.) and media (drawing, painting, printmaking, sculpture, film, photography), students in this course are exposed to a multiplicity of options and a variety of methods, reasons, possibilities, and creative strategies for image making. Developing, nurturing, and sustaining an individual point of view are stressed, along with habits of discipline that support creative endeavor. Critical awareness and technical and formal issues, as well as analytical skills, are discussed throughout. Personal experimentation, interpretation, innovation, and uniqueness of vision are encouraged. Course material includes art and cultural history, readings and presentations and regular museum and gallery visits.

## Working With Light and Shadows

**Misael Sanchez**

*Open—Fall*

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore composition, visual style, and overall operation of lighting and grip production equipment. Students will work together on scenes, directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Students will watch exercises, discuss work, and give feedback that will be incorporated into the next project. For conference work, students will produce a short project on film or video (under 3 minutes), incorporating elements discussed throughout the course. They will write the concept,

outline the project, draw floor plans and shot-lists, edit, and screen the final product for the class. This is a hands-on workshop that immerses the student in all aspects of film production. By the end of the course every student should feel confident enough to approach a film production project with enough knowledge to take on introductory positions with the potential for growth.

## Working With Light and Shadows

**Misael Sanchez**

*Open—Spring*

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore composition, visual style, and overall operation of lighting and grip production equipment. Students will work together on scenes, directed and produced in class and geared toward the training of set etiquette, production language, and workflow. Students will watch exercises, discuss work, and give feedback that will be incorporated into the next project. For conference work, students will produce a short project on film or video (under 3 minutes), incorporating elements discussed throughout the course. They will write the concept, outline the project, draw floor plans and shot-lists, edit, and screen the final product for the class. This is a hands-on workshop that immerses the student in all aspects of film production. By the end of the course every student should feel confident enough to approach a film production project with enough knowledge to take on introductory positions with the potential for growth.

## 2010-2011

## Advanced Painting

**Ursula Schneider**

*Advanced—Year*

This class will focus on developing the individual's idea and vision by creating images with paint. In this class, we will work with acrylics. This will give students who have been painting with oil paints the opportunity to expand their painting skills and to experiment with nontraditional painting methods and supports. The students will be encouraged to incorporate their prior art experiences into their work in painting. Students will be required to learn basic computer skills to work with images and ideas. The structure of this course is divided between class projects and individual conference work. In the fall semester, there will be a major assigned class project. We will begin with reviewing basic painting issues such as color theory, composition, and painting from observation. We will focus on developing ideas and subject matter. There will be some class reading, slide presentations, and visits to New York City galleries. For



conference, each student will be encouraged through experimentation to bring together his or her ideas with an appropriate painting method and style. The goal of this course is to take risks and to make soundly constructed paintings.

*Advanced. Open to any student who has completed one college-level course in painting.*

## Advanced Photography

**Joel Sternfeld**

*Advanced—Year*

This is a rigorous studio course, in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

*Advanced.*

## Advanced Printmaking

**Kris Philipps**

*Advanced—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. The course will also cover all aspects of letterpress printing, enabling participants to incorporate text into their conference work, if so desired.

*Advanced.*

## Advanced Projects: Technique & Transition

**Damani Baker**

*Advanced—Year*

Advanced Projects is designed to support and inspire students with prior interest and experience in the art of filmmaking. The course is open to a limited group of students looking to produce work in one of three disciplines, including narrative, documentary, and experimental filmmaking. Students with previously developed screenplays, treatments, or just the early stages of an idea will use this course to produce a 10-minute short film. Topics will include development, casting, working with talent in a collaborative environment, camera blocking, creating the shot list, visual composition, and editing aesthetics. An emphasis on an idea/story-driven approach to the process is the foundation of this three-tier course. This allows for multi-format opportunities that include 16 mm, 24p video, and HD. The technical possibilities are driven by

content—not availability. Students will be encouraged, through several first-semester exercises, to create a reel of material that will serve as a reference portfolio for the second semester's conference work. A combination of screenings, guest lectures, and fieldwork will expose students to elements of each discipline, offering a cross section of creative inspiration. In addition to the 10-minute conference film produced in the spring, students are required to deliver a reel of all projects completed during the year. This reel will be a professional presentation that students will use for internships and other career opportunities. This course is ideal for students with a serious passion for visual storytelling and looking to take the next step in their academic, creative, and soon-to-be-professional careers.

*Advanced.*

## Animation: Experimental-Methods

**Robin Starbuck**

*Open—Fall*

This hands-on production course address-es various techniques and materials for the development of short animation films. Students work in a variety of frame-by-frame animation techniques with objects, cutouts, camera-less animation, different drawing materials, under-the-camera destructive and constructive animation, and stop-action claymation and puppetry. The focus of this semester in animation is on the production of painterly and material-looking work, with the aim being for students to explore freely with materials to trail blaze fresh narrative and aesthetic possibilities. Through technical instruction, readings, discussion, screenings, and experimentation, we will seek to refresh, extend, and redefine traditional modes of animation production. The final product of this class will be a series of short films and storyboards by each student. Labs are designed to introduce tools and technique for each project. Those students interested in producing a single, longer film in any animation style should then register for 2-D Animation in the spring term, with the intention of working more independently.

*Open to any interested student. No prior experience necessary.*

## Architecture Studio: Designing Built Form

**Tishan Hsu**

*Open—Year*

This course will offer the student the chance to experience design as it is done in architecture. It will introduce a range of basic architectural concepts and vocabularies with which to develop and discuss designs for the built environment. The process will include developing skills in drawing and model building. We

will learn about form, structure, circulation, use, and spaces-in-between, as well as explore our own phenomenological experiences of the built environment. Digital media will be available for both the design process and developing presentation skills. We will learn the basic conventions of drawing architectural space and how to design and communicate using these visual conventions. Visiting and experiencing the built environment that reveal a range of approaches to (1) designing habitable space, and (2) designing interventions to existing built contexts, will be included. This will assist in our gaining a historical awareness of the changing relationship between architecture and the visual arts and how architecture, as an art, expresses the values of a culture. The impact of environmental sustainability on architectural design will be introduced. Students will work on both short and longer projects that will include drawing, model building, and writing.

*Open to any interested student, with permission of the instructor.*

## Artist Books

**Kris Philipps**

*Intermediate—Year*

In the past, the book was used solely as a container of the written word. More recently, however, the book has emerged as a popular format for visual expression. Students will begin this course by learning to make historical book forms from various cultures (Coptic, codex, accordion, and Japanese bound) so that they will be able to see the book with which we are familiar in a new and wider context. From there, students will apply newly learned techniques and skills, including computer-generated and -manipulated imagery, to the production of nontraditional artist books. The course will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer plates. Whether text, images, or a combination of the two is employed, emphasis will be placed on the creation of books as visual objects.

*Intermediate. Open to sophomores and above who have previously taken a visual arts course.*

## Basic Black-and-White Photography

**Phillip Pisciotta**

*Open—Fall*

This course introduces the fundamentals of seeing and describing the world with a 35mm, handheld, camera. Principles of film exposure and development and silver-gelatin printing will be introduced. Weekly reviews and assignments are designed to strengthen the understanding of the creative process, while stressing photographic aesthetics within contemporary practices. This course will introduce a history of photography and silent film; conference work will entail research into the

medium's history and individual photographer's working methods. Throughout the semester, students will visit gallery and museum exhibitions and share their impressions with the class. Students will explore, develop, and complete their own bodies of work as a culmination of their study

*Open to any interested student.*

## Basic Color Photography

**Joel Sternfeld**

*Open—Fall*

This course concentrates on the technique and aesthetics of color photography, using traditional (analog) methods. Students will use color film and print color photographs in the darkroom. Emphasis will be placed on understanding the very nature of a color photograph. Students will explore "color seeing." Readings in the history of photography will be part of the course work.

*Open to any interested student, with permission of the instructor.*

## Beginning Painting: Color and Composition

**Ursula Schneider**

*Open—Fall*

This course will be an intensive introduction to painting in oils and in basic design. There will be class projects focusing on color theory, color mixing and composition. To generate images for your paintings, we will make drawings from objects and abstract design elements. For conference, each student will study an artist and his or her paintings from a selected period in art history. The conference painting will focus on one element presented in class and will be developed in depth. The focus is on practicing painting, developing skills, and experiencing each individual's thinking and decision-making process. There will be regular class critiques, presentations, and one class exhibition.

*Open to any interested student.*

## Beginning Painting: Painting Images

**Ursula Schneider**

*Open—Spring*

This course will focus on painting and drawing from observation of everyday objects and the figure. There will be structured assignments in class for practicing seeing and painting of proportion, form, and volume. We will use acrylics on paper for the class projects. For conference, each student will study an artist and his or her paintings from a selected period in art history. For the conference painting, the student will be visualizing and translating one image done in class on canvas. The

goal is to create a translation expressing the individual's skill, process, and thinking. There will be regular class critiques, presentations, and one class exhibition.

*Open to any interested student.*

## Contemporary Painting Practices/ Traditional Techniques

**Angela Dufresne**

*Open—Year*

This course is an investigation of technical practice, as well as conceptual and critical skills common to the expanded field of contemporary painting. A series of explorative, assigned problems for the first section of the course will challenge the students to resolve problems of composition and narrative based on research, reference, and material concerns. After evaluating these projects, the students will be encouraged to develop their own problems dealing with personal, investigative painting. We will use traditional materials and techniques to explore traditional problems in painting and observation—color, scale, abstraction, light, and so on—based on individual projects and concerns. Students will learn to develop their own projects, based on their sensibilities revealed in the first section of assignments, as a means to develop a language and context for creative ideas. Through assignments, drawing, experimentation, risk-taking, writing, research, presentations, and critiques, students will challenge and personalize their relationship to painting as a contemporary medium. They will be encouraged to tie in current media interests (e.g., film, the Internet, zines, television, literature, news media, etc.) with a painting practice as it pertains to such mediations. This is a studio-oriented class, but we will also investigate ideas via readings, artist lectures, slides, videos, field trips, and other material.

*Open to any interested student who has completed at least one college-level painting course.*

## Digital Documentary Filmmaking

**Rico Speight**

*Open—Year*

This course explores the art of documentary storytelling. Synthesizing theory and practice, the class introduces the palette of documentary production styles and approaches used in the genre and illustrates those in screenings of seminal works by directors such as the Maysles brothers, the Newsreel Collective, Frederick Wiseman, Barbara Kopple, Spike Lee, Sam Pollard, Jennifer Fox, Errol Morris, Werner Herzog, and Camille Billops. In this class, students are encouraged to experience theory as a means of empowering their own production practices. This is a hybrid course, designed to work both as a seminar and workshop. In seminar sessions, the class will consider the ideological, ethical,

and political implications of documentary production and examine the relationship between documentary films and social change. In workshop sessions, students will have an opportunity to create the short documentary they have always imagined. Over the course of the full year, students will develop, research, write a treatment, make a pitch, produce, direct, and edit a 10-minute documentary. Technical workshops in shooting and editing, scheduled in both fall and spring terms, will strengthen each student's skill sets. In the course's yearlong plan of study, production and editing exercises and conceptual writing assignments will provide experiences and resources for critical reflection and creation of documentary pitch samples and/or trailers. As students produce their own short documentaries for conference, they will also function as crew for other students' productions. Ultimately, students in the course will be encouraged to explore the aesthetics and practices of documentary filmmaking as an avenue of self-expression.

*Open to any interested student. No prior experience necessary.*

## Digital Photography

**Michael Vahrenwald**

*Open—Year*

This course will provide students with an overview of the digital darkroom. The class will use digital media as an extension of traditional photographic practices and discuss both the advantages and limits of digital technology. Students will learn basic image manipulation, ink-jet printing, use of digital cameras, and scanning film. The focus of the class will be based upon the development of student work, along with readings on the history of both traditional and digital photography.

*Open to any interested student.*

## Drawing: A Big Evolution

*Open—Spring*

Drawings demand to be changed over time, through process. They are always evolving. This evolution will serve as the foundation for this highly creative drawing course. In class, you will work on observational and idea-based drawings over extended periods of time. You'll work on each project in class for approximately two weeks and will bring it to a state of finish outside of class. Through varied in-depth projects, you will gain a greater understanding of the techniques of drawing and will learn to combine ideas and mediums in personal, thought-provoking ways. Your choice of medium will be flexible and varied and will include charcoal, graphite, ink, pastel, conte, colored pencil, etc. Additionally, you will be asked to directly address the scale of your drawings—from very small, intricate works to large

scale, exuberant pieces. The subjects of our drawings will vary widely, as well—from detailed drawings of the human figure to abstract, conceptual drawings in color. Some additional subjects may include: space, memory, time, narrative, installation, collage, imagination, collaboration, movement and time, color, and humor. Permeating all of this will be our investigation into ways of introducing content into your work—what will your drawings be about? This course is suitable for all levels. Independent work outside of class is required. Studio practice will be reinforced through discussion, occasional written work, readings, slides, and gallery/museum visits. A studio visit with an artist in New York City will also be scheduled.

*Open to any interested student.*

## Drawing: Translating an Invisible World

**John O'Connor**

*Open—Fall*

Drawing is an endlessly exciting art form that encourages experimentation and embraces mistakes. It naturally exploits the relationships between seeing and thinking. This course will challenge what you think of as drawing. You will learn about the tools of traditional drawing (paper, graphite, ink, charcoal, conte, etc.) and will learn how to translate what you see onto paper. Simultaneously, you will begin to learn how to express yourself individually through drawing—how will your drawings be different from everyone else's? We will begin with the fundamentals of drawing through observation (line, value, space), move into more complex subjects and combinations of materials, even touching on collage and abstraction, and finish with a large-scale, independent project. Each week, we will work in new ways, continuing to build on what came before and often approaching similar subject matter in different ways. We will not keep our subjects at a distance but will try to connect with them, move around and through them, deconstruct them—really understand what we are drawing. Ultimately, what can your drawings reveal beyond what we all plainly see? While we may all be looking at and drawing the same thing, you will be asked to find your own solutions to problems, take your drawings in new and unexpected directions, and extrapolate from what you know and learn. This course will ask you to look at your world with intensity and render the invisible on paper. Course is suitable for all levels. Independent work outside of class is required. Studio practice will be reinforced through discussion, occasional written work, readings, slides, and gallery/museum visits. A studio visit with an artist in New York City will also be scheduled.

*Open to any interested student.*

## Filmmaking Structural Analysis

**Frederick Michael Strype**

*Open—Fall*

The course explores narrative storytelling forms in contemporary cinema and screenwriting. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will also be read, and weekly structural analyses will be written. Students will also explore screenwriting exercises throughout the course and investigate the connection between oral storytelling and the nature of narration through the screenplay. Conference projects often focus on the development of a long-form screenplay/teleplay, analytical research paper, or other film-related endeavors. A foundation course for narrative screenwriting, filmmaking, and new media projects, as well as dramatic analysis, the course develops skills that can be applied to other forms of dramatic writing and storytelling.

*Open to any interested student. No prior experience necessary.*

## First-Year Studies: Basic Analog Black-and-White Photography

**Michael Spano**

*FYS*

First-Year Studies: Basic Analog Black-and-White Photography is an analog, film-based course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns. Conference work entails research into historical movements and individual artists' working methods through slide presentations. Throughout the year, students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as culmination of their study. This is not a digital photography course. Students need to have at least a 35mm film camera and be able to purchase film and gelatin silver paper throughout the year.

## First-Year Studies: The Voice of the Filmmaker

**Frederick Michael Strype**  
FYS

"To me the great hope is that now, with these little video recorders...some people who normally wouldn't make movies are going to be making them. And suddenly, some little [girl] in Ohio is going to be the new Mozart and make a beautiful film with her [parent's] camcorder and for once the 'professionalism' of movies will be destroyed forever and it will really become an art form."

—Francis Ford Coppola, circa 1980s

More than 20 years ago, filmmaker Francis Coppola presaged the advent of sites such as *YouTube*, *Vimeo*, and the "democratization of filmmaking." With the artistically utopian dream of "the means of production in the hands of the masses," does this make for better art? For better entertainment? Are the tenets of narrative storytelling on screen passé? What is the nature and role of the "filmmaker's voice," if every voice can now be that of a filmmaker's? With more people making movies on their own terms, can we expect an increase in the depth and quality of truly "moving pictures"...or not? We are all natural storytellers, dramatizing events in our lives to communicate their significance in our day-to-day existence. Playwright/director/filmmaker David Mamet tells us that drama is how we make sense of our lives, of who we are and who we hope to be. As storytelling seems to be imprinted in our DNA, this underpins the seemingly universal interest in storytelling in cinema. But with all this freedom, with all this access, how does one develop and create ideas that find their way into the film form? What is a creative "voice" in filmmaking? How is it expressed? What is the creative process of migrating from an initial idea to a finished film? And what is the relationship between where the creator begins and where s/he finishes? Through readings of source materials, viewings of feature films, shorts and film clips, research, analytic and creative writing, idea development, the writing of screenplays, class discussions, and exchanges with visiting emerging filmmakers, the course explores the nature of filmmaking and its creative process. While not a production course, per se, in the fall we will learn to think like filmmakers and create "films on paper" in the outline and screenplay form. In the spring, there will be the opportunity to team in groups and produce short scene work on video. In the course of study, we will also examine topics that include the responsibility of the filmmaker, as well as the spectator's media literacy and acuity in processing and interpreting material in cinema. Finally, throughout the process, we will explore the journey of finding one's creative voice and its expression in the cinematic form.

## Interdisciplinary Studio/ Seminar

**Gary Burnley**  
*Advanced—Year*

This course is a dialogue for experienced visual arts students, through close contact with peers working in a variety of disciplines, and an opportunity to expand studio experience and gain increased depth and awareness of the creative process. It is a forum to share and discuss critical, creative, and intellectual strategies and processes while building, nurturing, and sustaining an independent point of view. Each participant will be encouraged to focus on growing the values, commitments, and attitudes embedded in his or her own body of work. Topics include recognizing and overcoming influences; the multiplicity of options; the uniqueness of vision, habits, advantages, and problems particular to a given discipline; personal fulfillment; content, intent, and meaning.

*Advanced. Open to juniors and seniors with prior experience.*

## Intermediate Color Photography

**Joel Sternfeld**  
*Open—Spring*

A further investigation into the medium of color photography, with an emphasis on thematic projects and fine printing, students will read about contemporary photographic practice and make trips to galleries and museums as part of their course work. The development of a personal vision, based upon a personal set of interests and/or beliefs, will be at the core of this experience.

*Open to any interested student, with permission of the instructor.*

## Intermediate Photography

**Phillip Pisciotta**  
*Intermediate—Spring*

This wildly explorative class investigates the potentials of black-and-white photography, color photography, and the assimilation of the two. A biweekly group critique and individual meeting is core to this class. Also, with the assistance of collage, found object sculpture, and film, the class will examine the profoundly dynamic history of the photographic medium. Editing, sequencing, and output size will be introduced to students through bibliomaniac explorations and gallery/museum visits. Students are welcome use either analog or digital.

*Intermediate, with permission of the instructor.*

## Introduction to 2-D Animation

**Robin Starbuck**

*Open—Spring*

This course provides an introduction to the concepts and processes utilized in the production of animated films with digital animation tools such as Flash, After Effects, and compositing images in Photoshop. A variety of techniques are explored for modeling, surface description, image mapping, lighting simulation, and computer graphics in desktop video and installation. In addition to the technical production of short, animated digital films, this course is intended to broaden the notion of animation as a storytelling, or purely visual, art form. Our aim is to examine the defining characteristics of narrative and visual tendencies in this medium and then, through readings, discussion, and experimentation, negotiate these practices in innovative, exciting, shocking, and transformative ways. Class will be divided among technical labs, screenings, discussion, and digital video production. The final project for this class will be a short, animated film or an animation installation by each student.

*Open to any interested student. No prior experience necessary.*

## Little World Games: An Introduction to Game Development

**Angela Ferraiolo**

*Open—Year*

An introduction to game development, using artist, independent, and minimalist games as our inspiration, this class leads students through the design and production of three small game projects. The course is designed to give you a practical introduction to the concepts of game design, as well as a beginner's working knowledge of current game production tools. Concepts covered include: paper prototyping, flow, game mechanics, level design, timeline animation, objects, classes, expressions, variables, methods, functions, conditionals, loops, timers, mouse and keyboard events, and the basics of modeling 3D terrains. This course strongly encourages the integration of other areas of study with interactive design through the study of social, issue, and serious games. After successful completion of the course, you should be able to discuss the history of artist-inspired games, while approaching interactive design relative to content, information, and goals of player agency. You should also be able to paper prototype simple interactions; create asset lists for game production; code a basic game architecture; execute simple AI, animation, and sound for game production; and model and render a modest 3D terrain. Beyond ordinary computer skills, the course assumes no prior programming or production experience. This class is taught in Processing 1.0, Flash/Actionscript 3.0, and Unity 3D.

*Open to any interested student.*

## Making the Genre Film: Horror, Sci-Fi, and Fantasy

**Rona Naomi Mark**

*Intermediate—Spring*

Working within a genre can greatly assist the fledgling filmmaker by suggesting content and stylistic elements, thereby freeing the artist to focus on self-expression. This is a hands-on production course, with a focus on producing genre films. Our class discussions and video exercises will explore various ideas present in the so-called "Lesser Genres" of horror, sci-fi and fantasy; the idea of the "monster," man/woman vs. society, suspense, fear, sexual politics and repression, as well as the smart use of special effects and other strategies for the independent filmmaker working in genre filmmaking. In addition to class exercises, students will each produce and direct a short video project for their conference work.

*Intermediate.*

## Media Immersion: Video Installation

**Robin Starbuck**

*Open—Spring*

This course offers an exploration of various media-based practices, as they relate to working on site. In addition to developing visual and contextual strategies for location-based video works, students will gain an understanding of the complex intersection of the social, cultural, built, and natural environments that provide the canvas for their work. Working individually or in groups, students will conduct research, critically and creatively analyze sites, identify opportunities and issues, and develop a final video installation project. The specifics of location, materials, communities, participants, partnering groups, and facilitation will be identified throughout this process. Students will especially be encouraged to work on environmental initiatives, incorporating an understanding of environmental concerns in their production across disciplines. This course provides pragmatic preparation for actually undertaking projects outside of the studio. Designed to allow students from across campus to participate, projects for this course can include video for dance production, music, theatre, poetry performance, gallery installations, and science or other projects, as envisioned by participants. Although projects will be public in nature, class discussion will include the potential for an analytical, conceptual approach to design. We will explore notions of immediacy, authenticity, and originality, and students will engage in critical perspectives of cross-disciplinary and

interdisciplinary creativity processes and practice. Labs are designed to help students develop proficiency with film equipment and editing systems.

*Open to any interested student. No prior experience necessary.*

## Printmaking I, II

**Kris Philipps**

**Open—Year**

This course introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed, nontoxic printmaking methodologies. Participants will learn how to develop an image on a particular surface (either hand-drawn or computer-generated), how to transfer the image to paper, edition printing, and presentation. Students will utilize the tools, materials, and equipment required to produce a print in a variety of media, including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best suited to the development of each class member's aesthetic concerns.

*Open to any interested student.*

## Radical Strategies: Experimental Shorts

**Robin Starbuck**

**Open—Fall**

This production course is for adventurers, artists, and budding filmmakers interested in exploring the media of film for artistic expression and social inquiry. The images and experiences developed through experimental film and video are as varied as the artists who make them. There is, by definition, no formula for this kind of work. Like paintings or poems, each film reflects the artist as much as the content driving the work. This course is designed to introduce the language of experimental film and strategies for the use of video/film and audio design as an expressive tool. We will investigate the idea of radical content and experimental form by establishing the normative models and procedures of cinema and video and then by exploring ways to challenge these conventions. Through a series of video and 8mm film assignments, the class will consider moving-image forms and style that blur the boundaries among narrative, documentary, and abstract filmmaking. Projects will be furthered by screenings, assigned texts, seminar discussion, and field trips. Topics this semester include, but are not limited to: "border crossings," "cultural equivocation and mannerisms," "blemished topographies," and "ritual/symbol/oaths and transformation." Labs are designed to help students develop proficiency with film equipment and editing systems.

*Open to any interested student. No prior experience necessary.*

## Script to Screen

**Rona Naomi Mark**

**Open—Fall**

This hands-on production course will introduce students to the entire process of narrative filmmaking, from concept through exhibition. Fundamentals of screenwriting, directing, producing, and editing will be explored through a series of targeted exercises. Students will develop and produce a short film throughout the course, putting their visual storytelling skills into practice.

*Open to any interested student. No prior experience necessary.*

## Sculpture: Expanded

**Rico Gatson**

**Open—Spring**

This course invites students to investigate sculpture in the expanded field and will consider contemporary approaches. Beginning with the fundamentals of sculpture, students will work with traditional material and expanded media such as audio, video, and performance, as well as mixed media, site, and space. This course will focus on the integration of larger social, political, and aesthetic concerns and how to address them in the work. There will be regular presentations, assigned projects, readings, and discussions. Students will gain an understanding of technique, materials, and process. Experimentation and personal expression are highly encouraged. At the completion of each project, there will be a group critique where feedback is given and "the process" shared.

*Open to any interested student. Please bring examples of previous work to the interview.*

## Sculpture: What is it?

**Rico Gatson**

**Open—Fall**

What is sculpture? How do we make it? How do we talk about it? What does it mean? This course invites students to investigate the fundamental principles of sculpture while encouraging the exploration of contemporary approaches. The course will cover the period from the late 20th century to the present. There will be regular presentations, assigned projects, readings, and discussions. Students will gain a basic understanding of technique, materials, and process. The materials included are cardboard, wood, metal, plaster, and latex. Digital media will be explored, as well. Experimentation and personal expression are highly encouraged. At the completion of each project, there will be a group

critique, where feedback will be offered and “the process” shared. Some experience working three-dimensionally is helpful but not necessary.

*Open to any interested student. Please bring examples of previous work to the interview.*

## The Art of Screenwriting

### Open—Year

This is a screenwriting course in which students develop a single, feature-length story outline and screenplay during the first semester and complete a written and polished draft in the spring. The emphasis is on your imagination—not your capacity for invention but the ability to observe and develop what you see around you, what you have researched, and what you have drawn from your experiences. You should come out of this course with a complete story idea, its breakdown into sequences, and the execution of a feature-length screenplay. The first phase of this course will focus on finding the story you want to tell and knowing and understanding your characters. You are encouraged to draw upon familiar people and experiences and to find a character that excites your imagination. We will also examine the importance of creating conflict and emotional arcs as a way of letting your characters help you develop an organic, believable story. The next phase concerns the development of that story into sequences—the building blocks of feature-length screenwriting. We will explore issues of escalating action, the role and the use of subplots, and some different ways to create narrative forward movement (use of events, dramatic “advertising,” planting/payoff, preparation/aftermath) as they relate to the stories under consideration. We will learn about the basic structure of traditional movies: “the main tension,” culmination, and resolution, as they relate to the stories under consideration. In the spring semester, this course is devoted to finishing the outline of your feature film and workshopping your finished pages. The goal is for the writer to complete a first draft in the spring, with the opportunity for rewrites before the end of the semester.

*Open to any interested student. No prior experience necessary.*

## Things, Situations, and Encounters

### Tishan Hsu

#### Intermediate—Year

This course will explore the possibilities for creative production in an expanded practice of what is loosely defined as sculpture. We will consider different ways of thinking about art and different ways of thinking about ourselves—what we encounter in the world, and what we can imagine doing as a result of an encounter. We will imagine concepts such as rhizomes, machines, a body without organs, embodiment, deterritorialization,

the minor within the major, and the possibilities for a politically engaged studio practice as ways of discovering different subjectivities and situations in which art can “become.” In addition to traditional media, we will explore digital media and its integration into sculptural practice. The course will include readings in which we will explore how texts can enable different kinds of (art)work to emerge. In doing so, students are asked to suspend (but not give up) their ideas about what art is and how it should be made. We will encounter a range of materials such as cardboard, wood, metal, plaster, digital media, and mechanical systems, with technical support provided in the handling of these media. Experience in the visual, performative, industrial, and/or digital arts is helpful. For the interview, students are encouraged to bring images of work done in any medium.

*Intermediate.*

## Visual Fundamentals

### Gary Burnley

#### Open—Year

The process of converting raw materials and ideas into understandable structures is an elemental starting point for the visual artist. Strengthening one’s ability to record and/or respond to contemporary experience is at the heart of the struggle. Working with a wide range of subject matter (the landscape, the figure, still life, the imagined world, etc.) and media (drawing, painting, printmaking, sculpture, film, photography), students in this course are exposed to a multiplicity of options and a variety of methods, reasons, possibilities, and creative strategies for image making. Developing, nurturing, and sustaining an individual point of view are stressed, along with habits of discipline that support creative endeavor. Critical awareness and technical and formal issues, as well as analytical skills, are discussed throughout. Personal experimentation, interpretation, innovation, and uniqueness of vision are encouraged. Course material includes art and cultural history, readings and presentations, and regular museum and gallery visits.

*Open to any interested student.*

## Working With Light and Shadows

### Misael Sanchez

#### Open—Year

This course will introduce students to the basics of cinematography and film production. In addition to covering camera operation, students will explore composition, aesthetics, visual style, and overall operation of lighting and grip equipment. Students will work together on scenes directed and produced in class, geared toward the training of set etiquette, production language, and workflow. Students will discuss work and give feedback that will be incorporated into the next



project. For conference work, students will be required to produce a short project on film or video (3-5 minutes in length), incorporating elements discussed throughout the semester. They will write the concept, outline the project, draw floor plans, create shot-lists, and edit and screen the final production for the class. The fall will focus on 16mm filmmaking and digital formats; the spring will turn to working with the high-definition format. There will be a series of exercises in both the fall and spring, along with an interdisciplinary project in collaboration with one of the screenwriting courses and a theatre actors workshop, where cinematographers from this class will shoot a short project in concert with students from those other disciplines. This is an intensive, hands-on workshop that immerses the student in all aspects of film production. By the end of the course, every student should feel confident enough to approach a film-production project with enough knowledge to take on introductory positions with potential for growth. *Open to any interested student. No prior experience necessary.*

## Writing and Rewriting the Screenplay

**Frederick Michael Strype**  
*Intermediate—Spring*

This course is for the emerging screenwriter, including those initiating a new screenplay/project, adapting original material into the screenplay form, rewriting a screenplay, or finishing a screenplay-in-progress. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense screenwriting workshop experience. Students are expected to enter the course with a strong idea, an outline or narrative roadmap of their project, and the capability of "talking out" their story. The expectation is for students to finish a first-draft, long-form project. Published screenplays, several useful texts, and clips of films will form a body of examples to help concretize aspects of the art and craft.

*Intermediate.*

## 2011-2012

### Advanced Painting

**Ursula Schneider, John O'Connor**  
*Advanced, Small seminar—Year*

Acrylics, together with pure pigments, will be the painting media used in this course. This will give the student who has worked in oil paints the opportunity to develop new painting skills. Mr. O'Connor will begin the class by introducing the following concepts: color, space, the figure, and collage. Students will develop their individual working process and create unique solutions in response to the questions posed in the

assignments. Experimentation with images will be encouraged by drawing and painting from life, using photography and working digitally on the computer. In the spring, Ms. Schneider will work with individual students to continue developing their ideas and painting methods. The class will begin by painting from the model to practice color and gesture. Then, we will experiment with painting on nontraditional surfaces, combining images and objects. The structure of this course is divided between class projects and conference work. In conference, students will be expected to complete three-to-six paintings a semester. Throughout the course, there will be class readings and individual research on contemporary art and artists, as well as visits to New York City galleries. The goal of this course is to take risks and to make soundly constructed paintings. J

### Advanced Photography

**Joel Sternfeld**  
*Advanced—Year*

This is a rigorous studio course, in which students will produce a body of work while studying the relevant artistic and photographic precedents. A working knowledge of photographic history and contemporary practice is a prerequisite, as is previous art or photographic work that indicates readiness for the advanced questions presented by this course.

### Advanced Printmaking

**Kris Philipps**  
*Advanced, Small seminar—Year*

This course offers an opportunity for an in-depth study of advanced printmaking techniques. Students will be encouraged to master traditional skills and techniques so that familiarity with process will lead to the development of a personal and meaningful body of work. Edition printing and exploration in multicolor prints, assigned reading, and an individual project will be required.

### Animation for Short Films

### Animation Sketchbooks

**Robin Starbuck**  
*Open—Fall*

This course provides a theoretical framework, covering the principles of 2D animation and its use in creating movement through successive drawings. Regardless of your drawing skill level, in this class you will have the opportunity to turn any drawings, no matter how rudimentary, into short animated films. A variety of techniques are explored for creating metamorphosis, movement, holds, squash and stretch, depth, and resistance. Students first use the stop-motion stand to capture and view handcrafted work and then move on

to shooting live action in video and translating this into animation through rotoscoping. Projects are designed to give students production knowledge covering stop motion, Adobe Photoshop®, Flash and After Effects®. In this one-semester class, students complete a series of film exercises, encouraging a full range of 2D animation skills and a final project. Emphasis will be upon principles that support concept development and animations that demonstrate a poetic understanding of rhythm and motion. Films illustrating drawn-animation techniques are screened regularly. Discussion and readings provide context for idea development and visual invention. Upon completion of this course, students will have a working definition of animation systems and techniques that they can later apply to any digital media: gaming, film, or art production.

## Architecture Studio: Designing Built Form

**Tishan Hsu**

*Open, Small seminar—Fall*

This course will introduce the student to architectural design. We will learn the basic language of drawing architectural space and the process of designing within that language. We will learn techniques for model building. Students will read and discuss a range of approaches to: (1) designing habitable space, and (2) how the process of design is applied to a range of interventions in urban and environmental design practices. This will include looking at and thinking about how architecture is an art—and one that expresses the values of a culture. We will explore how environmental sustainability is influencing the design of human environments and how to incorporate sustainability into design. The course will be project-based and include drawing, model building, designing with 3-D software, and graphics. Experience in drawing is helpful.

## Artist Books

**Kris Philipps**

*Intermediate, Small seminar—Year*

In the past, the book was used solely as a container for the written word. In the past 30 years, however, the book has emerged as a popular format for visual expression. Students will begin this class by learning to make historical book forms from various cultures (coptic, codex, accordion, and Japanese-bound) so that they will be able to see the book with which we are familiar in a new and wider context. From here, students will apply newly learned techniques to the production of nontraditional artist books. The class will also cover all aspects of letterpress printing, including setting type, using the press, and making and printing with polymer

plates. Whether text, images, or the combination of the two are employed, emphasis will be placed on the creation of books as visual objects.

## Basic Analog Black-and-White Photography

**Michael Spano**

*Open—Year*

This is an analog, film-based course that introduces the fundamentals of black-and-white photography: acquisition of photographic technique, development of personal vision and artistic expression, and discussion of photographic history and contemporary practice. Reviews are designed to strengthen the understanding of the creative process, while assignments will stress photographic aesthetics and formal concerns.

Conference work entails research into historical movements and individual artists' working methods through slide presentations. Throughout the year, students are encouraged to make frequent visits to gallery and museum exhibitions and share their impressions with the class. The relationship of photography to liberal arts also will be emphasized. Students will develop and complete their own bodies of work as the culmination of their study. This is not a digital photography course. Students need to have at least a 35mm film camera and be able to purchase film and gelatin silver paper throughout the year.

## Basic Painting: Color and Form

**Ursula Schneider**

*Open—Spring*

The goal of this course is to develop an individual visual vocabulary and to work with the paints in an accomplished manner. We will begin with drawing and painting from observation, using still lifes and the figure. Each project will have three levels of complexity, allowing for individual and creative solutions. Color theory will be the basis for abstract paintings on paper. The history of abstract painting will be discussed in the form of slide presentations. Oil and acrylic paints will be used to explore a variety of painting styles; e.g., as creating direct marks, texture, and layers. Assignments will enable each student to practice and to understand her or his own preference in working with the brushes and paints. There will be regular class discussions about the work in progress and historical and contemporary art issues. For conference, the student will select readings about the making of art, art history, and artists. The student will be required to make weekly drawings and writings, which will serve as a journal about observations and information presented in class and as a tool to develop ideas for painting. The class and conference work will require the student to work independently in the studio, in addition to class periods.

## Beginning Painting: Value, Color, and Composition

**Angela Dufresne**

*Open—Fall*

This course will be an extensive introduction to painting in oils and a vigorous investigation into the composition, design, and execution of paintings with traditional painting materials. Through drawing, still life, life models, and an array of reference material, we will execute a series of paintings that will involve the investigation of color theory, as well as spatial constructs, including traditional perspective but also contemporary problems of photography and collage. For conference, each student will be asked to study one specific artist over the course of the semester and make works that directly respond to that artist's work. Each student will also write an essay that will be presented to the class, which will take the form of a letter written to the artist in question and take on the attitude of the student's semester-long relationship with that artist. The focus of the course is the practice of painting and the development of a personal relationship with that history. There will be regular critiques, presentations, class trips, and one exhibition.

## Concepts in Game Design

**Angela Ferraiolo**

*Open, Small seminar—Fall*

This course surveys the historical basis of and current practices in game design, which is phase one of game development. Just as a study of rhetoric and persuasive argument lays the foundation for effective written communication, the study of game design lays the foundation for an equally effective digital communication. While the structure of games may seem like a small fraction of interactive design, the concepts related in this class should prove fundamental to your ability to design any interactive experience from a simple website to a MMORPG. The class is divided into three sections. Part I looks at games structures, rules, and mechanics from paper to physical to digital games and examines the relationship between play styles, game engines, and level design. We will cover the rise of the experimental game mechanic, its importance both artistically and commercially, and the evolution of game play from the playground to the first-person shooter to the large-data simulator. Part II covers strategies of interaction, including pattern languages, flow, progression, and emergence. We will also read a bit about early theories of play and the strategies behind art games of the Surrealist, Dadaist, Fluxus, and Situationist movements in art. Part III examines ethical issues of design and looks at societal and cultural values that may be encoded in games, the rise of serious games, the benefits and dangers of games as educational tools, the games for change movement, social media, mobile gaming, and the opportunity that games offer as a means

of activist design. Behind the facade of toy, games are templates for many types of interaction. Some offer new potential for action and collaboration. In other cases, games are a means of enculturation that transmit social values, race and gender roles, and personal and community identities. A game can be a language, an environment, or a system. Many believe a game can be about anything. Above all, a game is an experience—and it's the experience that we're trying to understand.

## Concepts in Sculpture

**Rico Gatson**

*Open—Year*

What is sculpture? How do we make it? How do we talk about it? What does it mean? This is a yearlong course that invites students to investigate fundamental-to-advanced concepts in sculpture. Students will gain a greater understanding of technique, materials, and process with a specific emphasis on the integration of larger social, political, and aesthetic concerns and how to address them in the work. As the course progresses, students will have the opportunity to work in digital and experimental media. The course will cover the period from the late 20th century to the present. There will be regular presentations, assigned projects, and trips to galleries and museums. At the completion of each project, there will be a group critique where feedback is offered and process explored. Experimentation and personal expression are highly encouraged. Experience working three-dimensionally is welcome but not required.

## Contemporary Painting Practices/ Traditional Techniques

**Angela Dufresne**

*Open—Year*

This course is an investigation of technical practice, as well as conceptual and critical skills, common to the expanded field of contemporary painting. A series of explorative assigned problems for the first section of the course will challenge the students to resolve problems of composition and narrative based on research, reference, and material concerns. Assignments will prompt students to generate paintings from various tactical approaches: observation, print and digital media, imagination, etc. After evaluating these projects, the students will be encouraged to develop their own problems dealing with personal, investigative painting. We will use traditional materials and techniques to explore traditional problems in painting—color, scale, abstraction, light, and so on—based on individual concerns. Students will learn to develop their own projects based on their sensibilities revealed in the first section of assignments as a means to develop a language and context for creative ideas. Through assignments,

drawing, experimentation, risk taking, writing, research, presentations, and critiques, students will challenge and personalize their relationship to painting as a medium in contemporary society. Students will make use of a sketchbook/image archive throughout the course. They will be encouraged to tie in current media interests—i.e., film, the Internet, -zines, television, literature, news media, etc.—with a painting practice. This is a studio-oriented class, though students will be expected to work outside of class on projects related to the studio explorations. We will also investigate ideas via readings, artist lectures, videos, field trips, workshops, and other material.

## Creative Code

**Angela Ferraiolo**

*Open, Small seminar—Spring*

This course is an introduction to graphics and interactive programming for visual artists and writers. Programmers are welcome, though the class assumes no programming background. The course is divided into two sections: first, a focus on basic skills—especially the fundamentals of computational form, including the concepts of drawing, color, procedural animation, loops, transformations, recursion, arrays, noise, and behavior; second, students will build on these skills to work with live inputs, gesture, and human interaction and pursue more advanced concepts such as generative code, flocking, or simulation. Conference projects may include visualizations, video experiments, installations, and games. This course is taught in Processing 1.0 and Max/MSP/Jitter and may make use of input devices such as Web cams and the Kinect sensor.

## Digital Documentary Storytelling: Development and Process

**Rico Speight**

*Open—Year*

This yearlong course explores the art of documentary storytelling. Synthesizing theory and practice, the course introduces the palette of documentary production styles and approaches illustrated in the works of the Maysles brothers, Newsreel Collective, Barbara Kopple, Spike Lee, Sam Pollard, Errol Morris, Werner Herzog, and Jennifer Fox, as well as in big box-office documentaries by Michael Moore, Charles Ferguson (*Inside Job*), and Lauren Lazin (*Tupac Resurrection*). Students are encouraged to experience theory as a means of empowering their own production practices. The course is designed to work both as seminar and practicum. In weekly sessions, students consider ideological, ethical, and political implications of documentary production and examine the relationship between documentary films and social change. Over the full year, students will develop, research, write treatments for, pitch, produce, direct, and edit short 10-minute documentaries.

Technical labs in shooting and editing are scheduled throughout both fall and spring terms to strengthen technical production and editing skills. Production and editing exercises, as well as conceptual writing assignments, will prepare students for the tasks of putting together treatments and pitching samples and trailers for their productions. Ultimately, students are encouraged to explore the aesthetics and practices of documentary filmmaking as an avenue of self-expression: They are given the opportunity to create the short documentary they've always imagined.

## Digital Photography

**Michael Vahrenwald**

*Open—Year*

This course will provide students with an overview of the digital darkroom. The class will use digital media as an extension of traditional photographic practice and discuss both the advantages and the limits of digital technology. Students will learn basic image manipulation in Photoshop®, ink-jet printing, the use of digital cameras, and scanning film. The focus of the class will be based upon the development of photographic projects, along with readings on the history of both traditional and digital photography.

## Drawing: A Big Evolution

**John O'Connor**

*Open—Spring*

Drawings demand to be changed over time through process—they are always evolving. This evolution will serve as the foundation for this highly creative drawing course. In class, you will work on observational and idea-based drawings over extended periods of time. You'll work on each project in class for approximately two weeks and will bring it to a state of finish outside of class. Through varied, in-depth projects, you will gain a greater understanding of the techniques of drawing and will learn to combine ideas and mediums in personal, thought-provoking ways. Your choice of medium will be flexible and varied and will include charcoal, graphite, ink, pastel, conte, colored pencil, etc. Additionally, you will be asked to directly address the scale of your drawings—from very small, intricate works to large-scale, exuberant pieces. The subjects of our drawings will vary widely, as well—from detailed drawings of the human figure to abstract, conceptual drawings in color. Some additional subjects may include: space, memory, time, narrative, installation, collage, imagination, collaboration, movement and time, color, and humor. Permeating all of this will be our investigation into ways of introducing content into your work—what will your drawings be about? This course is suitable for all levels. Independent work outside of class is required. Studio practice will be reinforced through discussion,

occasional written work, readings, slides, and gallery/museum visits. A studio visit with an artist in New York City will also be scheduled.

## Drawing: Translating an Invisible World

**John O'Connor**

*Open—Fall*

Drawing is an endlessly exciting art form that encourages experimentation and embraces mistakes. It naturally exploits the relationship between seeing and thinking. This course will challenge what you think of as drawing. You will learn about the tools of traditional drawing (paper, graphite, ink, charcoal, conte, etc.) and will learn how to translate what you see onto paper. Simultaneously, you will begin to learn how to express yourself individually through drawing—how will your drawings be different from everyone else's? We will begin with the fundamentals of drawing through observation (line, value, space), move into more complex subjects and combinations of materials, even touching on collage and abstraction, and finish with a large-scale, independent project. Each week, we will work in new ways, continuing to build on what came before and often approaching similar subject matter in different ways. We will not keep our subjects at a distance but will try to connect with them, move around and through them, deconstruct them—really understand what we are drawing. Ultimately, what can your drawings reveal beyond what we all plainly see? While we may all be looking at and drawing the same thing, you will be asked to find your own solutions to problems, take your drawings in new and unexpected directions, and extrapolate from what you know and learn. This course will ask you to look at your world with intensity and render the invisible on paper. This course is suitable for all levels. Independent work outside of class is required. Studio practice will be reinforced through discussion, occasional written work, readings, slides, and gallery/museum visits. A studio visit with an artist in New York City will also be scheduled.

## Filmmaking Structural Analysis: Film Writing

**Frederick Michael Strype**

*Open—Fall*

This course explores narrative storytelling forms in contemporary cinema and screenwriting. Geared toward the perspective of the aspiring/emerging screenwriter, filmmaker, and/or media artist, the seminar includes screenings of films and the concurrent reading of source materials and their respective screenplays. Cinema language, dramatic theory, and cinematic story structures will be explored, including sequencing, episodic, three-act, four-act, seven-act, teleplay, and the so-called character-driven forms. Selected texts will also

be read, and weekly structural analyses will be written. Students will also explore screenwriting exercises throughout the course and investigate the connection between oral storytelling and the nature of narration through the screenplay. Conference projects often focus on the development of a long-form screenplay/teleplay, analytical research paper, or other film-related endeavors. A foundation course for narrative screenwriting, filmmaking, and new media projects, as well as dramatic analysis, the course develops skills that can be applied to other forms of dramatic writing and storytelling. No prior experience is necessary.

## First-Year Studies: Outside Cinema: Contemporary Approaches to Video Art Production

**Robin Starbuck**

*FYS*

This First-Year Studies seminar explores, in depth, the rich world of film/videomaking as artistic expression. Students will participate in a series of assignments, both practical hands-on and through lecture, discussion, and screenings (artist interviews, documentaries, and artist work). We will focus on the “voice” of the individual in the fall semester and the self as it relates to our natural environment in the spring semester. Through a series of short video production projects, we will explore moving-image forms and style that blur the boundaries among narrative, documentary, and abstract filmmaking. There is, by definition, no formula for this kind of work. Rather, this course introduces the language and techniques of film production alongside strategies for the use of film and audio design as creative expression. Fall semester projects will focus on the making of video diaries and first-person works that examine identity and alterity. During the spring semester, we will redirect these concerns to an exploration of our relationship to the natural environment—its aesthetics, politics, and science. For example, if you complete a film based on an avatar's experience in the fall semester, you might recreate this idea in the spring semester to integrate a particular landscape or to speak to an environmental concern that you have. Over the course of the year, we will look at and analyze the pioneering work of many experimental film/video artists, including Gilliam Wearing, Doug Aiken, Pipolotti Rist, Seoungho Cho, Shaun Gladwell, Corey Archangel, and others. Readings will include selections from several texts, including: Berger's *Ways of Seeing*, A.L. Rees's *A History of Experimental Film and Video*, Bell Hooks's, *Yearning: Race, Gender, and Cultural Politics*, and M.M. Yvette's *Figuring the Landscape: Experimental Film and the Ecological Movement*. The class will also include field trips to several New York City galleries and museums.

## First-Year Studies: The Photograph Now

**Joel Sternfeld**  
FYS

For its first 100 years, photography was black-and-white—an abstraction of human sightedness. Newly born photography shook (and was shaken by) painting, as it pushed into the world as an engine of modern consciousness. When color photography came along, it didn't hesitate to present new pleasures and new problems to thoughtful practitioners and adherents of the medium. The recent arrival of digital photography has created an image culture that is changing by the day—and changing the world by the day. Through black-and-white, color, and digital darkroom work and a broad range of readings, students will grow familiar with photographic practices and theories as they respond to the pull of their individual aesthetic.

## First-Year Studies in Visual Art

**Gary Burnley**  
FYS

This course will explore and consider ways of thinking about the world around us, both the nature and the aim of visual art. Working from a range of subject matter and with a variety of media, we will examine the process of converting raw materials and ideas into understandable form. Developing critical and analytical awareness will be stressed, along with habits of discipline necessary to support all creative endeavors. Nurturing and sustaining a unique point of view, personal experimentation, interpretation, and innovation will also be encouraged. Readings and discussion of art and cultural history will be an important part of the weekly course work.

## Frame By Frame I

**Damani Baker**  
Open—Fall

This course is for students who wish to “think cinematically.” It will be an intensive, hands-on introduction to filmmaking. Students will work individually and in groups to produce a series of fiction films. In addition to the required class work, students will attend mandatory craft courses in directing actors, cinematography, and editing. The craft course takes place one evening a week outside of class. The first film assignment, entitled “The 2 Minute,” is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, “On Location,” will introduce students to 16mm cameras and production. Six-to-eight classes during the fall semester will be dedicated to the second assignment, in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. Students will produce and direct a five-minute

film, working with assigned crews. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shotlist, storyboards, and script breakdown. In this course, students will explore the structure and aesthetics of films from around the world, while gaining practical experience transforming their own ideas into action.

## Frame By Frame II

**Damani Baker**  
Intermediate—Spring

This course is for intermediate and advanced students who wish to “think cinematically.” It will be an intensive, hands-on course in filmmaking. Students will work individually and in groups to produce a series of short films. In addition to the required class work, students will attend mandatory craft courses in directing actors, cinematography, and editing. The craft course takes place one evening a week outside of class. The first film assignment, entitled “The 2 Minute,” is a video project to be edited in camera. Students will not be allowed to review their material until it is presented in class. The second assignment, “On Location,” will introduce students to 16mm cameras and production. Six-to-eight classes will be dedicated to the second assignment, in which students will practice skills learned in cinematography, acting, and general set coordination. The final requirement is the conference project. During the semester, students will produce and direct a five-minute film, working in crews; advanced students are able to choose between fiction and nonfiction for their conference work. This will incorporate all of the technical aspects of film production that were discussed in lectures, screenings, and demonstrations: preproduction planning, budgeting, shotlist, storyboards, and script breakdown. In this course, students will explore the structure and aesthetics of films from around the world, while gaining practical experience transforming their own ideas into action.

## Interdisciplinary Studio/Seminar

**Gary Burnley**  
Advanced—Year

A dialogue with peers working in a variety of disciplines, this course is designed for experienced visual-arts students. It is a forum to share and discuss critical, creative, intellectual strategies and processes while building, nurturing, and sustaining an independent point of view. Each participant will be expected to focus on growing the values, commitments, and attitudes embedded in his or her own body of work and ideas. Experimentation, innovation, and uniqueness of vision will be encouraged, along with habits of discipline necessary to support all creative endeavors. Readings and discussion of art and cultural history are an important part of the weekly course work.

## Intermediate Photography

**Justine Kurland**

*Intermediate—Year*

This wildly explorative class investigates the potentials of black-and-white photography, color photography, and the assimilation of the two. The history of the photographic medium will be explored. Editing, sequencing, and output size will be introduced to students through bibliomaniac explorations and gallery/museum visits. Students are welcome to use either analog or digital. The development of a personal vision, based upon a personal set of interests and/or beliefs, will be at the core of this experience.

## Let's Get Physical: Building an Interactive World

**Brian Jones**

*Open—Spring*

Through individual and group projects, students will be introduced to the world of creating interactions using sensors. Instead of keyboard and mouse inputs, sensors allow the real world of heat, sound, motion, moisture, pressure, and more to become inputs for computation. From interactive sculptures to plants that tweet when they need to be watered, the possibilities are endless.

## Making the Genre Film: Horror, Sci-Fi and Fantasy

**Rona Naomi Mark**

*Intermediate—Spring*

Working within a genre can greatly assist the fledgling filmmaker by suggesting content and stylistic elements, thereby freeing the artist to focus on self-expression. This is a hands-on production course, with a focus on producing genre films. Our class discussions and video exercises will explore various ideas present in the so-called "lesser genres" of horror, sci-fi and fantasy: the idea of the "monster," man/woman vs. society suspense, fear, sexual politics, and repression, as well as the smart use of special effects and other strategies for the independent filmmaker working in the genre. In addition to class exercises, students will each produce and direct a short video project for their conference work.

## Printmaking I, II

**Kris Philipps**

*Open, Small seminar—Year*

This course introduces the student to the basic fundamentals and concepts of printmaking in an environment that practices newly developed, nontoxic printmaking methodologies. Participants will learn how to develop an image on a particular surface (either hand-drawn or computer-generated), how to transfer the image to paper, edition printing, and presentation.

Students will utilize the tools, materials, and equipment required to produce a print in a variety of media, including intaglio, silkscreen, and relief prints. The techniques involved in each of these processes are numerous and complex. Emphasis is placed on finding those techniques best-suited to the development of each class member's aesthetic concerns.

## Producing Independent Film, TV, and Video—A Real-World Guide

**Heather Winters**

*Open, Small seminar—Fall*

Producers are credited on every film, television, and media project made. They are crucial—even seminal—to each and every production, no matter how big or small. Yet, even as a pivotal position in the creative and practical process of making a film, TV show, or media project, the title "Producer" is perhaps the least understood of all the collaborators involved. What is a producer? This course answers that question, examining what a producer actually does in the creation of screen-based media and the many hats that one, or a small army of producers, may wear at any given time. Students will explore the role of the producer in the filmmaking, television, and video process from the moment of creative inspiration through project development to financing, physical production (indeed, down to the nuts-and-bolts aspects of budgeting, scheduling, and delivering a film, TV, or video project), marketing, navigating the film-festival gauntlet, as well as drilling down into the distribution process and strategies. A practical course in the ways and means of producing, the class will consider the history and current state of producing through case studies of projects, as well as through visiting producers, directors, and artisans from the film, television, and media-making community. Students will also gain hands-on experience in developing projects, breaking them down into production elements, as well as crafting schedules and budgets. Conference projects may include the producing of a film or media project by a student in another filmmaking production class at the College, a case study of several films from the producer's perspective, the development and preproduction of a proposed future "virtual" film or video project, and the like. The course provides a practical skill set for students seeking work in the filmmaking and media-making world after Sarah Lawrence College. The course also provides filmmakers and screenwriters with a window on the importance of and mechanics pertaining to the producing discipline.

## Script to Screen I

**Rona Naomi Mark**

*Open—Fall*

This hands-on production course will introduce students to the entire process of narrative filmmaking from

concept through exhibition. Fundamentals of screenwriting, directing, producing, and editing will be explored through a series of targeted exercises. Students will develop and produce a short film throughout the course, putting their visual storytelling skills into practice.

## The Webisodics Project/Web Series Asylum

**Frederick Michael Strype, Doug MacHugh**  
*Advanced, Intermediate—Year*

"The Web Series Asylum" is a unique interdisciplinary, collaborative, yearlong course between filmmaking and theatre that collides screenwriters, actors, and filmmakers to develop, craft, and deliver an original online Web series. This class will be team-taught by filmmaking/screenwriting instructor Fred Strype and Theatre instructor Douglas MacHugh. In the fall semester, from the varied disciplines involved in writing, acting, and filmmaking, the Web series team will explore characters, story threads, performance, and working within a film-production environment. As the screenplays are developed, workshopped, and rewritten, the filmmakers will be shooting and editing the weekly staged readings, as performed by the actors. The class will analyze writing, filmmaking, and performance; adjustments and revisions will be made throughout the process, as the episodes begin to emerge. In the spring, the Web series screenplay will be finalized, rehearsed, and the series shot. Students will then be involved in analyzing the editing process. The posting of the edited episodes will begin after spring break, with the aim of the series being fully online by Senior Week. In the latter weeks of the spring semester, the writers and actors will workshop table reads and staged readings of original material developed and revised in conference by the screenwriters. The actors will gain further experience working with the filmmakers, as these workshops will be shot and edited, as well. The outcome from this past year's course is the Web series, "Socially Active," and can be viewed online at: <http://vimeo.com/channels/sociallyactive> or <http://www.youtube.com/user/sociallyactiveweb>.

## Things and Beyond

**Tishan Hsu**  
*Intermediate—Fall*

This course will explore the possibilities for creative production in an expanded practice of what is loosely defined as sculpture. We will consider different ways of thinking about art and different ways of thinking about ourselves, what we encounter in the world, and what we can imagine doing as a result of an encounter. We will explore concepts in critical theory that question the role of art, how it is produced, and in what kinds of spaces/sites cultural production can take place.

Experimentation with the integration of digital media into sculptural practice will be supported. The course will include readings in which we will explore how texts can enable different kinds of (art)work to emerge. In doing so, students will be asked to suspend (but not give up) their ideas about what art is and how it should be made. Students will have access to a range of materials such as cardboard, wood, metal, plaster, digital media, and mechanical systems, with technical support provided in the handling of these media. Experience in the visual, performative, industrial, and/or digital arts is helpful.

## Writing for the Screen

**Ramin Serry**  
*Open, Small seminar—Fall*

This course will focus on the fundamentals of writing for the screen, with a particular focus on the short-form screenplay. The course, which will explore the nature of screenwriting, is structured as a rigorous workshop. Students will begin writing the first week and continue every week. They will read peer work, with the entire process supported by in-class analysis and critiques thereof. We will migrate from initial idea through research techniques, character development, story generation, outlining, the rough draft, and rewrites to a series of finished short-form screenplays. Fundamentals of character, story, universe and setting, dramatic action, tension, conflict, structure, and style will be explored. In conference, students may research and develop long-form screenplays or teleplays, craft a series of short screenplays for production courses or independent production, rewrite a previously written script, adapt original material from another form, and the like. No experience is necessary beyond a passion to write for the screen.

## Writing Movies I

**Rona Naomi Mark**  
*Open—Fall*

During the course of this seminar/workshop, students will learn how to write narrative screenplays with an eye toward completing a feature-length work. The course will cover basics of format and style, and there will be weekly assignments aimed at developing students' screenwriting muscles. Students will "pitch" ideas, rigorously outline stories, and write and revise pages of their blueprint for a feature-length film. The class is designed to help the beginning screenwriter find his or her voice as a film artist, using the written language of visual storytelling.



## **Writing Movies II**

**Rona Naomi Mark**

*Intermediate—Spring*

This course will focus on completing scripts begun in the first semester or in other classes. Once the first drafts are finished, students will work on editing and revising their screenplays. By trimming excess dialogue, rewriting dramatic beats, restructuring narrative elements, and excising scenes or sequences in their entirety, students will learn the art of rigorous revision and emerge at semester's end with a well-crafted, polished, feature-length screenplay.

## **Writing the Film**

**Frederick Michael Strype**

*Intermediate—Spring*

This course is for the emerging screenwriter, including those initiating a new screenplay/project, adapting

original material into the screenplay form, rewriting a screenplay, or finishing a screenplay-in-progress. A review of screenwriting fundamentals during the first few weeks, as well as a discussion of the state of each project, will be followed by an intense screenwriting workshop experience. Students are expected to enter the course with an existent screenplay, a strong idea, an outline or narrative roadmap of their project, and the capability of "talking out" the story. The expectation is for students to finish a first-draft, long-form project. Published screenplays, several useful texts, and clips of films will form a body of examples to help concretize aspects of the art and craft.

# Women's Studies

## 2002-2003

Full descriptions of the courses may be found under the appropriate disciplines.

- "Best Books": Toni Morrison and Her Sisters (p. 402), Chikwenye Okonjo Ogunyemi *Literature*
- Chastity, Desire, and the Eighteenth-Century Novel (p. 403), Paula Loscocco *Literature*
- Desire Across Boundaries: Race and Sexuality in the Postcolonial World (p. 7), Mary A. Porter *Anthropology*
- Foundations of the Feminine (p. 281), Persis Charles *History*
- Gender, Family, and Society in the U.S., 1945 to the Present (p. 281), Lori E. Rotskoff *History*
- Gender and Nationalisms (p. 728), Shahnaz Rouse *Sociology*
- Race, Class, and Gender in Latin American History (p. 283), Matilde Zimmermann *History*
- Sex, Love, and Power at Home: Sociological and Historical Perspectives on the Family (p. 729), Charles Post *Sociology*
- Slavery and Emancipation (p. 285), Komozi Woodard *History*
- The History of U.S. Social Movements (p. 286), Lyde Cullen Sizer *History*
- Theories of Development (p. 630), Barbara Schecter *Psychology*
- The Ultimate Beach of Your Being: Gay and Lesbian Latino Writers (p. 409), Ernesto Mestre *Writing*
- Visions/Revisions: Issues in U.S. Women's History (p. 287), Lyde Cullen Sizer *History*
- Women, Family, and Gender in Chinese History (p. 63), Ellen Neskari *Asian Studies*
- Women, Gender, and Politics in American History (p. 287), Eileen Ka-May Cheng *History*
- Women and Health: Beyond Our Bodies, Our Selves (p. 0), Marsha Hurst Karen Rader *Science, Technology and Society*

## 2003-2004

Full descriptions of the courses may be found under the appropriate disciplines.

- Bodies in Motion: Transnational Formations of Gender and Sexuality (p. 730), Eri Fujieda *Sociology*
- Demarginalizing Race & Gender: African American Women's History & Movements (p. 290), La Shonda Barnett *History*
- Differences in Biology and Health for Men and Women (p. 83), Elena Gizang-Ginsberg

- From Mammies to Matriarchs: The Image of the African American Woman in Film, from <i>Birth of a Nation</i> to <i>Monster's Ball</i> (p. 832), Demetria Royals *Visual Arts*
- Gender, Education, and Identity in Modern Africa (p. 291), Mary Dillard *History*
- Language, Play, and Gender (p. 632), Barbara Schecter *Psychology*
- Masculinities and Femininities in Context: Asian/Pacific American Literatures (p. 415), Kasturi Ray *Global Studies*
- The Invention of Homosexuality (p. 393), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Transgender Histories, Identities, and Politics (p. 11), David Valentine *Anthropology*
- Twenty-First Century- Psychologies of Human Sexuality (p. 635), Linwood J. Lewis *Psychology*
- U.S. Labor History: Class, Race, Gender, Work (p. 294), Priscilla Murolo *History*
- Virginia Woolf in the Twentieth Century (p. 393), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Visions/Revisions: Issues in U.S. Women's History (p. 295), Priscilla Murolo *History*
- Women, Culture, and Ideas in U.S. History (p. 295), Lyde Cullen Sizer *History*
- Women in Medieval Religious Thought and Practice (p. 295), Leah DeVun *History*

## 2004-2005

Full descriptions of the courses may be found under the appropriate disciplines.

- African American Women's History and U.S. Social Movements: Demarginalizing Race and Gender (p. 296), La Shonda Barnett *History*
- Constructing Women's Health: From Menarche Through Menopause (p. 0), Marsha Hurst Karen Rader *Science, Technology and Society*
- First-Year Studies: Making Connections: Gender, Sexuality, and Kinship from an Anthropological Perspective (p. 12), Mary A. Porter *Anthropology*
- Gender, Learning, and Communication (p. 638), Jennifer Jipson *Psychology*
- Gender and Nationalism (p. 733), Shahnaz Rouse *Sociology*
- Morrison, Naylor, and Walker: Charting the Nation (p. 422), Chikwenye Okonjo Ogunyemi *Literature*
- Queer Theory: A History (p. 394), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*
- Readings from the U.S. Women's Movement: Politics and Theory (p. 302), Lyde Cullen Sizer *History*
- Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality (p. 640), Linwood J. Lewis *Psychology*

The City of Feeling: Sexuality and Space (p. 394),  
Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

U.S. Labor History: Class, Race, Gender, Work (p. 304), Priscilla Murolo *History*

Visions/Revisions: Issues in U.S. Women's History (p. 304), Priscilla Murolo *History*

Women, Gender, and Politics in American History (p. 305), Eileen Ka-May Cheng *History*

Women Writers of the Renaissance and Enlightenment (p. 426), Paula Loscocco *Literature*

## 2005-2006

Full descriptions of the courses may be found under the appropriate disciplines.

"Sex Is Not a Natural Act": Social Science Explorations of Human Sexuality (p. 641),  
Linwood J. Lewis *Psychology*

Autobiografiction in Black (p. 428),  
Chikwenye Okonjo Ogunyemi *Literature*

Both Public and Private: The Social Construction of Family Life (p. 734), Shahnaz Rouse *Sociology*

Desire Across Boundaries: Race and Sexuality in the Postcolonial World (p. 13), Mary A. Porter  
*Anthropology*

First-Year Studies: The Invention of Homosexuality (p. 395), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

From Mammies to Matriarchs: The Image of the African American Woman in Film, from <i>Birth of a Nation</i> to <i>Monster's Ball</i> (p. 843), Demetria Royals *Visual Arts*

Modern American Women's Movements (p. 309),  
Priscilla Murolo *History*

Pretty, Witty, and Gay— the Classics (p. 395), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Senior Seminar: Alterity: The African Griotte (p. 434), Chikwenye Okonjo Ogunyemi  
*Literature*

Senior Seminar: Alterity: Women and Orientalism (p. 68), Sandra Robinson *Asian Studies*

Sociology of Gays and Lesbians (p. 736), Sarah Wilcox *Sociology*

Sociology of the Body (p. 736), Sarah Wilcox *Sociology*

Still Calling, Still Responding: Discourses of Violence in Black Literature (p. 435), Chikwenye Okonjo Ogunyemi *Literature*

The World Turned Upside Down: Women, Race, and Struggle in the Civil War Era (p. 312),  
Lyde Cullen Sizer *History*

Travel and Tourism: Economies of Pleasure, Profit, and Power (p. 736), Shahnaz Rouse *Sociology*

Virginia Woolf in the Twentieth Century (p. 395),  
Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Visions/Revisions: Issues in U.S. Women's History (p. 312), Lyde Cullen Sizer *History*

## 2006-2007

Full descriptions of the courses may be found under the appropriate disciplines.

Body Politics: A Cultural History of Beauty in the Twentieth-Century United States (p. 315),  
Lyde Cullen Sizer *History*

Charting the Nation: Morrison, Naylor, and Walker (p. 438), Chikwenye Okonjo Ogunyemi  
*Literature*

Gender, Education, and Opportunity in Africa (p. 318), Mary Dillard *History*

Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies (p. 256), Kathryn Tanner *Geography*

Gender in Myth and Ritual (p. 70), Sandra Robinson  
*Asian Studies*

LGBT/Queer Media and Popular Culture: Contradictions of Visibility (p. 738), Sarah Wilcox *Sociology*

Native American Women's Literature from 1800 to the Present (p. 444), Virginia Kennedy *Literature*

Queer Americans: James, Stein, Cather, Baldwin (p. 396), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Sex, Race, Kin: Navigating Boundaries in the Postcolonial World (p. 16), Mary A. Porter  
*Anthropology*

Sex Is Not a Natural Act: Social Science Explorations of Human Sexuality (p. 654), Linwood J. Lewis  
*Psychology*

The Invention of Homosexuality (p. 396), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

Visions/Revisions: Issues in U.S. Women's History (p. 322), Priscilla Murolo *History*

Women, Gender, and Politics in American History (p. 323), Eileen Ka-May Cheng *History*

## 2007-2008

Full descriptions of the courses may be found under the appropriate disciplines.

1919 (p. 323),  
From Mammies to Matriarchs: The Image of the African American Woman in Film, from Birth of a Nation to Current Cinema (p. 854), Demetria Royals *Visual Arts*

**Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies** (p. 257), Kathryn Tanner *Geography*

**Genre Bending in Women's Writing** (p. 240), Angela Moger *Literature, French*

**Pretty, Witty, and Gay** (p. 397), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Sexuality Across the Life Span** (p. 662), Linwood J. Lewis *Psychology*

**Sisters in Struggle: Women and U.S. Social Movements in the Twentieth Century** (p. 328), Mary Reynolds *History*

**Surgically and Pharmacologically Shaping Selves** (p. 0), Erik Parens *Science, Technology and Society*

**The City of Feeling: Sexuality and Space** (p. 397), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**The Psychology of Race and Ethnicity** (p. 663), Linwood J. Lewis *Psychology*

**The World's Women During the Enlightenment** (p. 329), Gina Luria Walker *History*

**Thinking Gender: Inequalities and Identities** (p. 741), Sarah Wilcox *Sociology*

**Virginia Woolf in the Twentieth Century** (p. 397), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Visions/Revisions: Issues in U.S. Women's History** (p. 330), Lyde Cullen Sizer *History*

**Women and the Church in Late Antiquity Through the Late Middle Ages** (p. 330), Susan R. Kramer *History*

**Women in the Black Revolt: The Lecture** (p. 330), Komozi Woodard *History*

**Women in the Black Revolt: The Seminar** (p. 330), Komozi Woodard *History*

## 2008-2009

Full descriptions of the courses may be found under the appropriate disciplines.

**Depictions of Family Relations and Italian Society in Postwar Italian Women's Writings** (p. 375), Tristana Rorandelli *Italian*

**Gender and Development: Politics, Violence, and Livelihoods in South Asian and African Societies** (p. 259), Kathryn Tanner *Geography*

**Gender and Nationalism(s)** (p. 742), Shahnaz Rouse *Sociology*

**Leisure and Danger** (p. 334), Persis Charles *History*

**Performing Identities: Class, Ethnicity, Gender, and Race in Contemporary Performance** (p. 74), Shanti Pillai *Asian Studies*

**Philosophy and Feminism** (p. 572), Marina Vitkin *Philosophy*

**Pretty, Witty, and Gay** (p. 398), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Queer Theory: A History** (p. 398), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Visions/Revisions: Issues in U.S. Women's History** (p. 337), Lyde Cullen Sizer *History*

**Women, Culture, and Politics in U.S. History** (p. 337), Lyde Cullen Sizer *History*

**Women and the City** (p. 337), Rona Holub *History*

## 2009-2010

Full descriptions of the courses may be found under the appropriate disciplines.

**A History of African American Renaissance in the City: Hidden Transcripts of Kinship, Communities, and Culture** (p. 338), Komozi Woodard *History*

**Gender, Education and Opportunity in Africa** (p. 342), Mary Dillard *History*

**Gloriana: Elizabeth I in Literature and the Arts** (p. 471), Ann Lauinger *Literature*

**Japanese Women: Writers and Texts** (p. 472), Sayuri I. Oyama *Japanese*

**Mother/in Black Lit. Traditions** (p. 473), Alwin A. D. Jones *Literature*

**Queer Theory: A History** (p. 399), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Revolutionary Women** (p. 344), Priscilla Murolo *History*

**The Invention of Homosexuality** (p. 399), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Virginia Woolf in the 20th Century** (p. 399), Julie Abraham *Lesbian, Gay, Bisexual, and Transgender Studies*

**Whose Body is it Anyway?: A Cultural History of the 20th Century** (p. 347), La Shonda Barnett *History*

## 2010-2011

Full descriptions of the courses may be found under the appropriate disciplines.

**After Eve: Medieval Women** (p. 477), Ann Lauinger *Literature*

**Borderlands: Histories of Race and Gender in the U.S. Southwest** (p. 348), Priscilla Murolo *History*

**Embodiment and Biological Knowledge: Public Engagement in Medicine and Science** (p. 747), Sarah Wilcox *Sociology*

**Gender, Education and Opportunity in Africa** (p. 350), Mary Dillard *History*

**Global Feminisms** (p. 480), Una Chung *Literature*

**Medical Technologies** (p. 748), Sarah Wilcox *Sociology*

**Powers of Desire: Urban Narratives of Politics and Sex** (p. 351), Rona Holub *History*

**Public Stories, Private Lives: Methods of Oral**

**History (p. 351),** Mary Dillard *History*

**Queer Americans: James, Stein, Cather,**

**Baldwin (p. 400),** Julie Abraham *Lesbian, Gay,*

*Bisexual, and Transgender Studies*

**Standing On My Sisters' Shoulders: Women in the**

**Black Freedom Struggle (p. 352),** Komozi

Woodard *History*

**The City of Feeling: Sexuality and Space (p. 400),**

Julie Abraham *Lesbian, Gay, Bisexual, and*

*Transgender Studies*

## **2011-2012**

Full descriptions of the courses may be found under the appropriate disciplines.

**Advanced French: The Quill and the Dress: French**

**Women Writers in Early Modern**

**France (p. 248),** Eric Leveau *French*

**Culture and Mental Illness (p. 26),**

**Embodiment and Biological Knowledge: Public**

**Engagement in Medicine and Science (p. 749),**

Sarah Wilcox *Sociology*

**First-Year Studies: Gender and the Culture of War in**

**US History, 1775-1975 (p. 355),** Lyde Cullen

Sizer *History*

**Gender, Education, and Opportunity in**

**Africa (p. 356),** Mary Dillard *History*

**Public Stories, Private Lives: Methods of Oral**

**History (p. 358),** Mary Dillard *History*

**Queer Theory: A History (p. 401),** Julie Abraham

*Lesbian, Gay, Bisexual, and Transgender Studies*

**Tudor England: Politics, Gender, and Religion. An**

**Introductory Workshop in Doing**

**History (p. 361),**

# Writing

## 2000-2001

### So-Called Confessional Poetry—50 Years Later: A Poetry Workshop

**Jeffrey McDaniel**

*Open—Spring*

It has been 50 years since M.L. Rosenthal coined the term “confessional poetry” in his review of Robert Lowell’s *Life Studies*. As we consider the evolution of this term and its wide range of connotations, not all positive, we will look at the four major so-called confessional poets (Plath, Berryman, Sexton, and Lowell), their immediate precursors from the 1950s (Ginsberg, O’Hara), as well as more historical precursors (Eliot, Whitman, Dickinson, Donne) and a number of contemporary poets who some might consider “post-confessional.” We will look at the way personal experience can be spooled and transformed through artistic filters and become more than mere transcription. We will consider the various ways certain poets have strategically used personas, rhyme and alliteration, wild irrational imagery, and digressive and associate leaps to seemingly collapse the space between the first-person “I” and the author, accessing regions of intense feeling and psychological discovery that otherwise might be off-limits. Students will read a book a week, type critical responses, and turn in a new poem each week. The semester will culminate with students vigorously revising a small manuscript of poems.

*Open to any interested student.*

## 2002-2003

### A Workshop in Writing and . . .

**Myra Goldberg**

*Open—Year*

This course has writing — in any genre — at its center, but students are encouraged to bring their own interests and experiences in other arts to create conference works and solutions to our assignments. Some examples of conference work this year are a narrative of an illness with photographs, a computer game involving character and plot, a short philosophical movie, a short story in drawings, poetic pieces put together to create a narrative, dialogues from family members on top of photographs, a narrative of a summer spent in a junk yard with pictures. We will do readings from literature and look at other people’s visual work in the fall, as we work through a series of exercises designed to strengthen and open up our writing selves, while we work out conference projects, and in the spring, there will be fewer exercises and more conference projects.

### A Workshop in Writing and Other Arts

**Myra Goldberg**

*Open—Fall*

This class has writing at its center, but the other arts around it. Students will work through weekly or biweekly problems and their solutions can involve writing alone or writing and movement, sound, the visual. If one of the solutions deserves extra time, students can keep working on it and present it as three or four weeks worth of problem solving, or they can take the option of simply responding to assignments as they come up. Last year’s assignments involved creating a ritual, a written response to photography, a visual response to writing, a project involving music, a short scene involving the language of an in-group, and so on. There will be weekly readings of literature as well. One semester. Open to everyone. Students with another art experience besides writing are especially encouraged to take this. Students with experience in writing may find it opens things up. Students without experience in writing may do better in the year option.

### Fiction/Creative Nonfiction Workshop

**Paul Lisicky**

*Open—Year*

Whether we’re inventing characters and situations, or writing entirely from our own experience, we’re grappling with matters of theme, structure, and language. This class is for those who are interested in writing through two different lenses. We’ll start with fiction in the fall before turning our attention to memoir in the spring semester. We’ll be less concerned with inscribing a divide between the two forms than with thinking about the struggles all writers of prose narratives have in common. How to extend the musical and sensory possibilities of the sentence? How to make characters so complicated, alive, and engaging that they might defy the page? We’ll think about those questions and more in the hopes of nourishing your work. We’ll talk about an exemplary story or essay at each class meeting, but your own writing will be the primary text. Exercises, where appropriate, may also be assigned. It goes without saying that you’ll be expected to come to our task with rigor, benevolence, and a sense of humor, and to contribute constructive suggestions as well as specific praise to your classmates.

### Fictional Techniques

**William Melvin Kelley**

*Open—Year*

Art may come from the heart, but craft comes from the brain. Thus even nonwriters can debate the relative merits of the third-person point of view in comparison to the first person. For instance, contrast Melville’s “Call

me Ishmael" (first person) with the rewritten version "Call him Ishmael" (third person). The former introduces the reader to one being, while the latter introduces him or her to two. This second being may or may not take a part in the story, depending on which type of third-person narration the writer has employed. Similar discussion can result from the relative strengths and weaknesses of a formal, grammatically correct narration contrasted to a vernacular narration. Would Twain's Huck Finn have the same power if the author had used the third-person voice he used earlier in Tom Sawyer? Would the reader feel the same about The Catcher in the Rye if Salinger had told it in the voice of a grown up, formal Holden? What can the long sentence style of Faulkner do better than the short sentence style of Hemingway? Or Hemingway do better than Faulkner? These and other questions come well within the comprehension of the nonwriter, teacher, or student. The reading list, drawn from worldwide writing in English, will illustrate various technical aspects. In addition, writing exercises will give students the opportunity to practice isolated fictional techniques. The student teacher may actually write some short fiction, but only if moved by the spirit. This course is particularly approved for students who are interested in teaching.

## Fiction Workshop

**Carolyn Ferrell**

*Open—Year*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light, that city of reflections governed by different laws, materials, currency." Through our writing and weekly reading assignments, we will begin the journey into this softly lit territory of our subject matter and explore related questions on the craft of fiction: What makes a story a story? How is that different from a scene? How is the story's structure essential to our understanding of it? What is the difference between showing and telling? How do we learn from the writing we read? Class time will be divided between the discussion of student stories and discussion of literature; authors to be read may include Janet Frame, Alice Munro, Andrea Lee, Mark Kurlansky, John Cheever, Vladimir Nabokov, and Albert French. In addition, we will also work on developing the art of critiquing each other's work. This art, developed over time and in a supportive, open-minded atmosphere, will hopefully enhance our own understanding of the fiction we write.

## Fiction Workshop

**Joshua Henkin**

*Open—Spring*

The goal of this workshop is to make fiction writing fun and to help students become better writers in the process. We will approach fiction writing with particular attention to the question of character. How do you create characters that are complex, vivid, and lifelike, and how do you do so in the context of a story? What distinguishes a story from an anecdote, a vignette, or a slice of life, and how do you build tension in your stories so that they have a powerful emotional effect? How do you write good dialogue, and what makes for a convincing narrative voice? We will discuss these questions and others, starting with specifically tailored craft exercises in class and conference and then primarily through the workshop itself. We will also read stories and essays on craft by writers such as James Joyce, Flannery O'Connor, Gabriel García Márquez, Paul Bowles, Saul Bellow, Alice Munro, Lorrie Moore, John Cheever, Richard Ford, Don DeLillo, Mary Gaitskill, and Amy Bloom. The classroom environment will be encouraging and supportive so that everyone will feel comfortable having their work discussed.

## Fiction Workshop

**David Hollander**

*Open—Year*

Tim O'Brien suggests, "By telling stories, you objectify your own experience. You separate it from yourself. You pin down certain truths." This workshop considers truth in the context of fiction. That doesn't necessarily mean writing "autobiographical stories," but it does mean trusting ourselves to some deeper truth, to the unique way in which we each see the world, to buried desires and impulses. Required, then, are openness and courage, and our job will be to cultivate these qualities both in ourselves and in our peers. To this end we will examine the short story both at the "small level" (that is, the sentence, where the beauty of prose is often condensed) and at the larger one (where overall structure, unity, and coherence decide a story's success). Much class time will be spent discussing one another's work, but we will also read and discuss short stories by such highly diverse writers as Tim O'Brien, Flannery O'Connor, James Baldwin, Vladimir Nabokov, and Julio Cortázar, among others. Students are expected, above all, to take writing seriously and to help create a workshop atmosphere of support and encouragement.

## Fiction Workshop

**Lucy Rosenthal**

*Open—Spring*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show

how each story, as it develops, provides clues — in its language, narrative tendencies, distribution of emphases, etc. — to the solution of its own creative problems. We will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is — or should be — in any given piece of work, the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. We will examine also the work of such established writers as J. D. Salinger, Graham Greene, Truman Capote, James Thurber, and Katherine Anne Porter, among others. Exercises will be assigned based on the readings and on values and issues emerging from the students' work.

## Fiction Workshop

*Joan Silber*

*Open—Spring*

This course will look at the elements of fiction — these include character, plot, and point of view, and less familiar possibilities like surprise and central image. For the first part of the course, students will be asked to complete weekly writing exercises, to help them freely explore different techniques. We'll spend time each week discussing stories by a range of authors and many of the exercises will be connected to these models. Perhaps the most important thing beginning fiction writers can learn is how to school themselves in other writers, how to read for creative enlightenment. We'll respond to student work in class with a similar notion of giving ourselves (as well as the writer) useful critical insights. In conference, students will be encouraged to work on longer, more complicated pieces — to grow their own notions of story. I feel strongly about encouraging students to take risks and try to guard against the workshop danger of tamping down oddball writing in favor of what is smoother but less original. Conferences can be useful for looking at work that is rough and might be developed further; students will learn to speculate about various approaches and learn to answer their own problems with different solutions.

## Fiction Workshop

*Nelly Reifler*

*Spring*

In this workshop, we will discover ways to hone our perceptions and freely access our imaginations. We will also begin to lay down the solid language and craft foundations we need in order to build stories. Through exercises and assignments, we will jump-start the writing process. Through reading each other's work and thoughtfully critiquing it, we will learn truths about our own work. By thoroughly examining stories by authors such as Yasunari Kawabata, Joy Williams, George Saunders, Anton Chekhov, Katherine Anne Porter and

Junot Diaz, we will glean answers to complex questions about technique. We will also read interviews and journal excerpts by artists and writers to explore ideas of process. Finally, each class will include a short free writing session.

## Filthy Fingering Fiction

*Ernesto Mestre*

*Open—Year*

In one of her best known poems, Wislawa Szymborska writes, "There's nothing more debauched than thinking.../Nothing's sacred for those who think./Calling things brazenly by name,/risqué analyses, salacious syntheses,/ frenzied, rakish chases after the bare facts, the filthy fingering of touchy subjects,/discussion in heat — it's music to their ears." And, of course, for the poet, the thought and the word are but a breath apart. In this workshop, we will examine how some of the boldest fiction impacts us just by what Szymborska called "the filthy fingering of touchy subjects." Through our readings of writers as diverse as Ovid, Joyce Carol Oates, Camilo José Cela, Alice Munro, Angela Carter, and Reinaldo Arenas, among others, we will examine how through their ventures into the forbidden, the taboo, the perverse, the deviant, and the just plain smutty, these writers managed to push their work into uncharted realms, stoking it in fires that lesser writers never approach. With student fiction, in conference and in workshop, we will explore ways to expand its possibilities by similar fashion, by reaching further into its shadowy heart, and poking into those places that more skittish writers might avoid, by following the poet's advice and letting nothing be sacred. This course is open to students writing any type of fiction, for in the end, all fiction is, in one way or the other, about the forbidden, about the secret that the story reveals.

## First-Year Studies in Fiction

*Mary LaChapelle*

*FYS*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop will be most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate the craft of fiction through readings, exercises, class presentations,



and occasional discussions with visiting writers. There will be some inquiry into other artistic disciplines. Our objective is to write and revise two to three short stories.

## First-Year Studies in Fiction: Coming of Age

**Mary Morris**

FYS

While this course is primarily a class in fiction writing, the focus will be on one of the major themes in literature — coming of age. In both the writing we do and the texts we read we will address these questions: when and how we mature, what makes us grow up, or refuse to grow up, what our innocence is like, and what happens to us when it is over are all matters that great writers have dealt with through the ages. Indeed, someone has said that writers are people who want to remain children. One definition of fiction might be experience, transformed by memory and imagination. In this course our writing and our reading will be geared toward the theme of remembering. (To paraphrase Rilke, every writer must experience, grieve, forget, and then remember). Students will keep journals and scrapbooks, write stories and personal essays that deal with recollection. We will examine the theme of coming of age as it applies to our lives and to great works of narrative art. Using the myth of Peter Pan as a focal point, we will talk about what it means to grow up or to not grow up, as the case may be. We will read from a wide body of material such as James Joyce, Mark Twain, J. D. Salinger, Richard Wright, Anne Frank, Joyce Carol Oates, Toni Morrison, Lorrie Moore, Kaye Gibbons.

## First-Year Studies in Poetry

**Marie Howe**

FYS

This is a class where we will immerse ourselves in the reading and writing of poetry. We will look closely at a published poet's poems — at syntax, line, diction, image, music, etc. — poet's strategies and techniques. We will attend poetry readings and slams, watch films, look at art, and generally immerse ourselves in the soup of inspiration. We will spend time generating poems together inspired by the poets we experience, and look closely at one another's work. Each writer in our class will meet with another class member once a week in a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. We will work hard, learn a great deal about poetry, and have a wonderful time.

## First-Year Studies in Poetry

**Joan Larkin**

FYS

In this intensive workshop, we will look closely at how our own and others' poems are made, exploring elements

of technique and imagination that make them truthful, musical, and necessary. We will keep tuning our ears to language as we write, read classmates' work with respect and care, and study the strategies of both new and traditional poems. Each week, participants will write a new poem and read a book of poetry new to them. Assignments will include some memorizing and keeping a poet's journal.

## Performance Poetry

**Tracie Morris**

*Open—Year*

This course explores the many dynamics shaping the contemporary poetry scene. We will begin by examining conventional poetic technique and by analyzing canonical poems and unconventional texts. We will also look at traditional poetry forms in cultural context as well as at how musical literature such as jazz, blues, folk, rock, dub, and hip-hop have impacted today's poetry. We will examine contemporary applications of poetry in advertising, music videos, and digital media, including hyperlink text and Web pages. We will also explore poetry's impact on the body (viscerally driven poetry) to understand different ways to access inspiration. Finally, we will present live performances generated through poetry and create multimedia presentations as final projects. This course requires group field trips to art/performance events.

## Personal Essay Workshop

**Jo Ann Beard**

*Open—Spring*

The essay is an intellectual and an artistic endeavor, and work in the form means work in thinking — about life, values, our own ideas, and the ideas of others. Good personal essays entertain, inform, and move us through the rendering of, and reflection over, our own life experiences. In this workshop, students will have an opportunity to explore both fictional and nonfictional elements in their essay writing — developing character, dialogue, structure, and story — with the goal of creating literary works that emphasize the universal meaning inherent in each personal story. Works by writers such as Joan Didion, Annie Dillard, Ian Frazier, Rick Moody, David Sideras, David Foster Wallace, and Virginia Woolf will be read and discussed, along with student work.

## Poetry Workshop

**Jeffrey McDaniel**

*Open—Year*

In this class, we will strive to create a supportive, lively atmosphere for students to write and rewrite. Most class time will be spent discussing student work, concentrating on what's on the page; where a poem does and doesn't have energy; sonic, metaphorical, rhythmic,

emotional; where the language is fresh, startling, exact. There will be weekly reading and writing assignments. As the course progresses, we will look for ways to take student work out of the classroom and connect it with the community at large. A true desire to write and rewrite is a must.

## Poetry Workshop

**Victoria Redel**

*Open—Fall*

In learning to construct poems students will concern themselves with every consideration of a poem's language, music, and origin. Students will submit work for class discussion, and exercises will be given both in class and in conferences. We also will read a variety of poetry as well as essays about poetry, craft, and the creative process. Throughout, students will be expected to revise their work and approach their work and the work of their classmates with seriousness and heart.

## Poetry Workshop

**Clellm Reed**

*Open—Year*

In this course, our time will be spent considering original work in a creative and productive workshop atmosphere. In this yearlong course, while primarily a workshop where original work is first, students will also spend the first semester pursuing and presenting individual research on a chosen writer. In the second semester, we will also read and respond in class—distributed reviews and in class discussions to roughly twelve contemporary collections of poems. Our writing focus in the first semester will be on, in Richard Hugo's words, "the nuts and bolts," the basic principles of poetry making: image rhythm, diction, and form. After the break, we will turn our attention to matters of revision. Throughout the course, students are encouraged to explore ways in which poets make thoughtful choices in order to write lines that capture and hold our attention. A complete reading list is available on request.

## Poetry Workshop: On Stealing

**Suzanne Gardinier**

*Open—Year*

This yearlong undergraduate class will focus on one reliable method for improving one's writing: stealing. We'll study questions of quality and taste and look at excerpts from the work of different poets — first of my choice, then of yours — and study how they do what they do, finishing with an exercise to apply what we've learned: a.k.a. stealing. At the same time you'll be asked to memorize, to work in pairs to pre-sent a poet to the class, to pay steady attention to your own work and each other's, to participate in four class readings, and to get

together outside of class to look at drafts in whatever way you choose. The only prerequisites are a taste for hard work and love for all poetry, not just one's own.

## Poetry Writing

**Gerard LaFemina**

*Open—Spring*

Poetry writing is a craft, and as with any craft, poetic skills need to be honed, material needs to be generated and worked upon, and a critical eye needs to be trained. Lastly, although the act of writing is solitary, its use of language means that poetry is essentially public — it is attempting to communicate a sensibility, idea, emotion, etc.; therefore, poetry should also be about community interaction. This class will address all these points via the traditional workshop method, examining work by contemporary poets in a variety of styles, using writing prompts and exercises that engage other disciplines, and requiring students to present readings and brief discussions of work they're reading on their own. Conference time will be spent looking at each student's strengths and weaknesses as a writer and reader, and encouraging students to find poets who engage their individual aesthetic.

## Writing and Social Conscience

**Stephen O'Connor**

*Open—Fall*

The urgent political and social issues of our era make many of us feel we must respond not only as citizens or activists, but as writers. But often as soon as we sit down to put our words to the service of our beliefs we find ourselves overwhelmed by competing values: Do I want to make art or propaganda? If my goal is to change people's hearts and minds, how loyal should I be to my aesthetic values? How loyal should I be to the truth when a lie might be more convincing? Can I take a public stance regarding political issues when I am not sure I fully understand them? Who am I to tell other people what they should think and do? These and a host of other aesthetic, moral, and political dilemmas will be examined in this course through close readings and discussions of published and, especially, student writing. In the first part of the semester, students will write short assignments inspired by essays, memoirs, and reportage that grapple with social and political issues especially effectively. The majority of the course, however, will be devoted to workshopping longer works by the students themselves.

## 2003-2004

### Ficiton Workshop

**Joshua Henkin**

*Open—Fall*

The goal of this workshop is to make fiction writing fun and to help students become better writers in the process. We will approach fiction writing with particular attention to the question of character. How do you create characters that are complex, vivid, and lifelike, and how do you do so in the context of a story? What distinguishes a story from an anecdote, a vignette, or a slice of life, and how do you build tension in your stories so that they have a powerful emotional effect? How do you write good dialogue, and what makes for a convincing narrative voice? We will discuss these questions and others, starting with specifically tailored craft exercises in class and conference and then primarily through the workshop itself. We will also read stories and essays on craft by writers such as James Joyce, Flannery O'Connor, Gabriel García Márquez, Paul Bowles, Saul Bellow, Alice Munro, Lorrie Moore, John Cheever, Richard Ford, Don DeLillo, Mary Gaitskill, and Amy Bloom. The classroom environment will be encouraging and supportive so that everyone will feel comfortable having their work discussed.

### Ficiton Writing

**Lucy Rosenthal**

*Open—Year*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show how each story, as it develops, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its creative problems. We will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work, the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by such writers as James Thurber, J. D. Salinger, Truman Capote, Jhumpa Lahiri, Tim O'Brien, and ZZ Packer. Exercises will be assigned based on the readings and on values and issues emerging from the students' work.

### Fictional Techniques

**William Melvin Kelley**

*Open—Year*

Art may come from the heart, but craft comes from the brain. Thus even nonwriters can debate the relative merits of the third-person point of view in comparison

to the first person. For instance, contrast Melville's "Call me Ishmael" (first person) with the rewritten version "Call him Ishmael" (third person). The former introduces the reader to one being, while the latter introduces him or her to two. This second being may or may not take a part in the story, depending on which type of third-person narration the writer has employed. Similar discussion can result from the relative strengths and weaknesses of a formal, grammatically correct narration contrasted to a vernacular narration. Would Twain's *Huck Finn* have the same power if the author had used the third-person voice he used earlier in *Tom Sawyer*? Would the reader feel the same about *The Catcher in the Rye* if Salinger had told it in the voice of a grown-up, formal Holden? What can the long sentence style of Faulkner do better than the short sentence style of Hemingway? Or Hemingway does better than Faulkner? These and other questions come well within the comprehension of the nonwriter, teacher, or student. The reading list, drawn from worldwide writing in English, will illustrate various technical aspects. In addition, writing exercises will give students the opportunity to practice isolated fictional techniques. The student-teacher may actually write some short fiction, but only if moved by the spirit. This course is particularly approved for students who are interested in teaching.

### Fiction Workshop

**Melvin Jules Bukiet**

*Open—Year*

The aim of this course will be to make itself retroactively superfluous by helping the students to ask certain simple questions that may be difficult to answer, questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are "Yes," the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one another's stories. There will also be exercises and incidental readings of fiction and pertinent essays on the writer's place (or misplacement) in life.

### Fiction Workshop

**Carolyn Ferrell**

*Open—Spring*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that

light, that city of reflections governed by different laws, materials, currency.” Through our writing and weekly reading assignments, we will begin the journey into this softly lit territory of our subject matter and explore related questions on the craft of fiction: What makes a story a story? How is that different from a scene? How is the story’s structure essential to our understanding of it? What is the difference between showing and telling? How do we learn from the writing we read? Class time will be divided between the discussion of student stories and discussion of literature; authors to be read may include Janet Frame, Alice Munro, Andrea Lee, Mark Kurlansky, John Cheever, Vladimir Nabokov, and Albert French. In addition, we will also work on developing the art of critiquing each other’s work. This art, developed over time and in a supportive, open-minded atmosphere, will hopefully enhance our own understanding of the fiction we write.

## Fiction Workshop

**Kathleen Hill**

*Open—Fall*

In this course the emphasis will be on finding the voice that emerges from the act of listening—both to one’s own forgotten stories and to those of others. We will particularly focus on the many uses of the first-person narrator, of the storytelling “I.” As a way of fostering the habit of inward attention, students will be asked to keep a daily journal and will be assigned a weekly piece of writing. At first this will be a sketch or impression, but as students begin to discover the form that best suits the stories they want to tell, we will move on to longer narratives. We will spend part of each workshop responding to student writing. The rest of the time will be given to discussing the work of other storytellers—among them, Munro, Baldwin, and Chekhov—and in listening to what they have to tell us about vision, language, and the many ways of reaching into the heart of a story.

## Fiction Workshop

**David Hollander**

*Open—Year*

Tim O’Brien suggests, “By telling stories, you objectify your own experience. You separate it from yourself. You pin down certain truths.” This workshop considers truth in the context of fiction. That doesn’t necessarily mean writing “autobiographical stories,” but it does mean trusting ourselves to some deeper truth, to the unique way in which we each see the world, to buried desires and impulses. Required, then, are openness and courage, and our job will be to cultivate these qualities both in ourselves and in our peers. To this end we will examine the short story both at the “small level” (that is, the sentence, where the beauty of prose is often condensed) and at the larger one (where overall structure, unity, and coherence decide a story’s success). Much class time will

be spent discussing one another’s work, but we will also read and discuss short stories by such highly diverse writers as Tim O’Brien, Flannery O’Connor, James Baldwin, Vladimir Nabokov, and Julio Cortázar, among others. Students are expected, above all, to take writing seriously and to help create a workshop atmosphere of support and encouragement.

## Fiction Workshop

**Mary LaChapelle**

*Open—Year*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate through readings and discussion and some involvement with other artistic disciplines. Our objective for the semester is to write and revise two short stories.

## Fiction Workshop

**Paul Lisicky**

*Open—Fall*

“Not to point the finger in judgment but to part a curtain, that invisible shadow that falls between people, the veil of indifference to each other’s presence, each other’s wonder, each other’s human plight.”

—Eudora Welty

How to perceive the world—and everything that inhabits it—with freshness? How to write characters so complicated and alive that they might defy the confines of the page? And how to extend the musical and sensory possibilities of the sentence? We’ll think about those questions, as well as the all-important matters of structure and theme, in the hopes of nourishing your work. We’ll discuss an exemplary story at each class meeting, but your own fiction will be the primary text. Exercises, where applicable, will also be assigned. It goes without saying that you will be expected to come to our collective task with vigor, benevolence, and a sense of humor and to contribute constructive suggestions as well as specific praise to your classmates.

## Fiction Workshop

**Nelly Reifler**

*Open—Spring*

In this workshop, we will discover ways to hone our perceptions and freely access our imaginations. We will also begin to lay down the solid language and craft foundations we need in order to build stories. Through exercises and assignments, we will dig into the writing process; through reading each other's work and thoughtfully critiquing it, we will learn truths about our own work. We will do close readings of authors such as Joy Williams, Denis Johnson, George Saunders, Anton Chekhov, Katherine Anne Porter, Flannery O'Connor and Junot Diaz to glean answers to complex questions about technique. We will also read interviews and journal excerpts by artists and writers to explore ideas of process.

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Fall*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions all writers grapple with: What makes a good story? Have I developed my characters fully and does my language convey the ideas I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Fiction Workshop

**Joan Silber**

*Open—Spring*

This course will look at the elements of fiction—these include character, plot, and point of view, and less familiar possibilities like surprise and central image. For the first part of the course, students will be asked to complete weekly writing exercises, to help them freely explore different techniques. We will spend time each week discussing stories by a range of authors, and many of the exercises will be connected to these models. Perhaps the most important thing beginning fiction writers can learn is how to school themselves in other writers, how to read for creative enlightenment. We will respond to student work in class with a similar notion of giving ourselves (as well as the writer) useful critical insights. In conference, students will be encouraged to

work on longer, more complicated pieces—to grow their own notions of story. I feel strongly about encouraging students to take risks and try to guard against the workshop danger of tamping down oddball writing in favor of what is smoother but less original. Conferences can be useful for looking at work that is rough and might be developed further; students will learn to speculate about various approaches and learn to answer their own problems with different solutions.

## Fiction Workshop

**Brooke Stevens**

*Open—Spring*

This class will be taught a little like a visual art class in that our course material will be as varied as possible. In addition to composing their own stories, students will read a wide variety of literary short fiction, at least one screenplay and interviews of filmmakers, painters and writers. The emphasis throughout the semester will be on self-exploration, broadening our influences and feeding the imagination. Some students may write screenplays provided they begin with some sort of fictional narrative before taking it to screenplay format. I am particularly good at creating a supportive class atmosphere among students of varying abilities, beginners and advanced students alike. The atmosphere in this class opens doors to honest and constructive critiques. To this end, each student will be vigilant and conscientious about writing in-depth critiques of the other student stories presented to the workshop. For those experiencing some sort of writer's block, a short, in-class free write will commence each class. There will also be some rigorous discussion of the nuts and bolts of craft.

## Fiction Workshop

**Mary LaChapelle**

*Open—Year*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate through readings and discussion and some involvement with other artistic disciplines. Our objective for the semester is to write and revise two short stories.

## First-Year Studies: Writing and Other Arts

**Myra Goldberg**  
FYS

This course will have writing at its center, but it will provide an opportunity to use visuals and other arts to enrich, comment on, and shape what is written. We will read novels, children's books, plays, poems, and we will do a variety of short assignments in the first semester that should lead into longer projects in the second part of the year. In the first class of the week, we will talk about work we have read and our own work. The second class will be a true workshop, in which materials will show up to be worked on collaboratively or individually, in the classroom, with the help of the teacher and the feedback of other students.

## First-Year Studies in Fiction

**Brian Morton**  
FYS

The novelist Sinclair Lewis once began a lecture by asking how many people in the audience wanted to be writers. When half the people there raised their hands, he pounded the podium and demanded, "Then how come you aren't home writing?" Lewis was asking the right question. If you want to be a writer (or if you just want to find out whether you might want to be a writer), there's nothing more important than writing as much as you can. You might have all the talent in the world. You might have lived through a thousand fascinating experiences. But talent and experience will get you nowhere as a writer if you don't develop the ability to spend hours and hours and hours at the keyboard. Accordingly, the main aim of this class is to help its members cultivate or maintain the habit of writing a great deal. Students will be expected to bring new work (although not necessarily completed work) to their conferences every week. In class, in addition to discussing student work, we'll look at novels, stories, and essays by a wide range of writers including James, Chekhov, Kafka, Woolf, Hurston, Baldwin, and Paley.

## First-Year Studies in Poetry: Would You Wear My Eyes?

**Suzanne Gardinier**  
FYS

This course will aim to provide participants with a complete introduction to the writing of poetry, via several different routes: a focus on reading and writing exercises in class, with occasional forays into the in-class workshop; memorization; a focus on honorable stealing as a way to improve; and a component exploring issues of identity regarding gender, sexuality, race, and class. Some of the questions that will frame our exploration: What is a true portrait? How is it possible to see someone else? How is it possible to see oneself? What

are an artist's options and obligations in the representation of people? Eduardo Galeano wrote about photographer Sebastiao Salgado, "Salgado photographs people. Casual photographers photograph phantoms." How does a writer distinguish between people and phantoms? How is vision skewed by biases of race, class, gender, and sexual orientation? What does it mean to see as someone else sees? Or, in the words of poet Bob Kaufman, "Would You Wear My Eyes?" The only prerequisites are a willingness to undertake whatever labors are necessary to write better on the last day of class than on the first—and a love for all poetry, not just one's own.

## Mixed-Genre Workshop

**Mary Morris**  
*Open—Year*

A writer's subject matter may translate into many forms, and many of the best writers of prose have written both fiction and creative nonfiction. This course will focus on how ideas get transformed into subject matter and the forms that subject matter should take. We will look at writers who have written both fiction and nonfiction, such as James Baldwin, Joan Didion, Virginia Woolf, Jorge Luis Borges, Paul Auster, and Lorrie Moore, and discuss the various issues posed in each form. Students will be given assignments, intended to evoke subject matter in both genres. For example, a piece of family lore might become a short essay or a work of fiction. They will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction. This is a class for serious students of writing, preferably those who already have some experience with both fiction and nonfiction.

## Nonfiction Workshop: Landscape and Self-Portrait

**Rachel Cohen**  
*Open—Fall*

This is a workshop for reading and writing nonfiction, with particular attention paid to how people write about landscape and how they make self-portraits in words. Reading to be discussed in class will include essays and letters by Michel de Montaigne, Charles Darwin, Virginia Woolf, Elizabeth Bishop, Italo Calvino, and Octavio Paz. The assignments, including writing letters, will center around developing the language and skills for observation of places and of oneself. Student essays will be revised in a process of conferences and in-class workshops. We will think about how writers use color. We will look at different approaches to writing about plants and animals and movie theatres and

museums and the ocean. And we will consider how letters can be self-portraits and why traveling helps us to explain to ourselves who we are.

## **Nonfiction Workshop: The Urban Sketch**

**Thomas Beller**

*Open—Spring*

The Urban Sketch is a narrative form that combines elements of journalism with the strategies and techniques of fiction writing.

We will begin by examining examples of the form by such writers as Joseph Roth (writing about Berlin in the twenties), Joseph Mitchell (writing about New York in the forties and fifties), and Jamaica Kincaid (writing about New York in the seventies).

After the first few weeks students will be asked to perform an exercise that involves their going into the city (it does not have to be New York). This will be followed by a brainstorming session in which students will submit story ideas in the same way a story meeting at a magazine might take place. Assignments will be made in class. Over the course of the semester students will write two exercises and three assignments. The exercises can be as short as two pages, the assignments no less than four. Student work will be discussed in class.

The one required book is "Writing New York" edited by Phillip Lopate. The rest of the reading will be handouts.

Writers to be discussed include: John McNutly, Vivian Gornick, Guy Trebay, Djuna Barnes, James Joyce, Harold Brodkey.

## **Poetry, Performance, and Identity Part One: African American Poetry**

**Tracie Morris**

*Open—Fall*

In this first part of a two-semester course, we will look at concepts of poetry, performance, and identity through the lens of African American poetry. Although the focus is on African American poetry, we will also consider other identifications and how the craft of poetry informs them. We will examine how craft works with identity and how performance underscores the two.

## **Poetry, Performance, and Identity Part Two: Theatre and Poetry**

**Tracie Morris**

*Open—Spring*

In this course, co-taught with Shirley Kaplan of the Theatre department, will look at how poetry and theatre work together to give the writer/performer a more

profound understanding of identity and the speaker/character. In this second semester, we will build on the fundamentals developed in the first, clarifying identity concepts with those of theatrical character. There is a theatre outreach component to this course for students who are interested in applying this information to a community-based context.

## **Poetry Workshop**

**Joan Larkin**

*Open—Year*

In this workshop we will look closely together at how poems are made and explore elements of technique and imagination that make them truthful, musical, and necessary. We will keep tuning our ears to language as we write (including assigned exercises), read classmates' work with respect and care, study both new and traditional poems (some memorization will be required), and find out what stokes the fires of our originality. Students will be asked to write a new poem each week and to read several books of poetry.

*Open to any interested student. Prerequisites: the courage to write, the humility to read, and the willingness to undertake the labor of learning a craft.*

## **Poetry Workshop**

**Jeffrey McDaniel**

*Open—Year*

In this class we will strive to create poems that are alive: sonically, emotionally, linguistically, and metaphorically. Each week we will read a book of poems; some by international giants, like Rilke and Zbigniew Herbert; others by established Americans, such as James Tate, Frank O'Hara, and Yusef Komunyakaa; as well as a healthy dose of younger poets, like Eula Biss, Olena Davis, Koon Woon, and Malena Morling. We will devote 25 percent of each class to discussing what we read. The other 75 percent of class time will be spent on student work. Students will be expected to write something new each week. There will be numerous assignments, both creative and critical, and students will be strongly encouraged to revise their work vigorously. As the course progresses, we will look for ways to integrate poetry with the community at large: through public readings, discreet broadsides, and chapbooks or zines. To paraphrase the Chilean anti-poet Nicanor Parra: poetry is easy; one must only improve upon the perfection of the blank page.

## **Poetry Workshop**

**Victoria Redel**

*Open—Spring*

In learning to construct poems students will concern themselves with every consideration of a poem's language, music, and origin. Students will submit work for class discussion, and exercises will be given both in

class and in conferences. We also will read a variety of poetry as well as essays about poetry, craft, and the creative process. Throughout, students will be expected to revise their work and approach their work and the work of their classmates with seriousness and heart.

## Poetry Workshop

**Mark Wunderlich**

*Open—Fall*

This course, which is part seminar and part workshop, will be an introduction to the craft of writing poetry in English. In other words, we will study the musical, rhythmic, and rhetorical structures that we have come to recognize as the organizing principles of poetry. We will also discuss the creative process, map our obsessions, and explore what compels us to turn our attention to the blank page. The second part of the course will involve reading, explicating, and discussing work by poets writing in English. This reading list will glean from the history of poetry in English with emphasis on contemporary work. By the end of the course, you will have a vocabulary for talking about poems as well as skills for getting your own poems started and keeping them going.

## Poetry Workshop

**Mark Wunderlich**

*Open—Spring*

This course is designed to introduce students to a widening range of poetic strategies and to further develop the critical language with which they can discuss their own work and the work of others. We will examine a broad range of strategies—the line, the leap, sound, tone, texture, form—with emphasis on invention and the development of a personal style. This course is part seminar and part workshop. The first segment of each class meeting will be spent discussing a number of individual volumes of poems which we will read together. The second part of the course will be spent in a traditional workshop format. Students will be asked to indulge, cultivate and mine their own personal, intellectual and artistic obsessions, shaping them into the word-objects we call poems.

## Words and Pictures

**Myra Goldberg**

*Open—Fall*

This is a course with writing at its center and the other arts, mainly, but not exclusively visual, around it. It should let you see what you can put together that has been kept apart before. We will read and look at all kinds of things—children's books, letters, newspaper clippings, albums people have made—and think about the ways human beings have used writing and other arts to speak to each other. People in these classes have made all kinds of things using words, including text

combined with pictures, cartoons, quilts made of text and pictures, T-shirts with text on them, text with music behind them, and so on. There will be assignments that specify what emotional territory you are in but not what you make of it.

## Writing and Social Conscience

**Stephen O'Connor**

*Open—Year*

The urgent political and social issues of our era make many of us feel we must respond not only as citizens or activists, but as writers. But often as soon as we sit down to put our words to the service of our beliefs we find ourselves overwhelmed by competing values: Do I want to make art or propaganda? If my goal is to change people's hearts and minds, how loyal should I be to my aesthetic values? How loyal should I be to the truth when a lie might be more convincing? Can I take a public stance regarding political issues when I am not sure I fully understand them? Who am I to tell other people what they should think and do?

These and a host of other aesthetic, moral and political dilemmas will be examined in this course through close readings and discussions of published and, especially, student writing. In the first part of the semester, students will write short assignments inspired by essays, memoirs and reportage that grapple with social and political issues especially effectively. The majority of the course, however, will be devoted to workshoping longer works by the students themselves.

## 2004-2005

### A Workshop in Writing and Other Arts

**Myra Goldberg**

*Open—Year*

This course has writing—in any genre—at its center, but students are encouraged to bring their own interests and experiences in other arts to create conference works and solutions to our assignments. Some examples of conference work this year are a narrative of an illness with photographs, a computer game involving character and plot, a short philosophical movie, a short story in drawings, poetic pieces put together to create a narrative, dialogues from family members on top of photographs, a narrative of a summer spent in a junk yard with pictures. We will do readings from literature and look at other people's visual work in the fall, as we work through a series of exercises designed to strengthen and open up our writing selves, while we work out conference projects, and in the spring, there will be fewer exercises and more conference projects.



## **Fictional Techniques**

**William Melvin Kelley**

*Open—Year*

Writing prose fiction involves the process of studying and assimilating the storytelling lessons of the past, then using these acquired techniques to tell one's own individual story—the process of learning then bending and sometimes breaking the rules of storytelling. Thus, to start with, whether in group sessions or individual conferences, we will review, finding out what work needs doing, which lessons need learning. Each writer will keep a daily journal. Later, group sessions will deal mainly with members' works-in-progress; conferences will emphasize technical exploration and individual development. Special assignments from the reading list (including works by M. W. Shelley, E. Bronte, Colette, Paule Marshall, and M. H. Kingston) may prove necessary. Everybody will look into Mr. Joyce's magic toolboxes, *Ulysses* and *Finnegans Wake*. Meanwhile, each writer will produce forty pages of prose fiction per semester and should have made progress into a novel or book of connected stories by the time the wisteria next blooms. Open to any interested student.

## **Fiction and Nonfiction**

**Thomas Beller**

*Open—Spring*

This course will be a combination workshop and seminar examining the way that fiction writing and nonfiction writing interact and co-exist in writers' work. Harold Brodkey, Jamaica Kincaid, David Foster Wallace, V. S. Naipaul, and Vladimir Nabokov will be among the writers who we will read in each form. The focus will be on the relationship of the memoir, personal essay, and reportage to the author's fictional work. Student work will include papers as well as exercises in both the fiction and nonfiction form. Some research and reporting will be required.

## **Fiction Workshop**

**Melvin Jules Bukiet**

*Open—Year*

The aim of this course will be to make itself retroactively superfluous by helping the students to ask certain simple questions that may be difficult to answer, questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are "Yes," the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one

another's stories. There will also be exercises and incidental readings of fiction and pertinent essays on the writer's place (or misplacement) in life.

## **Fiction Workshop**

**Carolyn Ferrell**

*Open—Year*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "Putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light, that city of reflections governed by different laws, materials, currency." Through our writing and weekly reading assignments, we will begin the journey into this softly lit territory of our subject matter and explore related questions on the craft of fiction: What makes a story a story? How is that different from a scene? How is the story's structure essential to our understanding of it? What is the difference between showing and telling? How do we learn from the writing we read? Class time will be divided between the discussion of student stories and discussion of literature; authors to be read may include Janet Frame, Alice Munro, Andrea Lee, Tobias Wolff, E. L. Doctorow, and ZZ Packer. In addition we will also work on developing the art of critiquing each other's work. This art, developed over time and in a supportive, open-minded atmosphere, will hopefully enhance our own understanding of the fiction we write.

## **Fiction Workshop**

**Kathleen Hill**

*Open—Fall*

In this course the emphasis will be on finding the voice that emerges from the act of listening—both to one's own forgotten stories and to those of others. We will particularly focus on the many uses of the first-person narrator, of the storytelling "I." As a way of fostering the habit of inward attention, students will be asked to keep a daily journal and will be assigned a weekly piece of writing. At first this will be a sketch or impression, but as students begin to discover the form that best suits the stories they want to tell, we will move on to longer narratives. We will spend part of each workshop responding to student writing. The rest of the time will be given to discussing the work of other storytellers—among them Munro, Baldwin, and Chekhov—and in listening to what they have to tell us about vision, language, and the many ways of reaching into the heart of a story.

## Fiction Workshop

**Paul Lisicky**

*Open—Spring*

"Not to point the finger in judgment but to part a curtain, that invisible shadow that falls between people, the veil of indifference to each other's presence, each other's wonder, each other's human plight."

—Eudora Welty

How to perceive the world—and everything that inhabits it—with freshness? How to write characters so complicated and alive that they might defy the confines of the page? And how to extend the musical and sensory possibilities of the sentence? We will think about those questions, as well as the all-important matters of structure and theme, in the hopes of nourishing your work. We will discuss an exemplary story at each class meeting, but your own fiction will be the primary text. Exercises, where applicable, will also be assigned. It goes without saying that you will be expected to come to our collective task with vigor, benevolence, and a sense of humor, and to contribute constructive suggestions as well as specific praise to your classmates.

## Fiction Workshop

**Nelly Reifler**

*Open—Year*

Our imaginations are our waking dreams, and trusting in the imagination is a large part of writing good fiction. Equally important, though, are sharpening our senses and mastering craft. In this class we will begin to find the delicate balance between all of these elements. Through reading each other's work and thoughtfully critiquing it, we will learn truths about our own work. By thoroughly examining stories by published authors, we will get answers to difficult questions about technique. Students will be encouraged to stick with the revision process, to let go of preconceived ideas about their subject matter, and to experiment with language and form. Each class will include a brief writing session, and several major writing assignments will be given over the course of the year.

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Year*

All great stories are built with good sentences. In this workshop students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work and students will be encouraged to ask the questions all writers grapple with: What makes a good story? Have I developed my characters fully and does my language convey the ideas I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This

workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Fiction Workshop

**Lucy Rosenthal**

*Open—Year*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show how each story, as it develops, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. In our conversations we will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work, the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by such writers as Tim O'Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Katherine Anne Porter, and Truman Capote. Exercises, which can serve as springboards for longer works, will be assigned. Designed to increase students' facility with technique, they will be based on the readings and on values and issues emerging from students' work.

## Fiction Workshop

**Joan Silber**

*Open—Spring*

This course will look at the elements of fiction—these include character, plot, and point of view, and less familiar possibilities like surprise and central image. Students will be asked to complete weekly writing exercises, to help them freely explore different techniques. (These exercises are required at first and then become optional.) We will spend time each week discussing stories by a range of authors and many of the exercises will be connected to these models. Perhaps the most important thing beginning fiction writers can learn is how to school themselves in other writers, how to read for creative enlightenment. We will respond to student work in class with a similar notion of giving ourselves (as well as the writer) useful critical insights. In conference, students will be encouraged to work on longer, more complicated pieces—to grow their own notions of story. I feel strongly about encouraging students to take risks and try to guard against the workshop danger of tamping down oddball writing in favor of what is smoother but less original. Conferences can be useful for looking at work that is rough and might

be developed further; students will learn to speculate about various approaches and learn to answer their own problems with different solutions.

## Fiction Workshop

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*Open—Year*

Our imaginations are our waking dreams, and trusting in the imagination is a large part of writing good fiction. Equally important, though, are sharpening our senses and mastering craft. In this class we will begin to find the delicate balance between all of these elements. Through reading each other's work and thoughtfully critiquing it, we will learn truths about our own work. By thoroughly examining stories by published authors, we will get answers to difficult questions about technique. Students will be encouraged to stick with the revision process, to let go of preconceived ideas about their subject matter, and to experiment with language and form. Each class will include a brief writing session, and several major writing assignments will be given over the course of the year.

## First-Year Studies: Fiction Workshop

**Joshua Henkin**

*FYS*

In this seminar we will focus on reading and writing fiction, and on the relationship between the two. Though our main goal will be to become better fiction writers, and though a good deal of time both in class and in conference will be spent on our own fiction writing, we will also read stories, novels, memoirs, essays on craft, etc. Among the writers we will read are James Joyce, Flannery O'Connor, John Cheever, Lorrie Moore, Raymond Carver, Richard Ford, Virginia Wolf, Rick Moody, Amy Bloom, William Trevor, Alice Munro, Tobias Wolff, Mary Gaitskill, and others. Particularly toward the beginning of the year, we will do regular writing exercises, both in class and at home. As the year progresses, we will build toward bringing in complete short stories of our own for workshop. Throughout we will focus on craft: what is the difference between a story and a vignette and a slice of life; in what ways is good dialogue similar to and different from actual speech; what is the relevance of point of view; what is voice and how do we achieve it; how do we draw fully convincing characters.

## First-Year Studies: Generous, Ready, and Ripe: Now We Can Write

**Ernesto Mestre**

*FYS*

There are a few things that every young writer should cultivate. The first and foremost is a generosity of spirit, an empathy and sympathy for others, an ability to transport oneself into any soul or situation, no matter how graphically wretched or how foolishly joyful. The second and third are a readiness and a ripeness; the first to train the writing spirit to accept almost anything and the second to condition it into a blossoming. There are many writers from whence we can draw these lessons, but none as expansively as William Shakespeare. In this writing workshop, we will read the plays of Shakespeare, as many as 20, and use them as benchmarks for our own work. There's very little in Western literature, aside from the Bible, that compares in breadth to his work, the many selves he created, from newly anointed kings to cross-dressing maidens to doorman drunks to (you name it, it's there), all which he portrayed with as detailed and loving attention as we novice writers should give to all our characters. So this course will be a search for the many selves in us that a lowly part-time actor, once upon a time, found in himself. It is not such an easy task as it might sound, as most writers find out one time or another, given the volatility of our natures, and as the Spanish philosopher Ortega y Gasset perfectly encapsulated: "Nothing that a man has been, is, or will be, is something he has been, or will be forever; rather it is something that he became one day and will stop being the next." Come ready to tackle this, and both to read and to write, so as to mimic our example. (In an expanse of 25 years, Shakespeare wrote 36 plays and it is well known, from the allusions in his plays, that Shakespeare was very well versed from the ancients, Homer, the Bible, and Virgil, to his very contemporaries, Marlowe and Jonson.) Conference work will concentrate both on student stories and contemporary rewrites of Shakespeare, such as in the works of Jane Smiley, Tom Stoppard, and others. This will be half a literature class and half a creating writing class, as all writing classes ideally should be.

## First-Year Studies: Poetry

**Victoria Redel**

*FYS*

To make a poem is to engage in what the Greeks considered the athletics of the word. But what is a poem? What differentiates a poem from prose or even from verse? The poet Rainer Maria Rilke said that "A work of art is good if it has arisen out of necessity." How does one access then necessity and then what are the ways that a poem can be made? Through discussion, close reading, and weekly assignments, we will explore

this question looking at poems throughout time and cultures. We will explore the possibilities and shapes of poems considering an array of possibilities including image, tone, prosody, sentence, metaphor, line, sound, and associative leaps. Weekly writing experiments invite us to explore sounds that we inhabit, that are part of our internal reservoir—but that often seem too plain, too unpoetic, or just wrong. We will consider sounds that we heard in the landscapes of childhood and the complex music heard daily around us. And once an initial foray has been made into a poem, how does the poet begin to work back into the poem, revising, reshaping, even questioning the poem's gesture of feeling and thought?

## Mixed-Genre Workshop

**Tracie Morris**

*Open—Year*

A writer's subject matter may translate into many forms and many of the best writers of prose have written both fiction and creative nonfiction. This course will focus on how ideas get transformed into subject matter and the forms that subject matter should take. We will look at writers who have written both fiction and nonfiction such as James Baldwin, Sandra Cisneros, Michael Ondaatje, Paul Auster, and Lorrie Moore, and discuss the various issues posed in each form. Students will be given assignments intended to evoke subject matter in both genres. For example, a piece of family lore might become a short essay or a work of fiction. They will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction.

## Nonfiction Writing

**Jo Ann Beard**

*Open—Spring*

In this class we will emphasize both fictional and nonfictional elements in essay writing, working to develop not only ideas, but character, dialogue, structure, and story. A good portion of the class will be spent in generating new work both inside and outside the classroom, using loosely structured exercises and assignments as means to explore ideas and experiment with style. Outside works by published writers will be read and discussed, along with student work.

## Nonfiction Writing Workshop: The Art of Persuasion

**Rachel Cohen**

*Open—Fall*

How is it that when you are reading you can become persuaded of something you didn't used to believe? And how, when writing, can you persuade? This is a nonfiction reading and writing workshop, for which we

will generally read two essays a week, including works by David Foster Wallace, Mark Twain, W. E. B. DuBois, Samuel Johnson, Marina Tsvetaeva, Randall Jarrell, Willa Cather, George Orwell, Grace Paley, James Baldwin, and Joan Didion, people who made arguments about imperial power, the worth of Shakespeare, the way to write a novel, how to understand Miami, how to think about death, and whether or not to go on cruise ships. We will write and revise three essays in which we will try to persuade ourselves and other people, and we will consider the possibilities and circumstances of persuasion in nonfiction by thinking about form, rhetoric, logic, dialogue, description, morality, politics, and sheer force of will.

## Poetic Process: A Reading and Writing Workshop

**Kate Knapp Johnson**

*Open—Spring*

What makes a poem "work"? How do we, as poets, evoke—rather than state—feeling and thought? We will focus primarily on student writing, but we will also exchange and discuss essays on poetic process and works by contemporary psychologists as well as by American, Latin American, and European poets. Special attention to reading and craft studies will be given in conference according to individual needs. It is essential that students be deeply invested in their writing and in this workshop as a whole—willing to take imaginative risks, to bring in as much new work as possible (a minimum of six poems is required), and to give concerned, detailed, and sensitive responses to the work of others.

## Poetry Workshop

**Matthea Harvey**

*Open—Year*

This workshop will focus on writing poems that utilize the imagination to extend and/or slip beyond the parameters of the self. We will invent or refine a set of tools with which to describe the strategies of the imagination—both the how and why. For inspiration and instruction, we will study a number of authors' imaginative forays, including poetry and prose by Italo Calvino, Anne Carson, Henri Michaux, Terrence Hayes, Sarah Manguso, Jonathan Lethem, Russell Edson, Srikanth Reddy, and Jorge Luis Borges. Students will write a poem every week, memorize a number of poems, and attend at least three poetry readings outside of the College. As David Hume wrote, "Tis an established maxim in metaphysics, that nothing we imagine is absolutely impossible. We can form the idea of a golden mountain and from thence conclude that such a mountain may actually exist."

## Poetry Workshop

Marie Howe

Open—Spring

## Poetry Workshop

Jeffrey McDaniel

Open—Year

In this class we will strive to create poems that are alive: sonically, emotionally, linguistically, metaphorically. Each week we will read a book of poems, some by international authors like Yehuda Amichai, Mahmoud Darwish, and Marina Tsvetaeva; others by established Americans such as Dean Young, Elaine Equi, and C. K. Williams; as well as a healthy dose of younger poets like Van Jordan, DJ Renegade, and Paisley Rekdal. We will devote 33 percent of each class to discussing what we read. The other 67 percent of class time will be spent on student work. Students will be expected to write something new each week. There will be numerous assignments, both creative and critical, and students will be required to revise their work vigorously. As the course progresses, we will look for ways to integrate poetry with the community at large: through public readings, discreet broadsides, and chapbooks or zines. To paraphrase the Chilean anti-poet Nicanor Parra: poetry is easy; one must only improve upon the perfection of the blank page.

## Poetry Workshop

Jeffrey McDaniel

Open—Fall

In this one semester class we will strive to create poems that are alive: sonically, emotionally, linguistically, metaphorically. Each week we will read a book of poems; some by international authors, like Wislawa Szymborska, Cesar Vallejo, and Marina Tsvetaeva, others by established Americans, such as Dean Young, Elaine Equi, and W.S. Merwin, as well as a healthy dose of younger poets, like Joel Brouwer, DJ Renegade, and David Berman. We will devote 33% of each class to discussing what we read. The other 67% of class time will be spent on student work. Students will be expected to write something new each week. There will be numerous assignments, both creative and critical, and students will be required to revise their work vigorously. As the course progresses, we will look for ways to integrate poetry with the community at large: through public readings, discreet broadsides, and chapbooks or zines. To paraphrase the Chilean anti-poet, Nicanor Parra: poetry is easy, one must only improve upon the perfection of the blank page.

## Poetry Workshop

Kevin Pilkington

Open—Fall

This workshop is for both beginning and more advanced poets who wish to improve their writing and it will emphasize craft and word usage. Through discussions students will discover the initial ideas and intentions of their poems and choose suitable forms, appropriate line breaks, and the correct tones and points of view to express their ideas most effectively. Since poetry depends for its maximum on how words are used, students will discover how to choose and arrange their words, images, and figures of speech. Revision will also be stressed. Students are urged to read poetry and work by established poets will be brought to class and discussed. Everyone in class should have an open mind as to what poetry is or may be and, when criticizing one another's work, possess a basic respect for the human intention behind each poem.

## The Distinctive Poetic Voice

Dennis Nurkse

Open—Fall

A workshop for students who have explored individual poems and want to move toward a body of work, a personal style. The course will focus primarily (but respectfully) on students' own poems and secondarily on outside reading. We will examine classic structures—haiku, the blues line, the sonnet—and incorporate elements of prosody; but the emphasis will be on the dazzling range of intuitive structures open to contemporary poets.

## The Making of the Complete Lover: A Poetry Workshop

Suzanne Gardinier

Open—Year

"The known universe has one complete lover, and that is the greatest poet."

—Walt Whitman

This course will be a yearlong variation on the theme of the traditional poetry workshop, focused on acquiring the ways and means of Whitman's complete lover, via the study of great poetry. En route, we will read aloud, discuss particular topics (e.g., line breaks, truth, the blues), and do various tuning and strengthening exercises, with brief forays into the in-class workshop. Conference time will be devoted to student work; students will also be asked to compile one anthology and two collections of their own poetry for class distribution, one each term; to memorize; to participate in four class readings over the course of the year; and to do a collaborative presentation on a poet of their choice. The only prerequisites are a curiosity about all poetry, not

just one's own, and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

## Words and Pictures

**Myra Goldberg**

*Open—Fall*

This is a course with writing at its center and the other arts, mainly, but not exclusively visual, around it. It should let you see what you can put together that has been kept apart before. We will read and look at all kinds of things—children's books, letters, newspaper clippings, albums people have made—and think about the ways human beings have used writing and other arts to speak to each other. People in these classes have made all kinds of things using words, including text combined with pictures, cartoons, quilts made of text and pictures, T-shirts with text on them, text with music behind them, and so on. There will be assignments that specify what emotional territory you are in but not what you make of it.

*Open to any interested student, but most emphatically to people who like to step across lines between the arts.*

## Writing and Reading Fiction

**Brian Morton**

*Open—Year*

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of the people in attendance raised their hands, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write as much as you can. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you'll present to the group as a whole, I will expect you to give me additional work (although not necessarily completed work) every two weeks, work that we will talk about in conference. As for my style as a teacher, I rarely, if ever, speak about the "rules" of fiction, because if fiction has rules, then I don't know what they are. I don't have many fixed ideas about what constitutes a good story (except that it needs to be well written). I don't seek to impose a style or subject matter on you, but to help you explore your own style and your own subjects. Some students find this approach congenial, and some find it too mushy. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you'd probably do best to choose another workshop. The class will meet twice a week. In the first session, we will discuss student fiction; in the second, we will discuss published fiction by writers including Chekhov, Lawrence, Woolf, Joyce,

Hemingway, Kafka, Flannery O'Connor, and Grace Paley. We will try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us.

*No prior writing experience is necessary for this class, but please sign up for it only if you are willing to work very hard.*

## Writing and Social Conscience

**Stephen O'Connor**

*Open—Fall*

The urgent political and social issues of our era make many of us feel we must respond not only as citizens or activists, but as writers. But often as soon as we sit down to put our words to the service of our beliefs, we find ourselves overwhelmed by competing values: Do I want to make art or propaganda? If my goal is to change people's hearts and minds, how loyal should I be to my aesthetic values? How loyal should I be to the truth when a lie might be more convincing? Can I take a public stance regarding political issues when I am not sure I fully understand them? Who am I to tell other people what they should think and do? These and a host of other aesthetic, moral, and political dilemmas will be examined in this course through close readings and discussions of published and, especially, student writing. In the first part of the semester, students will write short assignments inspired by essays, memoirs, and reportage that grapple with social and political issues especially effectively. The majority of the course, however, will be devoted to workshopping longer works by the students themselves.

## 2005-2006

### Dead Poets Workshop

**Jeffrey McDaniel**

*Open—Fall*

This one-semester class will meet twice a week. One weekly meeting will be devoted to discussing student poems. The other weekly meeting will focus on the work of dead poets, both well-known and obscure. With an eye/ear geared toward live presentation, we will read aloud, discuss, and analyze the work of select literary predecessors. The class will culminate in a live performance, the Dead Poets Slam, in the Heimbold Center. All students will participate in the performance in some capacity: either as orators or on the production end. There will be weekly reading assignments, creative exercises, rehearsals, and individual conference projects, in addition to the writing and revising of original work.

*Open to any interested student.*

## Fiction/Nonfiction: Literary Technique in the Personal Essay

**Thomas Beller**

*Open—Spring*

This course will be a combination workshop and seminar, examining the various methods and styles writers bring to the personal voice in their nonfiction. The class will look both at the personalized, subjective voice applied to the task of writing about others and at attempts of writing about themselves. For examples of the former, we will read Joseph Mitchell, John McNulty, Joan Didion, and Joseph Roth; Jamaica Kincaid, David Foster Wallace, and Harold Brodkey will be examples of the latter. Student work will include several short exercises and a long piece, as well as a more analytical piece on one of the writers on the syllabus.

*Open to any interested student.*

## Fictional Techniques

**William Melvin Kelley**

*Open—Year*

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce forty pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its seventeenth-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot, and each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool, the copy machine in the production of a simple publication, a 'zine, extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

*Open to any interested student.*

## Fiction Workshop

**Nelly Reifler**

*Open—Year*

Our imaginations are our waking dreams, and trusting in the imagination is a large part of writing good fiction. Equally important, though, are sharpening our senses and mastering craft. In this class we will begin to find the delicate balance between all of these elements. Through reading each other's work and thoughtfully critiquing it, we will learn truths about our own work. By thoroughly examining stories by published authors, we will get answers to difficult questions about technique. Students will be encouraged to let go of preconceived ideas about their subject matter and to experiment with language and form. In the first semester, we will work on generating a fresh body of work; during the second semester, we will focus on revision, and students will have the opportunity to hand out new drafts of stories the workshop has already read. Each class will include a brief writing session, and several major writing assignments will be given over the course of the year.

*Open to any interested student.*

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Fall*

All great stories are built with good sentences. In this workshop students will create short stories or continue works in progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions all writers grapple with: What makes a good story? Have I developed my characters fully, and does my language convey the ideas I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

*Open to any interested student.*

## Fiction Workshop

**Carolyn Ferrell**

*Open—Fall*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "Putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that

light, that city of reflections governed by different laws, materials, currency.” Through our writing and weekly reading assignments, we will begin the journey into this softly lit territory of our subject matter and explore related questions on the craft of fiction: What makes a story a story? How is that different from a scene? How is the story’s structure essential to our understanding of it? What is the difference between showing and telling? How do we learn from the writing we read? Class time will be divided between the discussion of student stories and discussion of literature; authors to be read may include Janet Frame, Alice Munro, Andrea Lee, Tobias Wolff, E. L. Doctorow, and ZZ Packer. In addition, we will also work on developing the art of critiquing each other’s work. This art, developed over time and in a supportive, open-minded atmosphere, will hopefully enhance our own understanding of the fiction we write.

*Open to any interested student.*

## **Fiction Workshop**

**David Hollander**

**Open—Fall**

Tim O’Brien suggests that “By telling stories, you objectify your own experience. You separate it from yourself. You pin down certain truths.” This workshop will consider truth in the context of fiction. That doesn’t necessarily mean writing “autobiographical stories,” but it does mean trusting ourselves to some deeper truth, to the unique way in which we each see the world, to buried desires and impulses. Required, then, are openness and courage, and our job will be to cultivate these qualities, both in ourselves and in our peers. To this end, we will examine the short story both at the “small level” (that is, the sentence, where the beauty of prose is often condensed), and at the larger one (where overall structure, unity, and coherence decide a story’s success). Much of our class time will be spent discussing one another’s work, but we will also read and discuss short stories by such highly diverse writers as Tim O’Brien, Flannery O’Connor, James Baldwin, Vladimir Nabokov, and Julio Cortázar, among others. Students are expected, above all, to take writing seriously, and to help create a workshop atmosphere of support and encouragement.

*Open to any interested student.*

## **Fiction Workshop**

**Paul Lisicky**

**Open—Fall**

The ideal writing workshop is a place where a variety of forms are encouraged and respected, where we attempt to create a version of a model literary community: “a thriving ecosystem,” as Richard Powers might call it, rather than “a monoculture.” It requires an openness at every turn, a fierce generosity, and a willingness to

consider each story on its own terms. This workshop is for those interested in making such a commitment. We’ll discuss the work of a contemporary writer at each class meeting (Alice Munro, Adam Haslett, Jhumpa Lahiri, ZZ Packer, George Saunders, Edward P. Jones, Ben Marcus, and Lydia Davis, among others), but your own fiction will be the primary text. We’ll talk about the all-important matters of style, character, structure, and theme, but we’ll also consider our writing in relationship to the worlds of music, poetry, visual art, and film.

*Open to any interested student.*

## **Fiction Workshop**

**Paul Lisicky**

**Open—Spring**

The ideal writing workshop is a place where a variety of forms are encouraged and respected, where we attempt to create a version of a model literary community: “a thriving ecosystem,” as Richard Powers might call it, rather than “a monoculture.” It requires an openness at every turn, a fierce generosity, and a willingness to consider each story on its own terms. This workshop is for those interested in making such a commitment. We’ll discuss the work of a contemporary writer at each class meeting (Alice Munro, Adam Haslett, Jhumpa Lahiri, ZZ Packer, George Saunders, Edward P. Jones, Ben Marcus, and Lydia Davis, among others), but your own fiction will be the primary text. We’ll talk about the all-important matters of style, character, structure, and theme, but we’ll also consider our writing in relationship to the worlds of music, poetry, visual art, and film.

*Open to any interested student.*

## **Fiction Workshop**

**Mary LaChapelle**

**Open—Spring**

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate through readings and discussions and



some involvement with other artistic disciplines. Our objective for the semester is to write and revise three short stories.

*Open to any interested student.*

## First-Year Studies: Fiction Workshop

**Lucy Rosenthal**  
FYS

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show how each story, as it develops, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. In our conversations, we will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work, the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by such writers as Tim O'Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Katherine Anne Porter, James Thurber, and Truman Capote. Our readings will also include selected novels. Exercises—which can serve as springboards for longer works—will be assigned. Designed to increase students' facility with technique and to provide opportunities for free writing, they will be based on the readings and on values and issues emerging from the students' work.

## First-Year Studies: Poetic Forms/Forming Poetry

**Matthea Harvey**  
FYS

"Radial, bilateral, transverse: symmetries that change over a life; radical asymmetries. Sea shells unfurl by Fibonacci. Horn, bark, petal: hydrocarbon chains arrange in every conceivable strut, winch and pylon, ranging over the visible spectrum and beyond into ultraviolet and infrared. Horseshoe crab, butterfly, barnacle, and millipede all belong to the same phylum. Earthworms with seven hearts, ruminants with multiple stomachs, scallops with a line of eyes rimming their shell like party lanterns, animals with two brains, many brains, none."

—*The Gold Bug Variations* by Richard Powers

This course is part workshop, part an exploration of writing in established, evolving, and invented forms. We will use *An Exaltation of Forms*, edited by Annie Finch

and Kathrine Varnes (featuring essays on form by contemporary poets) alongside books of poetry by such writers as Baudelaire, Anne Carson, D. A. Powell, Harryette Mullen, W. S. Merwin, and Olena Kaltyiak Davis to facilitate and further these discussions. You will direct language through the sieves and sleeves of the haiku, sonnet, prose poem, ghazal, haibun, etc. Expect to move fluidly between iambic pentameter and the lipogram (in which you are not allowed to use a particular letter of the alphabet in your poem). Expect to complicate your notion of what "a poem in form" is. This class has a service-learning component. Students will work with CWP ([www.communitywordproject.org](http://www.communitywordproject.org)), a New York City-based arts-in-education organization that inspires children in underserved communities to read, interpret, and respond to their world and to become active citizens through collaborative arts residencies and teacher-training programs. In the fall semester, students will participate in three of these Sunday training sessions. In the spring, they will intern in a classroom alongside two teaching artists.

## First-Year Studies in Fiction

**Melvin Jules Bukiet**  
FYS

The aim of this course will be to make itself retroactively superfluous by helping the students to ask certain simple questions that may be difficult to answer, questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are "Yes," the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one another's stories. There also will be exercises and incidental readings of fiction and pertinent essays on the writer's place (or misplacement) in life.

## Going Long: Writing a Long Poem

**Suzanne Gardinier**  
*Open—Spring*

This class will focus first on reading and then on writing a long poem, inspired by four luminous examples: the *Song of Songs*, via the King James translators and Chana Bloch; Aimé Césaire's *Notebook of a Return to the Native Land*, via Clayton Eshleman and Annette Smith; Adrienne Rich's *An Atlas of the Difficult World*; and Walt Whitman's *Song of Myself*. Students will be asked to participate in class discussions of texts, in workshop discussions of their own work, and in two readings, at midterm and at the term's end—and to complete an original poem at least ten pages long. The only prerequisites are an eagerness to read as well as to write,

and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

*Open to any interested student.*

## Memory and Fiction

**Victoria Redel**

**Open—Spring**

In this class we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do writers use their own past to develop stories that are not the retelling of what happened—but an opportunity to develop a fiction with its own integrity and truth? We will work from writing experiments and weekly reading of short fictions and novels.

*Open to any interested student.*

## Mixed-Genre Workshop

**Tracie Morris**

**Open—Spring**

From Edgar Allan Poe (*Fall of the House of Usher*) to Sandra Cisneros and Tim O'Brien, writers have been engaged in the art of writing stories that weave and interconnect. Whether through theme as in Poe or, more recently, Dan Chaon's *Among the Missing* or Joan Silber's *Ideas of Heaven*, through geography as in James Joyce, *Dubliners* or Sandra Cisneros's *House on Mango Street*, or characters as in *The Things They Carried* (O'Brien) or *Monkeys* (Susan Minot), or finally an incident that links them (Haruki Murakami's *After the Quake*; Russell Banks, *The Sweet Hereafter*; or Thornton Wilder's *The Bridge of San Luis Rey*), writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read extensively from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people.

*Open to any interested student.*

## Nonfiction Writing Workshop: The Art of Fact

**Elizabeth Kadetsky**

**Open—Fall**

Where is the line between fiction and nonfiction, and where is the line between creative nonfiction and journalism? This course will explore the middle ground between these forms, focusing on the amorphously defined genre "creative nonfiction" sometimes allows for great experimentation and risk taking. The course will

be divided between workshop; in-class and at-home writing exercises; and reading. Readings will emphasize authors who have excelled in both fiction and nonfiction writing, such as Ralph Ellison, Andre Dubus, Joan Didion, V.S. Naipaul, Paul Auster, George Orwell, Michael Cunningham, E. M. Forster and Marilyn Robinson. In exploring such subgenres as memoir, reflections, the spiritual autobiography, the nonfiction novel and New Journalism, the course will ask how a mastery of fictional techniques such as the use of voice, point of view, character, dialogue, suspense, plot, tangents and narrative arc enhance the craft of nonfiction.

*Open to any interested student.*

## Oral History and Creative Nonfiction

**Gerry Albarelli**

**Open—Fall**

Oral history reminds us that people are natural storytellers. The oral history interview also gives writers unusual access—to the past; to stories they may not have heard otherwise or which otherwise might never be told; to the liveliness of speech; to small worlds within our larger world. The oral history interview also poses a particular—and particularly interesting—challenge to writers: what do we do with multiple perspectives on a single event? How do we confront the mystery of what, if anything, actually happened? Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Students will be responsible for completing one writing project. We will also look at the oral roots of literature and the persistent influence of the oral tradition on contemporary literature. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Maria Carolina de Jesus, Alessandro Portelli, Elias Canetti, Flora Nwapa, Joan Nestle, and Allan Gurganus.

*Open to any interested student.*

## Poetry Workshop

**Kurt Brown**

**Open—Fall**

This class will focus on all major aspects of writing poetry: tone, perspective, image, figurative language, revision, style, form, voice, etc. By studying each other's poems, and focusing on the elements of craft, we will help each other toward a new understanding of what it means to write poetry and how to go about it. Students will bring new work into each session, generated by writing exercises assigned each week. The idea is to get you to write in a new way, to open up new areas of

imagination and concern beyond the ones you have already explored or think you ought to be writing about. In this way, we enlarge not only our poems, but ourselves as poets as well. For those who wish to explore new territory, this is the workshop for you.

*Open to any interested student.*

## Poetry Workshop

**Tina Chang**

**Open—Fall**

This workshop is meant for beginning and advanced students of poetry who wish to fine-tune their craft. Weekly exercises involve attention to narrative, lyric, persona, memory, monologue, and duende. We will read a book a week as well as explore audio and visual representations of poetry as a way of entering into discussions about personal vision, literary terms, poetic devices, and narrative strategies. We will also examine the spectrum of contemporary forms and techniques of established poets such as Lucie Brock-Broido, Jack Gilbert, and Denis Johnson, as well as poets of a younger generation: Srikanth Reddy, Sean Singer, Tracy K. Smith, and Larissa Szporluk, and the motivating ideas behind their body of work. In-class guidance will help students understand future possibilities for their poems. The act of revision provides the amount of rigor needed to make real poems from raw material and the skill to push past the initial trigger to more fully realized pieces. The goal is to produce clear, well-executed poems and, most important, to develop good writing habits that will sustain them.

*Open to any interested student.*

## Poetry Workshop

**Marie Howe**

**Open—Spring**

This is a reading/writing course. We will spend time every week reading poems that have already been published so that we can look at how they got made: music, syntax, line, sound, image. We might spend some time generating new work in class through exercises and experiments. And we will spend time looking closely at one another's work, encouraging one another to take risks and to move even closer to the sources of our poems. Each writer in the class will meet with another class member once a week in a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. We will work hard, learn a great deal about poetry and about our own poems, and have a wonderful time.

*Open to any interested student.*

## Poetry Workshop: Global Perspectives

**Tina Chang**

**Open—Spring**

The scope of this class encompasses both those poets living in diaspora, whose primary language of composition is English, as well as poets of international stature whose poems are being translated into English. The goal of the class is to explore the diverse and innovative work that these poets are producing, in order to demonstrate different visions, identities, religions, languages, and cultures worldwide. Poets to be discussed include Agha Shahid Ali, Yehuda Amichai, Breitenbach, Bei Dao, Mahmoud Darwish, Zbigniew Herbert, Nazim Hikmet, Federico García Lorca, Octavio Paz, Wislawa Szymborska, Wang Ping, as well as Meena Alexander, Peter Covino, Eric Gamalinda, Naomi Shihab Nye, and Barbara Tran. Students will produce poems to be discussed in class with an eye toward craft and revision; we will also examine the spectrum of contemporary forms and techniques of international poets and the motivating ideas behind their body of work. Students will write a poem a week, attend poetry readings outside of the class, as well as give a reading during the course of the semester. This class provides instruction in analyzing and interpreting a wide array of texts translated from various languages as well as the development of clear poems.

*Open to any interested student.*

## Privacy and Personhood

**Vijay Seshadri**

**Open—Fall**

This workshop will examine the way the private, the personal (a mode of literary expression in which private experience is transformed into literary experience), and the impersonal interact in a successful poem, and by their interaction embody the consciousness of the poet, and of his or her time. Our biases will be rhetorical rather than hermeneutic—that is, we will look more closely at how poems are arranged and why, at how they dress for success, than we will at what they might or might not mean. We will also read a lot of contemporary poetry across a broad range of tradition and experiment, and encompassing new and hybrid literary forms (such as the verse essay), and also read some twentieth-century classics from the work of writers as various as Hart Crane, Theodore Roethke, Gwendolyn Brooks, and Charles Olson. Conference work will be negotiated with the instructor, but the expectation is that it will result in a paper. For class, students will be asked to write a lot of poems, read a lot, come prepared to class, and participate in class discussion.

*Open to any interested student.*

## Reading and Writing Workshop

**Jeffrey McDaniel**

*Open—Year*

In this yearlong class, we will strive to create poems that are alive: sonically, emotionally, linguistically, metaphorically. Approximately two-thirds of each class will be spent discussing student poems, in a line-by-line fashion. The remaining class time will focus on work from the reading list, which will span the aesthetic spectrum of contemporary poetry, the hope being that intimate exposure to divergent traditions will not only provide students with a greater knowledge of poetry, but more choices as writers. Each week students will read a book of poetry and type a one-page critical response. There will be creative assignments—some optional, some mandatory—and students will turn in something new each week. Students will be expected to attend poetry readings and become members of the school's vibrant literary community. Toward the end of the semester, students will revise, redraft, and reimagine vigorously their strongest material into a final manuscript or chapbook.

*Open to any interested student.*

## The Art of Narrative: Writing the Personal Essay

**Penny Wolfson**

*Open—Spring*

All good writing requires attention to form, an ability to observe closely, and an understanding of the subtleties and power of language. But personal narrative poses special challenges: Is it possible to write about your own experience and remain objective? How do you describe emotions without melodrama? What parts of your life do you choose to frame? How can you be character and writer at once? In this workshop class, we will examine our own writing and that of others, including essays by Robert Benchley, George Orwell, Natalia Ginzburg, Darryl Pinckney, M. F. K. Fisher, James Baldwin, Jonathan Franzen, Cynthia Ozick, Scott Russell Sanders, Lynne Sharon Schwartz, and David Sedaris. We will look at technical aspects of the manuscript including syntax and sentence structure, as well as such global issues as momentum, humor, metaphor, and authenticity. There will be brief weekly assignments and some in-class writing exercises, as well as a longer conference paper.

*Open to any interested student.*

## The Distinctive Poetic Voice

**Dennis Nurkse**

*Open—Spring*

A workshop for students who have explored individual poems and want to move toward a body of work, a

personal style. The course will focus primarily (but respectfully) on students' own poems, and secondarily on outside reading. We will examine classic structures—haiku, the blues line, the sonnet—and incorporate elements of prosody; but the emphasis will be on the dazzling range of intuitive structures open to contemporary poets.

*Open to any interested student.*

## The Truthful Lie: Creative Nonfiction

**Catherine McKinley-Davis**

*Open—Spring*

In this class we will examine the various forms and techniques of creative nonfiction writing and how the demands of both story- and truth-telling create interesting tensions and problems in our work. What are the lines between truth and invention, fiction and nonfiction, and how do excursions in one discipline invigorate the practice of the other, particularly with regard to challenges such as the crafting of persona; how characters live on the page; questions of subjectivity and of memory; and how we employ narrative strategy and economy?

*Open to any interested student.*

## Where Do We Come From? Or Is It: Where Are We Going?

**Ernesto Mestres**

*Open—Year*

This yearlong fiction workshop is intended for writers who are dealing with specific questions of place in their fiction, that is, are working or want to work on stories dealing with characters and situations from a particular cultural, geographical, or historical setting. William Faulkner once remarked, "I discovered that my own little postage stamp of native soil was worth writing about and that I would never live long enough to exhaust it, and by sublimating the actual into the apocryphal, I would have complete liberty to use whatever talent I might have to its absolute top." Other writers such as Graham Greene wandered far and wide searching for their "postage stamp," never at peace in their native soil; others yet, like Sandra Cisneros and many Latino writers, find it in the cleft between two worlds; some, like Tim O'Brien, came upon it by an accident of fate, the lottery number of a military draft. We will study the works of these writers and other relevant ones, such as Flannery O'Connor, William Trevor, Jessica Hagedorn, Annie Proulx, James Baldwin, Gabriel García Márquez, and Jonathan Franzen. Although nominally a fiction workshop, there will be an extensive amount of reading for the course and at least a third of our class time will be spent discussing published stories and novels and connecting them to issues being

raised in conferences and our manuscript workshops, reading to open up new avenues and direction for our own work, for inspiration, and for problem solving.

*Open to any interested student.*

## Words and Pictures

**Myra Goldberg**

**Open—Fall**

This is a course with writing at its center and the other arts, mainly, but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways people have used writing and other arts to speak to each other. People in these classes have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in, but not what you make of it. The semester course has less elaborate conference work than the yearlong course.

*Open to any interested student, especially those who would like to work with more than one art.*

## Writing About the Arts

**Rachel Cohen**

**Open—Spring**

This is a creative writing class for students who are serious about developing their own ways of writing about the arts, including, among other forms, dance, music, fine arts, architecture, film, and theatre. We'll read important critics, historians, and thinkers of other times and of our own (readings like Roger Fry on Cézanne, James Baldwin on Orson Welles's *Macbeth*, Joan Acocella on Mark Morris, Theodor Adorno on Schoenberg, Julia Blackburn on Billie Holiday, Simon Schama on seventeenth-century Dutch painting, Jonathan Lethem on the Go-Betweens, Pauline Kael and Italo Calvino on the movies). We'll go to exhibitions and performances both at Sarah Lawrence and in New York. And we'll write about the arts from all angles—reviews, profiles, interviews, histories, and pieces of general or personal reflection.

*Open to any interested student.*

## Writing and Reading Fiction

**Brian Morton**

**Open—Year**

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of the people in attendance raised

their hands, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write as much as you can. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you'll present to the group as a whole, I'll expect you to give me additional work (although not necessarily completed work) every two weeks, work that we'll talk about in conference. As for my style as a teacher, I rarely, if ever, speak about the "rules" of fiction, because if fiction has rules, then I don't know what they are. I don't have many fixed ideas about what constitutes a good story (except that it needs to be well written). I don't seek to impose a style or subject matter on you, but to help you explore your own style and your own subjects. Some students find this approach congenial, and some find it too mushy. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you'd probably do best to choose another workshop. The class will meet twice a week. In the first session, we will discuss student fiction; in the second, we'll discuss published fiction by writers including Chekhov, Lawrence, Woolf, Joyce, Hemingway, Kafka, Flannery O'Connor, and Grace Paley. We'll try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us.

*Open to any interested student. No prior writing experience is necessary for this class, but please sign up for it only if you're willing to work very hard.*

## Writing and Social Consciousness

**Stephen O'Connor**

**Open—Fall**

The urgent political and social issues of our era make many of us feel we must respond not only as citizens or activists, but as writers. But often, as soon as we sit down to put our words to the service of our beliefs, we find ourselves overwhelmed by competing values: Do I want to make art or propaganda? If my goal is to change people's hearts and minds, how loyal should I be to my aesthetic values? How loyal should I be to the truth when a lie might be more convincing? Can I take a public stance regarding political issues when I am not sure I fully understand them? Who am I to tell other people what they should think and do? These and a host of other aesthetic, moral, and political dilemmas will be examined in this course through close readings and discussions of published and, especially, student writing. In the first part of the semester, students will write short assignments inspired by essays, memoirs, and reportage that grapple with social and political issues especially

effectively. The majority of the course, however, will be devoted to workshopping longer works by the students themselves.

*Open to any interested student.*

## 2006-2007

### Experiments in Nonfiction

**Stephen O'Connor**

*Open—Fall*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover the full range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. Among the texts that will be discussed in class are Nathalie Sarraute's memoir in two voices, *Childhood*; Michael Ondaatje's multiform exploration of his Dutch-Ceylonese background, *Running in the Family*; George W. S. Trow's dazzling meditation on the effects of television on political culture, *Within the Context of No Context*; George Plimpton's voice collage, *The Man in the Flying Lawn Chair*; Eduardo Galeano's hallucinatory evocation of Latin American history, *Memory of Fire*; Natalia Ginzburg's disarmingly straightforward portrait of her marriage, *He and I*; and Simone Weil's epigraphic philosophical meditation, *Gravity and Grace*. (The class will only read excerpts from the longer works.)

*Open to any interested student.*

### Fictional Techniques

**William Melvin Kelley**

*Open—Fall*

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce forty pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the

techniques of fiction developed since its seventeenth-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot, and with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool, the copy machine in the production of a simple publication, a 'zine, extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer and nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

*Open to any interested student.*

### Fiction Workshop

**Joshua Henkin**

*Open—Fall*

The goal of this workshop is to make fiction writing fun and to help students become better writers in the process. We will approach fiction writing with particular attention to the question of character. How do you create characters that are complex, vivid, and lifelike, and how do you do so in the context of a story? What distinguishes a story from an anecdote, a vignette, or a slice of life, and how do you build tension in your stories so that they have a powerful emotional effect? How do you write good dialogue, and what makes for a convincing narrative voice? We will discuss these questions and others, starting with specifically tailored craft exercises in class and conference and then primarily through the workshop itself. We will also read stories and essays on craft by writers such as James Joyce, Flannery O'Connor, Gabriel García Márquez, Paul Bowles, Alice Munro, Lorrie Moore, John Cheever, Richard Ford, Don DeLillo, Mary Gaitskill, and Amy Bloom. The classroom environment will be encouraging and supportive so that everyone will feel comfortable having their work discussed.

*Open to any interested student.*

### Fiction Workshop

**Mary LaChapelle**

*Open—Spring*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and

learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate through readings and discussion and some involvement with other artistic disciplines. Our objective for the semester is to write and revise three short stories.

*Open to any interested student.*

## Fiction Workshop

**Lucy Rosenthal**

**Open—Year**

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories the students themselves write, we will seek to show how each story, as it develops, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work, the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. We also will examine the work of such established writers as J. D. Salinger, Graham Greene, Truman Capote, James Thurber, and Katherine Anne Porter, among others. Exercises will be assigned based on the readings and on values and issues emerging from the students' work.

*Open to any interested student.*

## Fiction Workshop

**Brooke Stevens**

**Open—Spring**

This class will be taught like a visual arts class in that our course material will be as varied as possible. In addition to composing their own stories, students will read a wide variety of literary short fiction as well as interviews of filmmakers, painters, and writers. The emphasis throughout the semester will be on self-exploration, broadening our influences and feeding the imagination. Some students may write screenplays provided they begin with some sort of fictional narrative before taking it to screenplay format. I am particularly good at creating a supportive class atmosphere among students of varying abilities—beginners and advanced students alike. The atmosphere in this class opens doors to honest and constructive critiques. To this end, each student will be vigilant and conscientious about writing in-depth critiques of the other student's stories

presented to the workshop. For those experiencing some sort of writer's block, a short "free write" will commence each class. There will also be some rigorous discussion of the nuts and bolts of the craft.

*Open to any interested student.*

## Fiction Workshop

**April Reynolds Mosolino**

**Open—Spring**

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions all writers grapple with—What makes a good story? Have I developed my characters fully, and does my language convey the ideas I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

*Open to any interested student.*

## Fiction Workshop

**Nelly Reifler**

**Open—Fall**

Our imaginations grant us waking dreams, and trusting in the imagination is a large part of writing good fiction. Equally important, though, are sharpening our observations and mastering craft. In this class, we will work to find the delicate balance between all of these elements. Through reading each other's work and thoughtfully critiquing it, we will learn truths about our own work. By examining the stories of published authors, we will find solutions to the challenges of technique. We will pursue philosophical questions about writing as well; for instance, is there such a thing as a reliable narrator? Does what we consider realistic vary according to culture and era? What essentially defines a short story as opposed to a poem or an essay? Students will be encouraged to stick with the revision process, to let go of preconceived ideas about their subject matter, and to experiment with language and form. Each class will include a brief writing session, and at least one major writing assignment will be given over the course of the semester. We will read work by Anton Chekhov, Katherine Anne Porter, Joy Williams, Flannery O'Connor, Russell Banks, Junot Díaz, Aimee Bender, George Saunders, Yasunari Kawabata, Denis Johnson, Gary Lutz, and others.

*Open to any interested student.*

## Fiction Workshop

**Scott Snyder**

*Open—Fall*

Run like a graduate-level writing workshop, the class gives students a chance to submit fictional work for critique and discussion three or four times a semester. The format is simple: a handful of students bring in copies of their work each week, the rest of the class brings the work home with them, writes up comments, and comes in ready to discuss the submitted pieces in class the following week. While I will bring in packets of contemporary stories periodically, the class focus will be to learn about writing from each other's work. Students may only write about what interests them. By this, I mean I want students to come in ready to write solely about the things that they themselves are excited, frightened, moved, and inspired by.

*Open to any interested student.*

## First-Year Studies: Exploring Subject Matter in Fiction

**Carolyn Ferrell**

*FYS*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that "Putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light, that city of reflections governed by different laws, materials, currency." Through weekly writing assignments and exercises, we will begin the journey into this softly lit territory of subject matter, asking questions along the way that will hopefully expand our grasp of the craft of fiction: What makes a story a story? What defines a scene? What defines a conflict, or is conflict in a story even necessary? What role does language play? Structure? What is the difference between showing and telling? Do we write what we know, or what we don't know? Class will be divided between the discussion of student stories and published authors, including Anton Chekhov, Nikolai Gogol, Flannery O' Connor, Vladimir Nabokov, Cornelius Eady, Tobias Wolff, Sarah Shun-lien Bynum, Edward P. Jones, and Alice Munro. Students will get a chance to explore an author in depth for conference work and will be required to attend at least two campus readings per semester. This workshop will also focus on developing the art of the critique. This art, developed over time and in a supportive and open-minded atmosphere, will ultimately help us better understand the workings of our own creative writing.

## First-Year Studies: The Visceral I

**Jeffrey McDaniel**

*FYS*

Passion without craft is a ship bound to sink, but when zeal, technique, and industry are in cahoots, a writer can journey almost anywhere. In this class, we will strive to write with intensity and artistry. To inform our endeavors, we will read a variety of poets, cutting across nations and centuries, who, through the use of masks, personas, self-mythology, metaphor, and music, are able to employ the first-person and venture into charged terrain and emerge with work both sculpted and pulsating. Poets to be read include Walt Whitman, Yusef Komunyakaa, Sylvia Plath, Marina Tsvetaeva, Rilke, Anne Sexton, Tomaz Salamun, Olena Kaltytiak Davis, César Vallejo, John Donne, John Berryman, Ai, Catullus, Joe Wenderoth, Sappho, Nick Flynn, Eula Biss, and many others. There will be weekly reading and writing (both creative and critical) assignments, group exercises, and individual projects. Students will be expected to become members of the vibrant campus poetry scene by attending readings, and we will look for creative ways to bring poetry out of the classroom and into the world at large. Each semester will culminate with students vigorously revising a body of work into a final manuscript or chapbook.

## First-Year Studies: The Way We Live Now: A Reading and Writing Course

**Rachel Cohen**

*FYS*

Those who write essays about contemporary life and art and politics are faced with the difficulties of trying to understand life in the midst of living it. In trying to depict the photography, say, or the poetry or scientific discoveries, protests, or illnesses of our own

time, it can be helpful to turn an eye toward history. In this class, we will write many short exercises and workshop two long essays by each student. And we will be reading writers not only for the love of reading, but for what they can teach us as writers trying to make sense of our time. In the first semester, we will look at writing from the 1960's (James Baldwin, John Berger, Elizabeth Bishop, Jorge Luis Borges, Joseph Brodsky, Italo Calvino, Joan Didion, Donald Judd, Norman Mailer, John McPhee, V. S. Naipaul, Susan Sontag, Tom Wolfe). In the second semester, we will try to understand these writers of the 1960's both in terms of who they drew on from the 1930's (Jane Addams, James Agee, Antonin Artaud, Walter Benjamin, Roger Fry, Zora Neale Hurston, Nadezhda Mandelstam, Joseph Mitchell, Marianne Moore, George Orwell, Fernando Pessoa, Paul Rosenfeld, Gertrude Stein, Virginia Woolf, Richard Wright) and in terms of who they led to in our



own time (Geoff Dyer, Javier Marías, Rebecca Solnit, Arundhati Roy, Salman Rushdie, W.G. Sebald, David Foster Wallace, Colson Whitehead.)

## First-Year Studies in Fiction

**Joan Silber**

**FYS**

This course will look at the elements of fiction; these include character, plot, and point of view and less familiar possibilities like displacement, surprise, and central image. Students will be asked to complete weekly writing exercises, to help them freely explore different techniques. We will spend time each week discussing stories by a range of authors, and many of the exercises will be connected to these models. Perhaps the most important thing beginning fiction writers can learn is how to school themselves in other writers, how to read for creative enlightenment. We will respond to student work in class with a similar notion of giving ourselves (as well as the writer) useful critical insights. As the year progresses, assignments will get more complicated and students will be encouraged to write longer, more carefully structured pieces to grow their own notions of story. I feel strongly about encouraging students to take risks and try to guard against the workshop danger of tamping down oddball writing in favor of what is smoother but less original. Conferences are useful for looking at work that is rough and might be developed further; students will learn to speculate about various approaches and learn to answer their own problems with different solutions.

## From Studies of the Old Masters to Story: A Reading and Writing Workshop

**Ernesto Mestre**

**Open—Spring**

This semester-long course will be an opportunity to study four of the great texts of the nineteenth century—Fyodor Dostoyevsky's *The Brothers Karamazov*, Stendhal's *The Red and the Black*, Charlotte Brontë's *Jane Eyre*, and Mark Twain's *Huckleberry Finn*—from the unique perspective of a practicing twenty-first-century fiction writer. Each class will be equally divided into discussion of the novels and analysis of student fiction, eventually weaving both conversations together as the semester progresses, and as we begin to pursue some of the questions and riddles presented by the assigned readings in our own work. Each student-writer will be responsible for selecting specific scenes and sections from the novels each week, perhaps guided by stumbling blocks that she or he is confronting in her or his own work, for more precise in-depth conversations in conference, each week related to a specific element craft. The writing will begin to develop from these discussions, at first in exercises and individual scenes

that will focus in cultivating patience with character development and in allowing the nature and structure of the story to organically extend from these pieces. The goal of the semester is to complete up to two fully revised stories, fully integrating the lessons and ideas suggested from our readings, workshop discussions, and conference conversations.

*Open to any interested student.*

## Going Long: Writing a Long Poem

**Suzanne Gardinier**

**Open—Spring**

This class will focus first on reading and then on writing a long poem, inspired by four luminous examples: the *Song of Songs*, via the King James translators and Chana Bloch; Aimé Césaire's *Notebook of a Return to the Native Land*, via Clayton Eshleman and Annette Smith; Adrienne Rich's *An Atlas of the Difficult World*; and Walt Whitman's *Song of Myself*. Students will be asked to participate in class discussions of texts, in workshop discussions of their own work, and in two readings, at midterm and at the term's end—and to complete an original poem at least ten-pages long. The only prerequisites are an eagerness to read as well as to write and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

*Open to any interested student.*

## Graduate Workshop in Creative Nonfiction

**Fall**

We are currently in the middle of the golden age of literary nonfiction. Memoirs, travel writing, confessions, biographies, personal essays, nature writing, profiles and a host of other hard-to-classify — but compelling — artifacts define our literary moment. They offer a rich terrain in which to develop a writing life, and the demand for them in the publishing and magazine worlds is strong, and will remain so. They are a resource and a vital alternative for poets and fiction writers, and for people from virtually every other field of human endeavor who have a story to tell and a need to tell it.

Sarah Lawrence's graduate workshops in creative nonfiction are designed to develop the individual voice of students and to help them gain control of the subject matter they bring to the task of writing nonfiction. The workshops address both the local issues of writing and the larger social and philosophical implications of our students' work. Much attention is paid to mechanics and style, and biweekly individual conferences with instructors reinforce the intensive, detail-oriented bias of the program. Expectations in individual workshops vary with the instructors, but the goal of the program as

a whole is to lead writers through the maze of their own possibilities to the creation of strong, finished pieces of creative nonfiction. The workshops are accompanied by an eclectic reading series that brings some of the most exciting contemporary writers to campus. They are also the centerpiece of a program that, like creative nonfiction itself, reaches out to many different areas of the Sarah Lawrence intellectual community.

## Graduate Workshop in Fiction

### *Fall*

Ongoing student fiction is the focus of this course, as well as ongoing conversations about writing issues, informed by published essays and stories. Primarily, students write on their own, while working with the instructor in individual, biweekly conferences. One important goal is to help the student locate his or her truest material. Of necessity this brings up questions of voice, matching structure to content, and imaginative redraftings and reconceptions. At the same time, students learn to be one another's engaged readers and listeners, creating a forum in which people can do their best work. It is suggested that students take four workshops with four different instructors in their two years in the program. Stories or novel excerpts resulting from the workshops and accompanying conferences help create the substantial body of work needed to fulfill the thesis requirement of the program.

## Graduate Workshop in Poetry

### *Fall*

This seminar examines issues of craft and vision in the practice of poetry. How is a poem developed, deepened and formed? The group works to form a responsive, critical audience for one another's work. Though our primary text is student writing, we also read the work of contemporary American poets and essays in poetics. We divide our time among discussing readings, occasional writing exercises and much discussion of student poems.

## Memory and Fiction

### *Victoria Redel*

#### *Open—Fall*

In this class, we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do writers use their own past to develop stories that are not the retelling of what happened—but an opportunity to develop a fiction with its own integrity and truth? We will work from writing experiments and weekly reading of short fictions and novels.

*Open to any interested student.*

## Mixed-Genre Workshop

### *Mary Morris*

#### *Open—Year*

A writer's subject matter may translate into many forms, and many of the best writers of prose have written both fiction and creative nonfiction. This course will focus on how ideas get transformed into subject matter and the forms that subject matter should take. We will look at writers who have written both fiction and nonfiction such as James Baldwin, Joan Didion, Virginia Woolf, Jorge Luis Borges, Paul Auster, and Lorrie Moore and discuss the various issues posed in each form. Students will be given assignments, intended to evoke subject matter in both genres. For example, a piece of family lore might become a short essay or a work of fiction. Students will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction. This is a class for serious students of writing, preferably those who already have some experience with both fiction and nonfiction.

*Open to any interested student.*

## Nonfiction Thesis Workshop

### *Fall*

This non-credit course is an informal year-long workshop designed to aid students in developing and organizing their thesis material, and in writing their graduate theses. Students will be asked to provide a prospectus to initiate discussion, and class members will participate in one another's projects at every stage. Meeting times will be arranged between the instructor and students.

## Oral History and Creative Nonfiction

### *Gerry Albarelli*

#### *Open—Fall*

Oral history reminds us that people are natural storytellers. The oral history interview also gives writers unusual access—to the past; to stories they may not have heard otherwise or that otherwise might never be told; to the liveliness of speech; to small worlds within our larger world. The oral history interview also poses a particular—and particularly interesting—challenge to writers: what do we do with multiple perspectives on a single event? How do we confront the mystery of what, if anything, actually happened? Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Students will

be responsible for completing one writing project. We will also look at the oral roots of literature and the persistent influence of the oral tradition on contemporary literature. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Carolina Maria de Jesus, Alessandro Portelli, Elias Canetti, Flora Nwapa, Joan Nestle, and Allan Gurganus.

*Open to any interested student.*

## Place in Fiction

**Lucy Rosenthal**

**Advanced—Fall**

Our focus will be on the various uses of place in fiction and how it can serve to define characters, advance story, and illuminate theme. We will consider such questions as why does a story happen here rather than there—e.g., John Cheever's or Richard Yates's suburbia, Saul Bellow's or Paula Fox's cities, Nathaniel West's California, or the transplantations in Jhumpa Lahiri's work from India to cities abroad. Each region—its landscape, history, and culture—has its own set of values and associations. At the same time that they advance story, changes of scene—from country to country, even from room to room—can reflect changes in a character's state of mind. What does it mean, for example, for a character to be—or feel—"out of place" or "at home"? We will consider these and related issues, drawing on readings of selected novels and short stories by such writers as Jhumpa Lahiri, Tim O'Brien, Nadine Gordimer, Saul Bellow, ZZ Packer, and Nathanael West. Short exercises will be assigned. Students will be expected to participate actively in class discussion. There will be opportunity also to raise broader questions about the challenges of the writing experience and to share insights.

*Advanced. Permission of the instructor required.*

## Poetic Process

**Kate Knapp Johnson**

**Open—Spring**

In this reading and writing workshop, we will undertake three primary tasks: to discuss close readings of poems and texts relevant to writing; to generate new work of our own through exercises, models, and experiments; and to workshop our poems for revision purposes. Throughout the year, we will explore the theme of poetic process, asking ourselves how we grow as artists. How can other arts and sciences inform us? What are the roles of the conscious and the unconscious in creativity and revision? Can we learn to differentiate between mystery and obscurity in our work? Along with poetry, anthologies, and a multicultural, cross-generational selection of individual poems, we will study a variety of texts and essays pertaining to the creative process. This will be a class-community effort: rigorous

and compassionate participation is required. The class space will be reserved for exploring, risk taking, and mistake making. Please park egos and preconceptions outside.

*Open to any interested student.*

## Poetry Thesis Workshop

**Fall**

This non-credit course is an informal, year-long workshop designed to aid students in developing and organizing their thesis material, and in writing their graduate theses. In this course students do not workshop/critique each other's projects as they would in regular workshop seminars, but rather study as a group the process of sequencing poems into a book-length collection. Students read one another's manuscripts-in-progress and discuss notions of manuscript themes, sections, structure, titles, etc. The goal is to develop out of one's collection of poems a book that tells a story. Meeting times will be arranged between the instructor and students.

## Poetry Workshop

**Laure-Anne Bosselaar**

**Advanced—Fall**

This class is open to advanced students in poetry and will focus on two major aspects of writing poetry (although all aspects of writing will inevitably be studied and discussed).

To begin with, we will concentrate on imagery—what it is, why it is, and what are the roles it can play in your poems. The second aspect of our focus will be revision: how can we acquire the tools we need to revise/edit work on our own. Students will learn how to strengthen and hone their editing skills that address all the elements of a poem: form, syntax, tone, metaphor, line breaks, and closure, to name a few.

*Advanced.*

## Poetry Workshop

**Stephen Dobyns**

**Open—Spring**

The emphasis will be on clarity, precision, structure, and revision, using class discussion and conferences to push each poem toward completion. Four books of poems will be assigned as examples of excellence, and some time will be spent during each class period in discussing particular poems. Students might benefit from reading my book on poetry: *Best Words, Best Order*.

*Open to any interested student.*

## Poetry Workshop

**Jeffrey McDaniel**

*Open—Year*

To paraphrase the Chilean anti-poet Nicanor Parra: poetry is easy; one must only improve upon the perfection of the blank page. In this class, we will strive to create poems that are alive: sonically, emotionally, linguistically, metaphorically. Each week, we will read a book of poems—some by international authors like French surrealist Robert Desnos, Japanese priest-poet Kenko, and Rainer Maria Rilke; others by luminaries of the American tradition, such as Emily Dickinson, Walt Whitman, W. S. Merwin, and Elizabeth Bishop; as well as a healthy dose of younger poets like Terrance Hayes, Noelle Kocot, and Kamau Daáood. We will devote 40 percent of each class to discussing what we read. The other 60 percent of class time will be spent on student work. Students will be expected to write something new each week. There will be numerous writing assignments, both creative and critical, and students will be required to revise their work vigorously, to chisel their breathing. As the course progresses, we will look for ways to make the learning experience three-dimensional by integrating poetry with the community at large, through public readings, discreet broadsides, and chapbooks or zines.

*Open to any interested student.*

## Poetry Workshop

**Cathy Park Hong**

*Open—Year*

This class is for students who seek dynamic ways of exploring language and form through writing poetry. Through generative writing exercises, critiques, and readings, this class will cover major aspects of poetic craft such as voice, narrative, line, tone, and revision. For the first half of the semester, students will have assignments to help oil their imaginative rig. Students will write serial poem, aubades, persona poems, sestinas, and poems based on Oulipo techniques. To help generate inspiration as well as hone a deeper and critical understanding of poetry, students will read lesser known Modernist poets like Lorine Niedecker and George Oppen, international poets such as Aimé Césaire, César Vallejo, Vladimir Mayakovsky, and Yi Sang, as well as contemporary American poets like Michael Palmer, Anne Carson, Barbara Jane Reyes, and John Taggart. The aim of this class is explore diverse terrains of poetry, to write expansively, and to deepen students' vocabulary in critiquing and understanding poetry. Finally, at the end of the semester, students will compile and craft a chapbook out of the poems they have written for the class.

*Open to any interested student.*

## Poetry Workshop: First Books

**Thomas Sayers Ellis**

*Open—Fall*

In search of voice and style, a first collection of poetry can either be tightly focused (as in the current rise of the contemporary thematic series), or more loosely organized according to the structure or conversations between the content or visual literacy of individual poems, or a mixture of both. In this reading and writing workshop, the interests, passions, and artistic risks of the young poet will become ours. We will begin with Rilke's *Letters to a Young Poet* and then explore (via memorization and imitation) contemporary first books by writers such as Tyehimba Jess, Ben Lerner, Sean Singer, Brenda Shaughnessy, and Jennifer Moxley. We will also read classic poems from famous first books by writers such as Seamus Heaney, Muriel Rukeyser, Elizabeth Bishop, Gwendolyn Brooks, and Robert Hayden. With our eyes on the matrimony and the (often) divorce of content and form, we will try to climb inside the creative process of writers from a wide range of styles and social and artistic backgrounds.

*Open to any interested student.*

## Poetry Workshop: Revision

**Martha Rhodes**

*Open—Fall*

This workshop will concentrate on generating poems and on deep revision. We will look at what happens when we make small changes, large edits, and radical edits—changes that move the poem into unexplored terrains. This workshop is for serious writers especially, but new writers are welcome as well.

*Open to any interested student.*

## Poetry Workshop: The Sensual Form

**Tina Chang**

*Open—Fall*

This workshop is intended for writers who are interested in sensual detail (relating to or drawing from the five senses) with the understanding that poetry cannot exist without spirit, soul, shadow, duende, and intuition. In this portion of the class, we concentrate on image, feeling, narrative, persona, memory, monologue, witness. The other half of the class is devoted to poetic devices, formal strategies, structure, rhythm, and sound. We will have the opportunity to practice traditional forms (sonnet, sestina, pantoum, ghazal, and haiku) while moving toward your own invented form(s). We will read a book a week focusing on work by Sarah Manguso and Paolo Javier as well as Anne Carson, Terrance Hayes, and James Dickey. In-class guidance will help students understand future possibilities for their poems. The act

of revision provides the discipline needed to make real poems from raw material. Students are expected to write and read consistently, experiment, and be passionate about creation. Writing is produced and discussed each week, followed by revision portfolios several times in the semester. Students will have the opportunity to meet and converse with two to three established poets whose work we will be studying. The class culminates in a public reading in Manhattan.

*Open to any interested student.*

## Shaping Fiction

**Paul Lisicky**

*Open—Year*

The ideal writing workshop is a place where a variety of forms are encouraged and respected, where we attempt to create a version of a model literary community: “a thriving ecosystem,” as Richard Powers might call it, rather than “a monoculture.” It requires an openness at every turn, a fierce generosity, and a willingness to consider each story on its own terms. This workshop is for those interested in making such a commitment. We will discuss the work of both canonical and contemporary writers, but your own fiction will be the primary text. We will begin the year with a series of exercises (both in and out of class) before we turn to the workshop format. We will talk about the all-important matters of style, character, structure, and theme, but we will also consider our writing in relationship to the worlds of poetry, music, visual art, and film.

*Open to any interested student.*

## Story and Sense: The Art of Memoir

**Catherine McKinley-Davis**

*Open—Spring*

In this course, we will study a range of forms and techniques of memoir writing and how the demands of storytelling and “finding story” in what seem to be objectively compelling life experiences create interesting tensions and problems in our work. We will study fiction and nonfiction craft and the works of authors who revisit experiences and characters in both genres. How do excursions in one discipline invigorate the practice of the other, particularly with regard to challenges such as the crafting of persona; how characters live on the page; questions of subjectivity and of memory; and how we employ narrative strategy and economy? Students will draft, workshop, revise, and resubmit a semester-long memoir project alongside shorter in-class writings. We will read widely in fiction, memoir, and the pedagogy of creative writing and critically examine those readings alongside student work.

*Open to any interested student.*

## Strategies of the Imagination: Poetry Workshop

**Matthea Harvey**

*Open—Spring*

“Reading, we are allowed to follow someone else’s train of thought as it starts off for an imaginary place. This train has been produced for us—or rather materialized and extended until it is nothing like the ephemeral realizations with which we’re familiar.”

—Rae Armantrout

This workshop will focus on writing poems that utilize the imagination to extend and/or slip beyond the parameters of the self. We will invent or refine a set of tools with which to describe the strategies of the imagination—both the how and why. By the end of the semester, we will return to this world to look at it with new eyes. For inspiration and instruction, we will study a number of authors’ imaginative forays in poetry and prose. Students will write a poem every week, memorize three poems, and attend at least two poetry readings outside of Sarah Lawrence College.

*Open to any interested student.*

## Summer Writing Seminar

*Fall*

A week-long seminar in poetry, fiction and creative nonfiction provides each student with six 2 1/2-hour workshops and two hour-long conferences. Participants may earn one graduate credit.

## Teachers and Writers Workshop

*Fall*

This non-credit course is an informal year-long workshop designed to aid students in developing and organizing their thesis material, and in writing their graduate theses. Students will be asked to provide a prospectus to initiate discussion, and class members will participate in one another’s projects at every stage. Meeting times will be arranged between the instructor and students.

## The Art of the Short Story: Connected Collections

**Mary Morris**

*Advanced—Spring*

From Edgar Allan Poe (*Fall of the House of Usher*) to Sandra Cisneros and Tim O’Brien, writers have been engaged in the art of writing stories that weave and interconnect. Whether through theme as in Poe or, more recently, Dan Chaon’s *Among the Missing* or Joan

Silber's *Ideas of Heaven*; through geography as in James Joyce's *Dubliners* or Sandra Cisneros's *House on Mango Street*; through characters as in *The Things They Carried* (Tim O'Brien) or *Monkeys* (Susan Minot); or finally, through an incident that links them (Haruki Murakami's *After the Quake*, Russell Banks's *The Sweet Hereafter*, or Thornton Wilder's *The Bridge of San Luis Rey*), writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read extensively from connected collections. Exercises will be created to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people. While this course is primarily a fiction workshop, students are welcome to draw from their own memoir/autobiographical material.

*Advanced. By permission only.*

## The Craft of Creative Nonfiction

### Fall

Sarah Lawrence's craft classes in creative nonfiction are high-level seminars in literary praxis. They examine the large- and small-scale structures of selected pieces of writing, usually well-known pieces but occasionally wayward and curious work, ranging from the personal essay and memoir to the profile and the true-crime story, and provide students with a serviceable body of tools to use in shaping and fashioning their own material. They address in a rigorous way issues of style, point of view, narrative and dramatic coherence, and pay careful attention to problems involving the assimilation of facts into the body of a piece, the treatment of memory data, the use of detail and scene-setting and the relationship between fictional and poetic strategies and nonfiction writing. Instructors develop their reading lists with a clear sense of the needs of students combined with a various but well-defined curriculum designed to introduce students to the best contemporary nonfiction and the acknowledged classics of the past. Assignments vary according to the judgment of individual instructors, but the overall purpose of the craft classes is to help students locate themselves in the landscape of nonfiction writing and to discover through a close reading of the work of others the lineaments of their own writerly character.

## The Craft of Fiction

### Fall

In this course, students engage craft issues through the teaching of literature. No writer can know the seriousness and the possibilities of his or her calling without reading widely among authors that came before us, and paying close attention to our contemporaries. Each instructor has his or her own reading list. Basic questions of fiction, such as structure, point of view,

speech or dialogue, storytelling and the relation of these to meaning and meaningfulness are examined. However, the craft course is neither a survey course nor the equivalent of a handbook. Instead, it is an opportunity for students to experiment in both their thinking and their writing. Writing assignments vary, some creative and some critical, focusing on either the reading or theoretical issues raised in class. Students should be prepared to read intensively and to consider the assigned readings, rather than their own writing, to be the center of this course. The aim is for students to leave the course with an increased understanding of how various aspects of craft are central to the meaning of every book, and how they operate in the ongoing writing of class members.

## The Craft of Poetry

### Fall

This is a course designed to examine the technical and historical aspects of poetry writing, as well as to generate discussion and formulation of our own "poetics." Through close readings of individual poems and contemporary essays on craft, theory, legacy and the creative process, we consider both the fine points of writing poetry (e.g., line break, meter, scansion, stanzaic form, image, tension and metaphor), and the larger issues of writing as it relates to politics, publishing, influence, voice, personal and social responsibility, and ethics. This is a forum in which to explore openly matters of aesthetics and fundamental beliefs about writing, without which technical and critical abilities would seem superfluous. Just how "free" is free verse, and to what extent are we liable to its terms? What are our own assumptions and situations as writers? Emphasis is on assigned readings and engaged class participation.

## The Making of the Complete Lover: A Poetry Workshop

*Suzanne Gardinier*

### Open—Fall

"The known universe has one complete lover, and that is the greatest poet."

—Walt Whitman

This course will be a yearlong variation on the theme of the traditional poetry workshop, focused on acquiring the ways and means of Whitman's complete lover, via the study of great poetry. En route, we will read aloud, discuss particular topics (e.g., line breaks, truth, the blues), and do various tuning and strengthening exercises, with brief forays into the in-class workshop. Conference time will be devoted to student work; students will also be asked to compile one anthology and two collections of their own poetry for class distribution, one each term; to memorize; to participate in four class readings over the course of the year; and to do a

collaborative presentation on a poet of their choice. The only prerequisites are a curiosity about all poetry, not just one's own, and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

*Open to any interested student.*

## **The Personal Essay—Past, Present, and Future**

**Vijay Seshadri**

**Open—Fall**

Of all the hybrid forms that dot the contemporary literary landscape, the personal essay—accommodating as it does, among other things, the literary essay, the memoir, nature and travel writing, the political essay, the dramas and techniques of short fiction, and, even (and especially), the associative leaps of poetry—is the most plastic and inclusive, and, perhaps, most adequately serves our shifting, kaleidoscopic contemporary consciousness. We will read writers ranging from Montaigne and Hazlitt to Anne Carson and John D'Agata and write essays, short and long, so as to understand how unity is forged out of multiplicity by this peculiar and perennial literary species.

*Open to any interested student.*

## **Writing and Reading Fiction**

**Brian Morton**

**Open—Year**

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of the people in attendance raised their hands, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write as much as you can. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you will present to the group as a whole, I will expect you to give me additional work (although not necessarily completed work) every two weeks, work that we will talk about in conference. As for my style as a teacher, I rarely if ever speak about the "rules" of fiction, because if fiction has rules, then I do not know what they are. I do not have many fixed ideas about what constitutes a good story (except that it needs to be well written). I do not seek to impose a style or subject matter on you, but to help you explore your own style and your own subjects. Some students find this approach congenial, and some find it too mushy. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you'd probably do best to

choose another workshop. The class will meet twice a week. In the first session, we will discuss student fiction; in the second, we will discuss published fiction, by writers including Chekhov, Lawrence, Woolf, Joyce, Hemingway, Kafka, Flannery O'Connor, and Grace Paley. We will try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us.

*Open to any interested student. No prior writing experience is necessary for this class, but please sign up for it only if you're willing to work very hard.*

## **Writing in the First Person—The Craft of the Essay**

**Penny Wolfson**

**Open—Spring**

All good writing requires an understanding of form, an ability to observe closely, and careful attention to the subtleties and power of language. But personal essays pose special challenges: Is it possible to write about your own experience and remain objective? How do you describe emotions without melodrama? What parts of your life do you choose to frame? How can you be character and writer at once? In this workshop class, we will explore writing in the first person, examining our own writing and that of others, including Robert Benchley, George Orwell, Natalia Ginzburg, Ian Frazier, Annie Dillard, Jan Morris, Darryl Pinckney, M. F. K. Fisher, James Baldwin, Jonathan Franzen, Cynthia Ozick, Scott Russell Sanders, Lynne Sharon Schwartz, and David Sedaris. We will look at technical aspects of the manuscript, including syntax and sentence structure, as well as such global issues as momentum, humor, metaphor, and authenticity. There will be brief weekly assignments and some in-class writing exercises, as well as a longer conference paper.

*Open to any interested student.*

## **2007-2008**

## **A Question of Character: The Art of the Profile**

**Alice Truax**

**Open—Spring**

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle

the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify in other writers' characterizations what they admire or despise, and learn to read closely many masters of the genre: Joseph Mitchell, Joan Didion, Oliver Sacks, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Don Quixote, the Twentieth-Century North American Picaresque and the Twenty-First-Century Writer: A Reading and Writing Workshop

**Ernesto Mestre**

*Open—Year*

This course will be a combination of reading seminar and writing workshop, using the often misconstrued form of the North American picaresque novel of the twentieth century. The picaresque novel, a tradition begun in sixteenth-century Spain and made world famous by Miguel de Cervantes's *Don Quixote*, introduced a new kind of hero, the pícaro, an alienated outsider, a scoundrel (literally), a reprobate who survives by his wife and imagination in an often corrupt society. Mark Twain borrowed Cervantes's framework for *The Adventures of Huckleberry Finn*, and the tradition of the picaresque novel has quietly endured in the North American canon during the twentieth century in various guises, in the works of such masters like Cormac McCarthy, Saul Bellow, Toni Morrison, Thomas Pynchon, Francisco Goldman, and Ralph Ellison, whose novels we will study. These works will guide our conversations and explorations of issues pertaining to the craft and art of creating successful fiction. The Picaresque has often been called the ugly cousin of Tragedy (its more exalted kin), a form that deals with the vagaries of human degradation as much as with human glory. Our seminar discussions will open up conversations into the possibilities for twenty-first-century fictional characters, both in specific relation to the works that we are reading and in more general explorations of the culture and society at large the characters inhabit. Each class will be equally divided into discussion of the novels and analysis of student fiction, eventually weaving both conversations together as the semester progresses, and as we begin to pursue some of the questions and riddles presented by the assigned readings in our own work. Each student-writer

will be responsible for selecting specific scenes and sections from the novels each week, perhaps guided by stumbling blocks that they are confronting in their own work, for more precise in-depth conversations in class and conference. The writing will begin to develop from these discussions.

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Year*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions all writers grapple with—What makes a good story? Have I developed my characters fully, and does my language convey the ideas I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Fiction Workshop

**Nelly Reifler**

*Open—Year*

Our imaginations grant us waking dreams, and cultivating the imagination is a large part of writing good fiction. Equally important, though, are sharpening our observations and mastering craft. In this course, we will work to find the delicate balance between all of these elements. Through reading each other's work and thoughtfully critiquing it, we will learn about our own work. By examining the fiction of published authors, we will find solutions to technical challenges. We will pursue philosophical questions about writing as well; for instance, is there such a thing as a reliable narrator? Does what we consider realistic vary according to culture and era? What essentially defines a short story as opposed to a poem or an essay? Students will be encouraged to stick with the revision process, to let go of preconceived ideas about their subject matter, and to experiment with language and form. Nearly every class will include a writing session, and at least one major fiction assignment will be given each semester. We will read work by Anton Chekhov, Katherine Anne Porter, Joy Williams, Brian Evenson, Robert Lopez, Tao Lin, Russell Banks, Junot Díaz, Aimee Bender, George Saunders, Yasunari Kawabata, Denis Johnson, Gary Lutz, and others.



## Fiction Workshop

**Melvin Jules Bukiet**

*Open—Fall*

The aim of this course will be to make itself retroactively superfluous by helping the students to ask certain simple questions that may be difficult to answer, questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are “Yes,” the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one another’s stories. There will also be exercises and incidental readings of fiction and pertinent essays on the writer’s place (or misplacement) in life.

## Fiction Workshop

**Carolyn Ferrell**

*Open—Fall*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that “Putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light, that city of reflections governed by different laws, materials, currency.” Through exercises and longer writing assignments, we will begin the journey into this softly lit territory of subject matter. The workshop will take on questions of craft: What makes a story a story? Does there always need to be transformation within a story? What role does language play? How is structure important? Do we write what we know or what we don’t know? Class will be divided between the discussion of student stories and published authors, including Edward P. Jones, Colm Tóibín, Haruki Murakami, and Alice Munro. Students will do additional conference reading and be required to attend at least two campus readings in the semester. We will also work on developing our constructive criticism, which (when developed over time and in a supportive and open atmosphere) should help us better understand the workings of our own creative writing.

## Fiction Workshop

**Amy Hempel**

*Open—Fall*

A short story workshop that will focus as much on rewriting as on writing. Students will write and revise up to three stories during the term and will read the stories of a range of contemporary writers whose voices stand out and whose narrative strategies are especially effective. We will also look at several contemporary

poets whose precision and distillation are instructive to writers of short fiction. The focus will be on amplifying the notion of what a story can be and on following the logic of each story on its own terms.

## Fiction Workshop

**Joshua Henkin**

*Open—Spring*

The goal of this workshop is to make fiction writing fun and to help students become better writers in the process. We will approach fiction writing with particular attention to the question of character. How do you create characters that are complex, vivid, and lifelike, and how do you do so in the context of a story? What distinguishes a story from an anecdote, a vignette, or a slice of life, and how do you build tension in your stories so that they have a powerful emotional effect? How do you write good dialogue, and what makes for a convincing narrative voice? We will discuss these questions and others, starting with specifically tailored craft exercises in class and conference and then primarily through the workshop itself. We will also read stories and essays on craft by writers such as James Joyce, Flannery O’Connor, Gabriel García Márquez, Paul Bowles, Saul Bellow, Alice Munro, Lorrie Moore, John Cheever, Richard Ford, Don DeLillo, Mary Gaitskill, and Amy Bloom. The classroom environment will be encouraging and supportive so that students will feel comfortable having their work discussed.

## Fiction Workshop

**Lucy Rosenthal**

*Open—Spring*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show how each story, as it develops, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore such questions as these: What are the story’s intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work, the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer’s evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by such writers as Tim O’Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Katherine Anne Porter, James Thurber, and Truman Capote. Exercises, which can serve as springboards for longer works, will be assigned. Designed to increase students’ facility with technique and to provide opportunities for free writing, exercises will be based on the readings and on values and issues emerging from the students’ work.

## Fiction Workshop

**Scott Snyder**

*Open—Spring*

Run like a graduate-level writing workshop, the course gives students a chance to submit fictional work for critique and discussion three or four times a semester. The format is simple: a handful of students bring in copies of their work each week, the rest of the class brings the work home with them, writes up comments, and comes in ready to discuss the submitted pieces in class the following week. While I will bring in packets of contemporary stories periodically, the focus will be to learn about writing from each other's work. Students may only write about what interests them. By this, I mean I want students to come in ready to write solely about the things that they themselves are excited, frightened, moved, and inspired by.

## Fiction Workshop

**Brooke Stevens**

*Open—Spring*

This course will be taught like a visual arts course in that our course material will be as varied as possible. In addition to composing their own stories, students will read a wide variety of literary short fiction as well as interviews of filmmakers, painters, and writers. The emphasis throughout the semester will be on self-exploration, broadening our influences and feeding the imagination. Some students may write screenplays provided they begin with some sort of fictional narrative before taking it to screenplay format. I am particularly good at creating a supportive class atmosphere among students of varying abilities—beginners and advanced students alike. The atmosphere in this class opens doors to honest and constructive critiques. To this end, each student will be vigilant and conscientious about writing in-depth critiques of the other student's stories presented to the workshop. For those experiencing some sort of writer's block, a short "free write" will commence each class. There will also be some rigorous discussion of the nuts and bolts of the craft.

## Fiction Writing Workshop

**Mary LaChapelle**

*Open—Year*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and aim to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do

we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate through readings and discussion and some exercises. Our objective for the year is to write and revise three short stories.

## First-Year Studies: Exploring Voice, Image, and Form in Poetry

**Cathy Park Hong**

*FYS*

What makes a line? What makes an image? How to mold and hammer out a poetic form that best captures the self? Part poetry workshop and part reading discussion course, we will first explore poetry's traditional foundations of line, image, form, and voice, and then we will learn how to innovate and adventurously expand on the fundamentals. In the first semester, we will explore voice and its many masks of alter ego, persona, monologue, and apostrophe. We will broaden our ideas on the poetic line by working with a spectrum of forms—from ballads, ghazals, sestinas to prose poems. To help oil our imaginative rig, we will read Wallace Stevens, Elizabeth Bishop, John Berryman, Federico Garcia Lorca, Gwendolyn Brooks, Charles Simic, and others. In the second semester, we will burst open the poetic foundations we have learned by reading poets from the avant-garde tradition such as Gertrude Stein, Charles Olson, Harryette Mullen, and Lyn Hejinian. We will write *Ars Poeticas* (poems that are about what poems should be or do), collage sound poems, serialized poems, and homophonic translations. In addition, we will hone our critical poetic vocabulary through a series of workshops, reading discussions, and assignments. Expect to write a poem a week generated from writing assignments as well as reading a book a week. Expect to roll up your sleeves and dig into the muck of poetry. At the end of the year, we will revise and gather the poems we have written and compile our own artistically conceived chapbooks.

## First-Year Studies: Regarding the Self and Others

**Catherine McKinley-Davis**

*FYS*

In this course, we will study, simultaneously, a range of forms and techniques of memoir and biographical writing, including recent innovations in both genres and more hybrid works, such as graphic texts (*Fun Home*, Alison Bechdel) and fictional autobiography (*What Is the What*, Dave Eggers, and *Autobiography of My Mother*, Jamaica Kincaid). For fall, students will draft, workshop, revise, and resubmit a semester-long memoir project alongside shorter in-class writings. For the second half of the course, students will continue this process as they work on a shorter semester-long project

where they will regard the life of a subject of their choosing, either as midwife, author of straight autobiography, more reportorial writing, or some rigorous hybrid. We will critically examine student work alongside readings in pedagogy and craft. Conference work will focus on the revisions process, individualized reading plans, and research. Classwork will be concerned with the following questions: How do the demands of storytelling and “finding story” in what seem to be objectively compelling life experiences create interesting tensions and problems in our work? How do excursions in one discipline invigorate the practice of the other, particularly with regard to challenges such as the crafting of persona; how characters live on the page; questions of subjectivity and of memory; and how we employ narrative strategy and economy? What are the ethical challenges to both projects? This course is interested in process and the particular demands of revision work. Students should be self-motivated, disciplined, and interested in sustained examination of their work.

## First-Year Studies: Writing and Other Arts

**Myra Goldberg**  
FYS

This course will have writing at its center, but will provide an opportunity to use visuals and other arts to enrich, comment on, and shape what is written. We will read novels, children’s books, plays, poems, and we will do a variety of short assignments in the first semester that should lead into longer projects in the second part of the year. The first class of the week we will talk about work we have read and our own work; the second class will be a true workshop, in which materials will show up to be worked on collaboratively or individually, in the room, with the help of the teacher and the feedback of other students.

## First-Year Studies: Writing Prose Fiction

**William Melvin Kelley**  
FYS

Writing prose fiction involves the process of studying and assimilating the storytelling lessons of the past, then using these acquired techniques to tell one’s own individual story—the process of learning, then bending, and sometimes breaking the rules of storytelling. Thus, to start with, whether in group sessions or individual conferences, we will review, finding out what work needs doing, which lessons need learning. Each writer will keep a daily journal. Later, group sessions will deal mainly with members’ works-in-progress; conferences will emphasize technical exploration and individual development. Special assignments from the reading list (including works by Mary Wollstonecraft Shelley, Emily

Brontë, Colette, Paule Marshall, and Maxine Hong Kingston) may prove necessary. Everybody will look into Mr. Joyce’s magic toolboxes, *Ulysses* and *Finnegan’s Wake*. Meanwhile, each writer will produce forty pages of prose fiction per semester and should have made progress into a novel or book of connected stories by the time the wisteria next blooms.

## First-Year Studies in Poetry: The Making of the Complete Lover

**Suzanne Gardinier**  
FYS

“The known universe has one complete lover, and that is the greatest poet.”

—Walt Whitman

This course will aim to provide participants with an introduction to the writing of poetry, via several different routes: memorization and reading aloud; class discussion of particular topics (e.g., line breaks, the ghazal, taste, truth); reading and writing exercises in class; a focus on reading and honorable stealing as a way to improve; and forays into the in-class workshop in the spring. Conference time will be devoted to student work; students will also be asked to compile two anthologies and two chapbooks over the course of the year and to participate in four class readings. The only prerequisites are a curiosity about all poetry, not just one’s own—and a willingness to undertake whatever labors might be necessary to write better on the last day of class than on the first.

## From the Particulars of Culture to Universality: A Craft Workshop

**Ernesto Mestre**  
Open—Fall

This craft workshop is open to undergraduate and graduate writers, and we will examine how storytelling is influenced, informed, and shaped by forces both from the culture(s) whence the writer originates and from the culture(s) in which he writes. We will study novels by Roberto Bolaño, Orhan Pamuk, Jamie O’Neill, Alice McDermott, and Robert Stone, all writers who draw both energy and conflict from the worlds they write about and bring to life on the page. How does O’Neill pull off the feat of writing a poignant gay love story in an austere Roman Catholic setting? How does Bolaño use the concept of literary chisme (gossip) to expand and deepen his characterizations? How does Stone fuse the traditions of hardy North American realism with the more fanciful hallucinatory elements of his war-torn, drug-fueled universe? How does McDermott employ the more orthodox elements of her world to subvert notions of family and responsibility? How does Pamuk reinterpret his society’s debt to its religious past through the minute particulars of day-to-day life in modern

Turkey? Other questions will arise, of course, especially in relation to student work. Writers will be asked to bring sections of their current work, where they are struggling over some of the same issues that we are discussing, and there will be a series of workshops near the end of the semester. Writers will also be asked to keep a reading journal to monitor their relationship with each portion of the novels and be responsible for selecting specific scenes and passages from the novels each week, both to guide their participation in the craft discussions and to deepen their engagement with similar issues in their own work.

## Humor with Teeth

**Jeffrey McDaniel**

*Open—Spring*

There are two kinds of humor: ha-ha humor that is light and airy and floats into the sky like a balloon, vanishing as the giggling subsides, and then there is a darker, heavier humor, a humor that sinks, a humor that is still there when the laughter stops, a humor that must be reckoned with, a humor with teeth. In this course, we will examine this latter type of humor, in poetry as well as in other mediums, including prose, comedy, and film. Students will be expected to write and rewrite poems that use humor not as an end in itself, but as a tool, a lure to pull a reader in, to create tension: humor as bait, humor as flashlight.

## Memory and Fiction

**Victoria Redel**

*Open—Spring*

In this course, we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do writers use their own past to develop stories that are not the retelling of what happened—but an opportunity to develop a fiction with its own integrity and truth? We will work from writing experiments and weekly reading of short fictions and novels.

## Nonfiction Laboratory

**Stephen O'Connor**

*Open—Fall*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover the full range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. Among the texts that will be discussed

in class are Nathalie Sarraute's memoir in two voices, *Childhood*; Susan Griffin's double narrative, "Red Shoes"; George W. S. Trow's dazzling exploration of the effects of television on political culture, *Within the Context of No Context*; Natalia Ginzburg's disarmingly straightforward portrait of her marriage, "He and I"; Simone Weil's epigraphic philosophical meditation, *Gravity and Grace*; David Shields's oddly moving "Life Story," composed entirely of bumper sticker slogans; and "list essays" by Carole Maso and Eliot Weinberger.

## Nonfiction Writing

**Jo Ann Beard**

*Open—Spring*

In this course, we will emphasize both fictional and nonfictional elements in essay writing, working to develop not only ideas, but character, dialogue, structure, and story. A good portion of the course will be spent in generating new work both inside and outside the classroom, using loosely structured exercises and assignments as means to explore ideas and experiment with style. Outside works by published writers will be read and discussed, along with student work.

## Oral History and Creative Nonfiction

**Gerry Albarelli**

*Open—Fall*

Oral history reminds us that people are natural storytellers. The oral history interview also gives writers unusual access—to the past; to stories they may not have heard otherwise or that otherwise might never be told; to the liveliness of speech; to small worlds within our larger world. The oral history interview also poses a particular—and particularly interesting—challenge to writers: What do we do with multiple perspectives on a single event? How do we confront the mystery of what, if anything, actually happened? Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Students will be responsible for completing one writing project. We will also look at the oral roots of literature and the persistent influence of the oral tradition on contemporary literature. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Carolina Maria de Jesus, Alessandro Portelli, Elias Canetti, Flora Nwapa, Joan Nestle, and Allan Gurganus.

## Poetry Workshop

**Jeffrey McDaniel**

*Open—Fall*

In this generative, writing-heavy, one-semester class, students will write two poems a week (one assigned and

one of their choosing). 25% of each class will be spent closely reading published poems, which will serve as a springboard into broader issues of craft. The other 75% of class time will be devoted to discussing student work in detail.

Occasionally in-class writing exercises will be thrown into the mix. Students will be expected to read four poetry books over the course of the semester and keep a journal with detailed thoughts, perceptions, and poetic fragments. As the semester evolves, students will gradually shift their focus from production to craft, vigorously revising six poems.

## Poetry Workshop

**Jeffrey McDaniel**

*Open—Year*

In this course, students will strive to create poems that are alive: sonically, emotionally, imaginatively, and linguistically. Students will bring in a new first draft each week and vigorously revise a short manuscript over the course of each semester. Each week, students will read a book of poems and type short, critical responses. The reading list will draw across national boundaries and from different eras and aesthetic traditions. Hopefully the syllabus, without an overt thematic link, will function like a constellation: sparkly, nonlinear, with some aesthetic dark space between the collections. Half of each class will be spent discussing the reading; the other half will be devoted to student work. Students will be expected to become members of the campus's vibrant poetry scene. As the course progresses, we will look for ways to make the learning experience three-dimensional by integrating poetry with the community at large, through public readings, discreet broadsides, and chapbooks or zines.

## Poetry Workshop

**Marie Howe**

This is a reading/writing course. We will spend time every week reading poems that have already been published so that we can look at how they got made: music, syntax, line, sound, image. We might spend some time generating new work in class through exercises and experiments. And we will spend time looking closely at one another's work, encouraging one another to take risks and to move even closer to the sources of our poems. Each writer in the class will meet with another class member once a week in a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. We will work hard, learn a great deal about poetry and about our own poems, and have a wonderful time.

*This is a one-semester course that will be offered in both the first and second semesters.*

## Poetry Workshop

**Martha Rhodes**

This workshop will focus on understanding what it is to make decisions as a writer. We will look less at what you are writing about than at how you are shaping your work—the decisions that you are making on the page. We will discuss revision options, and we will also talk about how to generate new work. This is a one-semester course that will be offered in both the first and second semesters.

## Poetry Workshop: A Risk in Every Room

**Thomas Sayers Ellis**

*Open—Fall*

Archibald MacLeish said, "A poem need not mean but be." How, then, does a poem be and not mean? Is meaning relevant, and how is it achieved—really; and does its absence leave the poem and its container nothing more than an empty conceptual container? Form and inner lyricism, how our lines and sentences make themselves and move, play a vital role in establishing guidance, rooms, schemas of windows, doors. In this course, we will interrupt the regular (linear) behavior of meaning and subject with fragmentation, multiple perspective, and writing off subject, simultaneously in prosody and prose. We will challenge the contemporary trend of tight formal behavior with loose and unpredictable "flow," hopefully without losing the rigor of creative idea and exchange with tradition. Weekly workshops, some memorization, and a final portfolio are required.

## Poetry Workshop: Rebels, Wizards, Sirens, Outlaws

**Tina Chang**

*Open—Year*

Poetry is oftentimes driven by a mysterious force that prompts the imaginative writer to rebel, disobey, lie, tell fantastic truths, subvert, to make new or forge an entirely new path in a way that feels both expansive and combustible. The first semester will concentrate on in-class writing and critique, poetic experiments, wild meanderings, manifestos, anchored by choice readings of poems and essays. The second semester will ground the students by delving into individual books, which will help the writers become more knowledgeable about the history in which they are a part. A book a week will be read followed by in-depth discussions on craft, style, voice, vision, structure, song. Some poets we will read include John Berryman, Allen Ginsberg, Sylvia Plath, Amiri Baraka, Adrienne Rich, Gertrude Stein, José García Villa, James Dickey, Albert Goldbarth, Lucie Brock-Broido, Gwendolyn Brooks, June Jordan, Tan Lin, and others. Students are expected to write and read consistently, experiment, and be passionate about

creation. Take-home assignments will accompany readings. Two revision portfolios will be due during each semester. Students will have the opportunity to meet and converse with established poets whose work we will be studying in the spring semester.

## Poetry Workshop: The New Black Aesthetic

**Thomas Sayers Ellis**

*Open—Spring*

Audre Lorde said, "The master's tools cannot dismantle the master's house." What is "black poetry"? Is there such a thing and what, then, are the black tools of writing? Recently Natasha Trethewey won the Pulitzer Prize for Poetry for *Native Guard*, and Nathaniel Mackey won the National Book Award for *Splay Anthem*. What can we learn from the current width of black literary expression? Is it mostly black experience in literary whiteface or a tool for social change in the spirit of the Black Arts Movement with its own identifiable tradition and aesthetic practice(s)? What are its holy rules, cultural taboos, and bold moves? This is a workshop course, a poem a week, set against the backdrop of reading black poetry. Students will be asked to imitate and view the craft of writing poetry from an often oppositional cultural stance, one that (perhaps) agrees and disagrees with their own sense of reality and creative perceptions. Class participation is a must, and there will be visitors, readings, a judicious workshop setting, and a required final portfolio.

## Some Moments in the History of the Essay

**Rachel Cohen**

*Open—Fall*

This is a course in reading and writing essays in which we will be discussing what makes an essay an essay and looking at techniques for developing voice, style, form, address, argument, and observation. We will read in loose historical groupings, beginning with recent writers such as David Foster Wallace, Geoff Dyer, Lawrence Weschler, Jane Brox, W. G. Sebald, and moving on to those known for their work of the 1960's and 1970's—Elizabeth Bishop, Italo Calvino, James Baldwin, Susan Sontag, Octavio Paz. Then we will pass through the 1920's on our way back toward the turn of the century—Virginia Woolf, Roger Fry, George Orwell, D. H. Lawrence, Rilke, Henry James—after which we will encounter some nineteenth-century possibilities—Emerson, Darwin, Kierkegaard, De Quincey, Lamb—and wind up with Samuel Johnson and Lady Mary Wortley Montagu. Students will write a number of exercises and two essays to be workshopped in class.

## The Art of the Short Novel

**Brian Morton**

*Advanced—Fall*

We will be reading short novels and long stories by writers including Tolstoy, Dostoevsky, Chekhov, Lawrence, Philip Roth, Doris Lessing, and Alice Munro. Class time will be devoted exclusively to published work. We will talk about your own fiction one-on-one, during our conferences.

*Open to students who have taken at least one fiction workshop.*

## The Art of the Short Story: Connected Collections

**Mary Morris**

*Open—Fall*

From Edgar Allan Poe (Fall of the House of Usher) to Sandra Cisneros and Tim O'Brien, writers have been engaged in the art of writing stories that weave and interconnect. Whether through theme as in Poe or, more recently Dan Chaon's *Among the Missing*, or Joan Silber's *Ideas of Heaven*, through geography as in James Joyce, Dubliners or Sandra Cisneros' *House on Mango Street*, or characters as in *The Things They Carried* (O'Brien) or *Monkeys* (Susan Minot). or finally an incident that links them (Haruki Murakami's *After the Quake*, Russell Banks, *The Sweet Hereafter*) or Thorton Wilder's *The Bridge of San Luis Rey*), writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read extensively from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people. While this course is primarily a fiction workshop, students are welcome to draw from their own memoir/autobiographical material.

## The Music of Nonfiction Writing

**Vijay Seshadri**

*Open—Fall*

This workshop will examine how rhetorical and musical structures common to all creative work transform the material of the classic nonfiction essay and memoir—personal material, critical material, the facts and fancies of natural history—into an aesthetically satisfying whole. We will read writers ranging from Montaigne and Darwin to Virginia Woolf, Loren Eiseley, James Baldwin, George Orwell, Nancy Mairs, Jamaica Kincaid, and V. S. Naipaul. We will ponder carefully the relationships among fiction, poetry, and nonfiction. Writing will comprise a series of short exercises designed to illustrate compositional elements and two substantial pieces of nonfiction prose. All students should be

prepared to write much and think and talk about the work of their fellow students with as much sensitivity to form as to substance.

## The Writer and the World: Ethics and Imagination in Creative Nonfiction

**Catherine McKinley-Davis**

*Open—Spring*

This course is concerned with experiences of exile (physical, psychic, or imaginary) and heritage (cultural/national, intellectual, creative) and how we attach ourselves to the lives of others in our search for our own truths. We will study a range of forms and techniques of nonfiction writing, with particular focus on syncretism in genre and writers' deep engagement with complex political and social issues and the complex self. How do the demands of "finding story" and the craft of storytelling, coupled with ethics and a demand for moral intelligence, create interesting tensions and problems in our work? How do excursions in the both most orthodox and creative forms of nonfiction writing invigorate the practice of the other, particularly with regard to challenges such as the crafting of personal, authorial voice and the rendering of a subject's voice, how characters live on the page, and how we employ narrative strategy and economy to the testimony of living, breathing subjects to tell a story rich with emotional association? We will read widely in historical and creative nonfiction, memoir, and the pedagogy of nonfiction writing and critically examine those readings alongside student work. Students will focus their inquiry on a situation or living subject. They will draft, workshop, revise, and resubmit a semester-long project alongside shorter in-class writings. An emphasis will also be placed on research (archival, reportorial, interviewing, and unconventional discovery). This course requires students to be particularly self-directed and disciplined in their work.

## Undergraduate Poetry Workshop

**Kate Knapp Johnson**

*Open—Fall*

Novelist Willa Cather stated that real artistic growth commands a refinement in our approach to truth telling. Emily Dickinson wrote, "Tell all the Truth but tell it slant." In this poetry workshop, we will read and write, bearing questions about truth and truthfulness in mind. What is the relationship of fact to truth? Is a metaphor a lie? How does telling it "slant" (using all the tools in the craft box and making considered choices in terms of subtlety, line break, and language)—make our poetry more authentic—and why? We will read and discuss poems, across traditions and cultures, in and outside of class; simply put, reading is writing. We will also spend time work-shopping student poems in an effort to

become more articulate about our aesthetics and to deepen our understanding of poetic craft and intention. I ask that students be willing to participate with a passion for each poem and be as open to "not knowing" as to knowing. A workshop is the best place to take risks, to push our writing beyond the precincts of safety, and to make mistakes along the way in the name of discovering our "true subjects." Students are expected to write and revise six to eight poems per semester—this course is open to serious students of poetry.

## Words and Pictures

**Myra Goldberg**

*Open—Spring*

This is a course with writing at its center and the other arts, mainly, but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways people have used writing and other arts to speak to each other. People in these courses have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in, but not what you make of it. The semester course has less elaborate conference work than the yearlong course.

*Open to any interested student, including graduate students, and especially those who would like to work with more than one art.*

## Writing and Reading Fiction

**Brian Morton**

*Open—Year*

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of the people in attendance raised their hands, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write as much as you can. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you will pre-sent to the group as a whole, I will expect you to give me additional work (although not necessarily completed work) every two weeks, work that we will talk about in conference. As for my style as a teacher, I rarely if ever speak about the "rules" of fiction, because if fiction has rules, then I do not know what they are. I do not have many fixed ideas about what constitutes a good story (except that it needs

to be well written). I do not seek to impose a style or subject matter on you, but to help you explore your own style and your own subjects. Some students find this approach congenial, and some find it too mushy. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you'd probably do best to choose another workshop. The class will meet twice a week. In the first session, we will discuss student fiction; in the second, we will discuss published fiction by writers including Chekhov, Lawrence, Woolf, Joyce, Hemingway, Kafka, Flannery O'Connor, and Grace Paley. We will try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us.

*No prior writing experience is necessary for this course, but please sign up for it only if you are willing to work very hard.*

## Writing in the First Person—The Craft of the Essay

**Penny Wolfson**

*Open—Spring*

All good writing requires an understanding of form, an ability to observe closely, and careful attention to the subtleties and power of language. But personal essays pose special challenges: Is it possible to write about your own experience and remain objective? How do you describe emotions without melodrama? What parts of your life do you choose to frame? How can you be character and writer at once? In this workshop course, we will explore writing in the first person, examining our own writing and that of others including Robert Benchley, George Orwell, Natalia Ginzburg, Ian Frazier, Annie Dillard, Jan Morris, Darryl Pinckney, M. F. K. Fisher, James Baldwin, Jonathan Franzen, Cynthia Ozick, Scott Russell Sanders, Lynne Sharon Schwartz, and David Sedaris. We will look at technical aspects of the manuscript, including syntax and sentence structure, as well as such global issues as momentum, humor, metaphor, and authenticity. There will be brief weekly assignments and some in-class writing exercises, as well as a longer conference paper.

## You Go On a Journey: A Workshop on the Literature of Travel

**Mary Morris**

*Open—Fall*

The late John Gardner once said that there are only two plots in all of literature. You go on a journey or the stranger comes to town. Literature from *The Odyssey* to Paul Theroux has proven this to be true. This workshop will focus on the reading and writing of fiction that involves the journey. We will read literature in which a story happens during travel, including such books as *Gulliver's Travels* by Jonathan Swift, *The Adventures of Huckleberry Finn* by Mark Twain, *A Passage to India* and

*A Room with a View* by E. M. Forster, *My Ántonia* by Willa Cather, *The Sheltering Sky* by Paul Bowles, *House Arrest* by Mary Morris, and *Bodily Harm* by Margaret Atwood; as well as numerous short stories such as Alice Munro's *The Albanian Virgin*, Paul Bowles's *A Distant Episode*, and Edith Wharton's *Roman Fever*; and films such as *Babel* and *The Sheltering Sky*. At the same time, students will be asked to mine their own travel experiences—where they have been on family vacations, time spent in a program abroad, or just traveling for the sake of it, and spin them into yarns. The focus will not be on travel narratives, but on storytelling and the role of the journey in that process. We will also “travel” in the class. Each student will keep a “travel” journal in which he or she will look at all of his or her experiences as a journey. I will ask students to be inventive and ingenious in this, taking trips into and around the city, searching for material. These journals can become scrapbooks of theatre tickets, snapshots, sketches, jottings that will eventually add up to the three to five stories that will make up their semester's work. While other stories will be allowed and we will also, of course, focus on craft, scenes, and the makings of any good story, the goal of this course will be to look at what it means when you go on a journey rather than waiting for the stranger to come to town.

*No travel experience necessary, but it would of course be welcome.*

## 2008-2009

### A Question of Character: The Art of the Profile

**Alice Truax**

*Open—Spring*

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify in other writers' characterizations what they admire or despise, and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when



we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Creative Nonfiction Writing

**Jo Ann Beard**

*Open—Spring*

Good creative nonfiction is fully imagined, infused with the writer's own unique vision and voice; it works to enlighten the reader on both an intellectual and an emotional level. In this course we will generate new work, both inside and outside the classroom, using exercises to promote fast writing, to explore ideas, and to experiment with style. In addition to reading and analyzing the works of published writers, we will read and consider the works of class members with the goal of encouraging and inspiring each other to create works of art.

## Fictional Techniques

**William Melvin Kelley**

*Open—Fall*

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce forty pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its seventeenth-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot, and with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool, the copy machine in the production of a simple publication, a 'zine, extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

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## Fiction Workshop

**Melvin Jules Bukiet**

*Open—Year*

The aim of this course will be to make itself retroactively superfluous by helping the students to ask certain simple questions that may be difficult to answer, questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are “Yes,” the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one another's stories. There will also be exercises and incidental readings of fiction and pertinent essays on the writer's place (or misplacement) in life.

## Fiction Workshop

**Carolyn Ferrell**

*Open—Year*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that “putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light, that city of reflections governed by different laws, materials, currency.” Through exercises and longer writing assignments, we will begin the journey into this softly lit territory of subject matter. The workshop will take on questions of craft: what makes a story a story? Does there always need to be transformation within a story? What role does language play? How is structure important? Do we write what we know or what we don’t know? Class will be divided between the discussion of student stories and published authors such as Edward P. Jones, Jhumpa Lahiri, and Alice Munro. Students will do additional conference reading and be required to attend at least two campus readings in the semester. We will also work on developing our constructive criticism, which (when developed over time and in a supportive and open atmosphere) should help us better understand the workings of our own creative writing.

## Fiction Workshop

**Nelly Reifler**

*Open—Year*

Our imaginations grant us waking dreams, and cultivating the imagination is a large part of writing good fiction. Equally important, though, are sharpening our observations and mastering craft. In this course, we will aim for a balance of all these elements. Through reading each other’s work and thoughtfully critiquing it, we will learn about our own work. By examining the fiction of published authors, we will find solutions to technical challenges. We will pursue philosophical questions about writing as well; for instance, is there such a thing as a reliable narrator? Does what is considered realistic vary according to culture and era? What essentially defines a short story as opposed to a poem or an essay? Students will be encouraged to stick with the revision process, to let go of preconceived ideas about subject matter, and to experiment with language and form. Writing exercises will be a regular part of this course—we will use them for various purposes, from shaking off tired grammatical habits to excavating dark and dusty corners of our memories. We will read work by Anton Chekhov, Katherine Anne Porter, Joy Williams, Brian Evenson, Robert Lopez, Russell Banks, Junot Díaz, Aimee Bender, George Saunders, Yasunari Kawabata, Denis Johnson, Gary Lutz, and others.

## Fiction Workshop

**Mary LaChapelle**

*Open—Fall*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate the craft through readings and discussion and writing exercises. Our objective for the semester is to write, revise, and workshop one fully developed story.

## Fiction Workshop

**Scott Snyder**

*Open—Fall*

Run like a graduate-level writing workshop, this course gives students a chance to submit fictional work for critique and discussion three or four times a semester. The format is simple: a handful of students bring in copies of their work each week, and the rest of the class brings the work home with them, writes up comments, and comes in ready to discuss the submitted pieces in class the following week. While I will bring in packets of contemporary stories periodically, the focus will be to learn about writing from each other’s work. Students may only write about what interests them. By this, I mean I want students to come in ready to write solely about the things that they themselves are excited, frightened, moved, and inspired by.

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Spring*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer’s work, and students will be encouraged to ask the questions all writers grapple with—What makes a good story? Have I developed my characters fully, and does my language convey the ideas I want? We will talk about the writer’s craft in class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also

be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Fiction Workshop: Voice

**Carolyn Ferrell**

*Open—Spring*

It's something we talk about in workshop and admire in the stories and novels we read. But how does one discover one's voice in fiction? What does it mean to have a "strong voice" in your work, and why is that important? How is voice related to subject matter? Through questions like these, we will attempt to learn as much as we can about our own voices—on the page and as critics in the workshop. As part of our reading, we will study the voices created in several young adult novels, including *The Astonishing Life of Octavian Nothing* by M. T. Anderson, *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie, and *Witness* by Kate DiCamillo. We will also read adult authors such as Alison Bechdel and Tobias Wolff, whose stories present complex and edifying examples of voice, structure, and point of view. Reading assignments will be given each week; in addition to writing exercises, students will workshop stories at least twice during the semester. Please come prepared to work hard and hone the elements of craft in your own fiction.

## First-Year Studies: As Only You Could Tell It: Studies in Fiction

**Victoria Redel**

*FYS*

This is a yearlong foray into the writing of prose fiction. We will begin with the landscape of childhood, the complex fictions we heard/saw and felt around us, and how as writers we leap from the "actual" to the artifice of fiction. What then is a story? How do we find the stories that we need to tell and then tell in a voice of our own making? What are the strategies of short fiction? In our year together, we will begin gathering the tools of fiction—character, scene, narration, dialogue, place, time, situation—and seeing how these gather, twist, and shape into necessary fictions. We will read and read and read more—not as students of literature but as fiction writers reading the work of other writers to understand how the story was made. Writers we will read include Paley, Chekhov, Poe, Munro, and other contemporary short story and novel writers. Students will be writing everyday, completing weekly writing assignments, working on longer stories and revisions. This course in the art of fiction will also be a course in necessity, wonder, and reverence that are, finally, what generate great writing.

## First-Year Studies: The American Poetry Landscape as Shaped by Literary Journals

**Thomas Sayers Ellis**

*FYS*

In this yearlong poetry-writing workshop, we will read from coast-to-coast of the American literary magazine landscape to determine if there is an American style and to discover what are the new American themes. We will begin at *The New Yorker* magazine and read all the way across the heartland through Chicago to *Poetry* magazine and Ohio's *Kenyon Review*, out toward the wild northern west of *Tin House* and *The Threepenny Review*, and then back across the literary landscape via the South into the loving arms of *Callaloo* in Texas, *Gulf Coast* in Houston, and *The Southern Review* before finishing our tour, by accident and aim, at the annual *Best American Poetry*. Along the way we will take in many of the smaller, important journals like *Jubilant* and *Fence* as well as a few anthologies and online journals. But keep in mind that this is a writing workshop; a (twice-a-week) nuts-and-bolts operating table for your poems, criticisms, and ideas; a judicious, courageous place where we will explore the concrete and abstract spirits and limbs of our poems. There will be a class project, yes—a journal, in which students will act as campus readers and editors.

## First-Year Studies: The Source of Stories: Writing from Your Own Experience

**Mary Morris**

*FYS*

Where do our stories come from? Do they come from what happens to us? From what we read in the newspapers? Or from what we make up in our heads? Or all the above? The novelist John Berger once said that writers draw their material from three sources: experience, witness, and imagination. The goal of this mixed-genre workshop, which will focus on the short story, personal essay, and memoir, is for the emerging writer to find and develop his or her own subject matter. Students will be asked to explore the raw material of their lives and adding the mix of witness (what we have seen or been told) and what we invent. We begin with an assignment based on Joe Brainard's book *I Remember*. Students make their own lists of memories of childhood and adolescence. We will turn these lists into anecdotes and scenes and eventually into stories. Students will also begin a list called "I Imagine," and in this assignment we will explore family lore, stories students have heard from others, or perhaps even drawing from newspaper accounts. We will look at writers who have delved into their own subject matter in both fiction and nonfiction, such as James Baldwin, Sandra Cisneros, Tim O'Brien, Virginia Woolf, Paul

Auster, and Lorrie Moore, and discuss the various issues posed in each form. Students will be given assignments intended to evoke subject matter in both genres. For example, a piece of family lore might become a short essay or a work of fiction. Students will write short stories, essays, and memoir and learn to move freely from one genre to the next, attempting to reimagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for good fiction and nonfiction. We will also spend a good deal of time learning what it means to write a scene. This is a course for any student who wants to explore the material that will become the source of his or her stories.

## First-Year Studies in Fiction Writing

**Mary LaChapelle**  
FYS

In this yearlong fiction-writing workshop, students acquaint themselves with such basic elements of fiction as point of view, character, plot and structure, dialogue, exposition, detail, and scene as well as other more sophisticated concepts related to the craft and imaginative process of fiction. Principles such as counterpoint characterization, defamiliarization, and the sublime, among others, are explored through lessons, writing exercises, and assigned readings as well as student-selected readings. We attend readings and craft talks by the guest writers in our reading series. Students form small groups to research various aspects of fiction and to make organized presentations to the class. We move on in the second semester to explore dream narratives, quest stories, and the hero's journey; the structure of jokes; and graphic fiction. We study a group-chosen novel and film, and we bring the inspiration and edification of other arts' processes into the mix. The core of the course is the students' own development as fiction writers. Each student is required to write and present for workshop at least one final developed story. Students are responsible for critiquing each student story in writing as well as participating thoughtfully and actively in the workshop discussion.

## First-Year Studies in Poetry: The Song of the Soul

**Marie Howe**  
FYS

This is a course where we will immerse ourselves in the song of the soul: the reading and writing of poetry. We will look closely at the why, the who, and the how of poems. We will learn poems by heart. We will study syntax, line, diction, image, music, etc.—a poet's strategies and techniques. We will read poems, attend poetry readings and slams, watch films, look at art, go on field trips, read essays, and generally immerse ourselves

in the soup of inspiration. We will spend time generating poems together inspired by the poets we experience and look closely at one another's work. Each writer in our class will meet with another class member once a week in a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. Each writer will meet with me on a regular basis and create a conference project that will come to fruition at the end of the year. We will work hard, learn a great deal about poetry, and have a wonderful time.

## Masks and Personas: A Poetry Workshop

**Jeffrey McDaniel**  
Open—Year

In this writing workshop, we will read a number of books by writers who utilize masks and personas to explore depths of honesty, thought, and feeling that might otherwise be off-limits (such as John Berryman's *Henry*, Zbigniew Herbert's *Mr. Cogito*, the heteronyms of Fernando Pessoa, and the expansive I in Whitman's *Song of Myself*), all of which complicate the notion of the unified first person. We will consider the different ways a character may be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will also read books by poets who use a more literal I, including Terrance Hayes, Rilke, W. S. Merwin, and Paisley Rekdal, considering the similarities and differences between the poem uttered in the voice of a character and the more directly spoken poem, hopefully coming to a richer understanding of the possibilities of the first person. Students will be asked to create their own mask, a constructed first person to breathe and speak through, and also to write poems in the mind/throat/heart of a more literal I. The reading will be roughly a book of poetry a week, and there will be a number of short response essays. Students will be expected to write and rewrite with passion and vigor, turning in a new first draft each week and a final manuscript (or chapbook) at the end of the year. Forty percent of each class will be spent discussing the reading. The other sixty percent will be devoted to student work. This course will be good for workshop veterans as well as those who have been harboring an urge to give poetry a try.

## Nonfiction Laboratory

**Stephen O'Connor**  
Open—Fall

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover the full range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss

examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. Among the texts that will be discussed in class are Nathalie Sarraute's memoir in two voices, *Childhood*; Susan Griffin's double narrative, "Red Shoes"; George W. S. Trow's dazzling exploration of the effects of television on political culture, *Within the Context of No Context*; Natalia Ginzburg's disarmingly straightforward portrait of her marriage, "He and I"; Simone Weil's epigraphic philosophical meditation, *Gravity and Grace*; David Shields's oddly moving "Life Story," composed entirely of bumper sticker slogans; and "list essays" by Carole Maso and Eliot Weinberger.

## Oral History and Creative Nonfiction

**Gerry Albarelli**

*Open—Fall*

Oral history reminds us that people are natural storytellers. The oral history interview also gives writers unusual access—to the past; to stories they may not have heard otherwise or that otherwise might never be told; to the liveliness of speech; to small worlds within our larger world. The oral history interview also poses a particular—and particularly interesting—challenge to writers: What do we do with multiple perspectives on a single event? How do we confront the mystery of what, if anything, actually happened? Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Students will be responsible for completing one writing project. We will also look at the oral roots of literature and the persistent influence of the oral tradition on contemporary literature. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Carolina Maria de Jesus, Alessandro Portelli, Elias Canetti, Flora Nwapa, Joan Nestle, and Allan Gurganus.

## Poetry and the Graphic Novel

**Matthea Harvey**

*Open—Year*

"It looks as if the Creator, whose ethical motives people have learned to doubt, was prompted primarily by his desire to make everything as interesting as possible, and as comic."

—Czeslaw Milosz

In this course, we will mine the intersections between the graphic novel/comics and the poem, using the lens of Scott McCloud's two critical texts on the graphic

novel—*Understanding Comics* and *Making Comics*. On alternate weeks, we will read books of poetry or graphic novels, which will be discussed in class. Books of poetry will include *Human Dark with Sugar* by Brenda Shaughnessy, *Sleeping It Off in Rapid City* by August Kleinzahler, *The Man Suit* by Zachary Schomburg, *Indeed I Was Pleased with the World* by Mary Ruefle, *Siste Viator* by Sarah Manguso, *Crush* by Richard Siken, *Ideals Clearance* by Henry Parland, and *Borderless Bodies* by Linh Dinh, among others. Graphic novels will include *The Principles of Uncertainty* by Maira Kalman, *Chicken with Plums* by Marjane Satrapi, *The Book of Leviathan* by Peter Blegvad, *Jimmy Corrigan: The Smartest Kid on Earth* by Chris Ware, *Fun Home* by Alison Bechdel, *Ghost World* by Daniel Clowes, *Sleepwalk and Other Stories* by Adrian Tomine, and *Tales of Woodsman Pete* by Lilli Carré. Students will write approximately one poem per week and will, on alternating weeks, translate their work into graphic pieces, along the lines of the Poetry Foundation's "The Poem as Comic Strip."

## Poetry Workshop

**Cynthia Cruz**

*Open—Spring*

In this poetry workshop, we will read poems from published poets all the while focusing on a particular device or form: line, stanza, form, image, rhythm, music, lyric, genre, elliptical, etc. The first twenty-five percent of class time will be spent discussing these published works. Each week, students will read from a selection (reader made by instructor) and come to class prepared to discuss this work. These readings and discussions will serve as a catalyst for discussing students' work. The remaining seventy-five percent of class time will be devoted to discussing each student's work in detail. Each week students will be responsible for reading the assigned work and for bringing in one new poem to be workshoped.

## Smashing the Ritual Parlor: Poetry Workshop

**Cathy Park Hong**

*Open—Fall*

Part poetry workshop and part reading discussion, we will explore how we can take "risks" in poetry rather than follow prescriptive techniques. Using the avant-garde tradition as our model, we will experiment with poetic process, form, and expressions of self. We will dig into alternative generative practices by finding inspiration from film, art, readings, collaborations, and chance exercises. Furthermore, this course will question what "voice" is in a poem, by writing from multiple perspectives and inventing our own personas. Our workshop will also focus on how diverse poetic forms can tease, energize, and retrigger our imagination by writing serial poems, prose poems, cross-genre poems,

poems inspired by nonliterary forms, and our own invented forms. To oil our imaginative rig and to hone our critical understanding of poetics, we will read Gertrude Stein, Fernando Pessoa, Anne Carson, Michael Palmer, John Ashbery, Olena Kalaytiak Davis, and Raymond Queneau as well as a few essays on poetics. Expect to write a poem or more a week, along with weekly reading assignments. A portfolio will be required at the end of the semester.

## Story and Sense: The Art of Memoir

**Catherine McKinley-Davis**

*Open—Year*

In this course, we will study a range of forms and techniques of memoir writing and how the demands of storytelling and “finding story” in what seem to be objectively compelling life experiences create interesting tensions and problems in our work. We will study fiction and nonfiction craft and the works of authors who revisit experiences and characters in both genres. How do excursions in one discipline invigorate the practice of the other, particularly with regard to challenges such as the crafting of persona; how characters live on the page; questions of subjectivity and of memory; and how we employ narrative strategy and economy? Students will draft, workshop, revise, and resubmit a semester-long memoir project alongside shorter in-class writings. We will read widely in fiction, memoir, and the pedagogy of creative writing and critically examine those readings alongside student work.

## Stranger’s Song: Poetry Workshop

**Cathy Park Hong**

*Open—Spring*

From Dante to Eliot, some of the greatest works have been written by poets in exile. In this course, we will explore—via our own poems, reading, and workshop discussion—the condition of exile. Emphasis will be placed on reading across cultures and disciplines, from poets like Paul Celan, Joseph Brodsky, Tomaz Salamun, Bei Dao, Harryette Mullen, and Charles Simic, to memoirist W. G. Sebald, filmmaker Chris Marker, and theorists like Walter Benjamin. We will discuss how these writers and artists challenge and broaden poetic language, identity, and consciousness. Using their work as a generative springboard, we will write poems that focus on the vibrant contradictions of our own identity and voice and explore music through sound collage and homophonic translations, among other approaches. We will also consider the complexities of the political poem, or poetry of witness, and write our own. Expect to write a poem or more a week, along with weekly reading assignments. Emphasis will be placed on revelatory process rather than polished product.

## The Distinctive Poetic Voice

**Dennis Nurkse**

*Open—Fall*

Contemporary poets face a dazzling range of stylistic options. This course is designed to help you develop not just your own ear and voice, but your own sense of craft, intuition, technique, and experiment. We will focus primarily and profoundly humanistically on students’ own work, with the knowledge that a mistake in art can be fascinating, and the demonstration of competence can be irrelevant. We will also look at poets from Anne Carson to Elizabeth Bishop to Bashō; students will be encouraged to orient themselves and find their own directions in the labyrinth of modern poetic practice. We will look at prosody and structures from haiku and the ghazal to the sonnet, but the emphasis will be on students’ own creative projects. Expect to write every week, read voraciously, and create a portfolio of six to twelve poems.

## The Making of the Complete Lover: A Poetry Workshop

**Suzanne Gardinier**

*Open—Fall*

“The known universe has one complete lover, and that is the greatest poet.”

—Walt Whitman

This course will be a yearlong variation on the theme of the traditional poetry workshop, focused on acquiring the ways and means of Whitman’s complete lover, via the study of great poetry. En route, we will read aloud, discuss particular topics (e.g., line breaks, truth, the blues), and do various tuning and strengthening exercises. Conference time will be devoted to student work. Students will also be asked to compile one anthology and two collections of their own poetry for class distribution, one each term; to memorize; to participate in four class readings over the course of the year; and to do a collaborative presentation on a poet of their choice. The only prerequisites are a curiosity about all poetry, not just one’s own, and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

## The Writer and His Demons—In Search of Lost Time and the Invention of the Narrative of Inner Life: A Reading and Writing Workshop

**Ernesto Mestre**

*Open—Year*

The North American novelist Russell Banks once wryly observed, “Few deeds can be more heroic than an attempt to read *In Search of Lost Time* from beginning to

end. Some persons will quarrel with this. Some will argue that true heroism lies in sitting through all of Wagner's *Die Valkyrie*. Others will hold that it consists in enduring a festival of Andy Hardy films. Every man has his Everest. None is so formidable as *In Search of Lost Time*." But as a modern literary writer, sooner or later you have to do it and go to the mountain and wrestle with what many have called the greatest literary accomplishment of the twentieth century. *Ulysses*, *Lolita*, *Mrs. Dalloway*, *Absalom, Absalom!* are all masterworks more often (and easily) approached in their fullness than Marcel Proust's magnum opus; but none rival it in intensity and scope, in its sheer ability to teach us how to shape and explore the inner lives of our characters in our new century. In fact, with a little help from Freud, the authors of the above-named works, and the unavoidable Dostoevsky from the earlier century, this previously unknown, tame short-story writer and half-baked critic, who one day locked himself up in his bedroom and lined the walls with cork "to better deal with my demons," could have very well invented the narrative of inner life for every single writer who later delved into it in the last century and early in our own. We will explore how, as well as lay the groundwork for an alternative mode of storytelling to a certain kind of North American and British naturalism—externalism, it may be called, a character more than anything an accumulation of actions and words spoken, the internal life for the large part only suggested (there are many exceptions, of course. See Jonathan Franzen's hyper-Proustian *The Corrections*)—which seems to dominate contemporary literature in English and the North American workshop culture in general. We will read all seven volumes, concentrating, among many other things, on the corrective notion, as the critic Roger Shattuck puts it, that the work is less about memory and the passage of time and more a series of "stepping stones on a path that will lead beyond their uncertainty to more essential and more durable mental states." Workshop writers will be responsible for leading craft groups and selecting individual passages to discuss in class and to inspire methods to delve into the inner lives of their characters. Each semester will end with a series of workshops of stories written and revised in conference in light of many of the issues raised by our reading.

## The Writer Versus the State, the Foreign Political Novel and the North American Writer: A Craft Workshop

**Ernesto Mestre**

*Open—Fall*

What is the essence of a political tale, and how does it fit into a workshop culture that stresses writing without an agenda? How do we define it? And do those definitions vary from culture to culture? Is there a

correlation between the totalitarian ventures of any State, whether they be momentary or pervasive, and the quality and intensity of the political storytelling that arises as a response? And how does this all affect us as twenty-first-century North American writers—can our political tales matter as much as those that are forged in more politically oppressive societies? We will read three foreign political novels: Ngu \_gi\_wa Thiong'o's *The Wizard of the Crow*, Graham Greene's *The Quiet American*, and Roberto Bolaño's *By Night in Chile*, as well as one North American, Denis Jonson's *Tree of Smoke*, to more fully delve into these questions and others, using many of the issues raised in class to inspire methods to deal with similar questions in our own writing. Writers will be responsible for leading craft group conversations and for selecting individual passages to discuss in class. Each semester will end in a series of workshops of stories written and revised in conference in light of many of the issues raised by our reading. There is no requirement for student work to be overtly political in nature. But through our reading and craft conversations, we will explore how political forces exert themselves even in the most intimate moments of a character's life and how it may be said that storytelling is by its very nature a political act, antithetical to the forces that guide the ship of State, whether benevolent or tyrannical.

*Also open to all M.F.A. graduate students.*

## Words and Pictures

**Myra Goldberg**

*Open—Year*

This is a course with writing at its center and the other arts, mainly, but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways people have used writing and other arts to speak to each other. People in these classes have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in, but not what you make of it. The semester course has less elaborate conference work than the yearlong course.

*Open to any interested student, especially those who would like to work with more than one art.*

## Words and Pictures

**Myra Goldberg**

*Open—Spring*

The semester version of Words and Pictures has a different reading list, less complicated conference work,

and more emphasis on storytelling than the year version, but its essence is the same: the combining of written or spoken text and visual or musical elements. We will explore and create folk tales, graphic novels, songs, work in fabric, short films, and so on. There will be weekly assignments that specify what emotional territory you should be in, but not what you make of it, and a conference project that is chosen by you. We welcome people with all kinds of skills: visual artists, musicians, knitters, scrapbookers, and people who just want to try things.

## Writing and Reading Fiction

**Brian Morton**

*Open—Year*

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of the people in attendance raised their hands, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write as much as you can. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you will pre-sent to the group as a whole, I will expect you to give me additional work (although not necessarily completed work) every two weeks, work that we will talk about in conference. As for my style as a teacher, I rarely if ever speak about the "rules" of fiction, because if fiction has rules, then I do not know what they are. I do not have many fixed ideas about what constitutes a good story (except that it needs to be well written). I do not seek to impose a style or subject matter on you, but to help you explore your own style and your own subjects. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you'd probably do best to choose another workshop. The class will meet twice a week. In the first session, we will discuss student fiction; in the second, we will discuss published fiction by writers including Chekhov, Lawrence, Woolf, Joyce, Hemingway, Kafka, Flannery O'Connor, and Grace Paley. We will try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us.

*Open to any interested student. No prior writing experience is necessary for this course, but please sign up for it only if you are willing to work very hard.*

## Writing in the First Person—Craft of the Personal Essay

**Penny Wolfson**

*Open—Spring*

All good writing requires an understanding of form, an ability to observe closely, and careful attention to the subtleties and power of language. But personal essays pose special challenges: Is it possible to write about your own experience and remain objective? How do you describe emotions without melodrama? What parts of your life do you choose to frame? How can you be character and writer at once? In this workshop course, we will explore writing in the first person, examining our own writing and that of others, including Robert Benchley, Virginia Woolf, George Orwell, Natalia Ginzburg, Ian Frazier, Annie Dillard, M. F. K. Fisher, James Baldwin, Jonathan Franzen, Cynthia Ozick, Joan Didion, E. B. White, Tom Wolfe, Lynne Sharon Schwartz, and David Sedaris. We will look at technical aspects of the manuscript, including syntax and sentence structure, as well as such global issues as momentum, humor, metaphor, and authenticity. There will be brief weekly assignments that we will read aloud and some in-class writing exercises, as well as a longer conference paper.

## 2009-2010

### Advanced Fiction Workshop

**Melvin Jules Bukiet**

*Advanced—Year*

The aim of this course is to make itself retroactively superfluous by helping the students ask certain simple questions that may be difficult to answer—questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are "Yes," the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one another's stories. There will also be exercises and incidental readings of fiction and pertinent essays on the writer's place (or misplacement) in life.

### Advanced Poetry Workshop

**Marie Howe**

*Advanced—Year*

In this class, we will read and write together. We will devote ourselves to the study and practice of "American" poetry. What does that word mean now? From what roots does it begin? How many voices pour into the American voice? In the first semester, we'll look



at ancestors (spirituals, Native American songs, Walt Whitman, Emily Dickinson, Robert Frost, William Carlos Williams, Gertrude Stein, Langston Hughes. Theodore Roethke, Gwendolyn Brooks, etc.) to see how they have influenced contemporary poets. In the second semester, we will continue our study of contemporary voices and what other influences have shaped them? We'll read poets such as Adrienne Rich, Jane Kenyon, Larry Levis, Linda Gregg, Martin Espada, Tony Hoagland, Mark Doty, Tracy K Smith, Li Young Li, Terence Hayes, and others. Writers read as much or more than they write. This class is a writing class: you'll bring in a poem a week. But you will also be reading a great deal each week. Do not take this class if you don't want to closely study the work of other poets. You WILL read more than you write. And your own writing will deepen, if that's what you are looking for; it will be rigorous, exhilarating, and rewarding. This class is designed for people who have taken at least one poetry workshop at Sarah Lawrence or with permission of the instructor.

## Advanced Poetry Workshop: Making a Book

**Cathy Park Hong**

*Advanced—Fall*

Making a Book: "If You love English, you love it for its drive and not its drone."

—Heather McHugh

This intensive workshop is for students who have taken previous poetry workshops and are interested in creating and collecting a sustained, substantial body of work—either in the form of long series or individual poems. In this course, we will question how we can sustain a voice through varying modes of lyric and examine whether voice is synonymous with style. We will read poetry collections where voice is squeezed through a wide variety of sieves: the autobiographical voice, voice as alter ego, the fractured immigrant voice, the collaged voice vexed by media and popular culture, and the experimental voice that questions the construct of speech. In thinking about shaping our own body of work, we will closely look at how published poets shaped their own poetry collections. How did they structure the book, create a dialogue between sections, and create their own world inside their collections? This will include poets who conceived radical ways of making a book, such as collections inspired by film genres or invented forms. Poets we might read are John Ashbery, Inger Christensen, Louise Glück, Terrance Hayes, Myung Mi Kim, C.D. Wright, and Lyn Hejinian, as well as emerging poets such as Arda Collins and Srikanth Reddy. Expect to read a book and write a poem each week. Conference will be devoted to creating and writing a long serialized poem. At the end of the

semester, students will turn in a carefully conceived chapbook, and the class will culminate with a reading in New York City.

## A Government of Tongues

**Thomas Sayers Ellis**

*Open—Spring*

It has been said that it is impossible to write a good political poem, that political "statement" of any kind renders the poem polemic and somehow "against art" and lacking an aesthetic. Thus, given the current political American and global climates, we accept the challenge of integrating statement and craft in a nuanced prosody. Reading newspapers, manifestos, editorials, speeches, and essays, our poems will begin at the level of argument and gather mature "position" and sophistication through the process of drafting. Along the way, we will explore some of the -isms of famous literary movements, attempting to mix and remix their varied approaches in one powerhouse aesthetic body politic. There will be weekly workshops, an engaging atmosphere, many handouts, a film viewing, and poems by authors such as Bob Kaufman, Amiri Baraka, Allen Ginsberg, and Pablo Neruda, to name a few. A final portfolio will be due.

## A Question of Character: The Art of the Profile

**Alice Truax**

*Open—Spring*

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify in other writers' characterizations what they admire or despise, and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about "identity" and "character." The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Fictional Techniques

**William Melvin Kelley**

*Open—Year*

Designed for the novice writer or for the more experienced writer who wants to review the basics, Fictional Techniques attempts to introduce the student writer to many of the fundamental principles of fiction writing that the teacher has learned, bit by bit, over the course of 50 years of writing. It answers the questions: What does point of view mean, and how do the several points of view affect the story the writer wants to tell? (A writer can tell the story of Cinderella from 18 different points of view.) How does tense, past or present, affect the way the story comes out? When should the writer use past or present tense? Dismissing political correctness, when should the writer give a narrator an accent, and how does the writer construct one? The teacher illustrates all of these principles by the reading of stories and excerpts of novels from such writers as Emily Bronte, William Faulkner, Langston Hughes, James Joyce, A.A. Milne, James Thurber, Amos Tutuola, and others. The course requires the student writer to keep a writing diary in longhand and write one page in it every day. In addition, writers will have to create 40 pages of their own fiction, any length of story, 40 pages or one page, any style or any genre. All the writers will collaborate on one class project and learn how to produce a *zine* using computer and copier. The teacher conducts the class in a cooperative and noncompetitive manner. No bullying allowed.

## Fiction Workshop

**Carolyn Ferrell**

*Open—Year*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that “putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light...the real shape, the first shape, is always a circle formed, only to be broken and reformed, again and again.” Through exercises and longer writing assignments, we will begin the journey into this softly lit territory of subject matter. The workshop will take on questions of craft, among them: What makes a story a story? Does there always need to be transformation? What role does language play? How is structure important to creating voice? The workshop will be divided between the discussion of student stories and published authors such as Edward P. Jones, Alice Munro, Tobias Wolff, and George Saunders. Students will do additional conference reading and be required to attend at least two campus readings per semester. We will also work on developing our constructive criticism, which

(when developed over time and in a supportive and open atmosphere) should help us better understand the workings of our own creative writing.

## Fiction Workshop

**Mary LaChapelle**

*Open—Year*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. We will investigate craft through readings and discussion and some exercises. Our objective for the year is to write, revise, and workshop two to three fully developed stories.

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Year*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions that all writers grapple with: What makes a good story? Have I developed my characters fully, and does my language convey the ideas I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## Fiction Workshop

**Scott Snyder**

*Open—Fall*

Run like a graduate-level writing workshop, this course gives students a chance to submit fictional work for critique and discussion three or four times a semester. The format is simple: A handful of students bring in copies of their work each week; the rest of the class brings the work home with them, writes up comments,

and comes in ready to discuss the submitted pieces in class the following week. While I will bring in packets of contemporary stories periodically, the focus will be to learn about writing from each other's work. Students may only write about what interests them. By this I mean, I want students to come in ready to write solely about the things that they themselves are excited, frightened, moved, and inspired by.

## Fiction Workshop

**Nelly Reifler**

*Open—Spring*

Our imaginations grant us waking dreams, and cultivating the imagination is a large part of writing good fiction. Sharpening our observations and mastering craft, though, are equally important. In this course, we will aim for a balance of all these elements. Through reading each other's work and thoughtfully critiquing it, we will learn about our own work. By examining the fiction of published authors, we will find solutions to technical challenges. We will pursue philosophical questions about writing, as well; for instance, is there such a thing as a reliable narrator? Does what is considered realistic vary according to culture and era? What essentially defines a short story, as opposed to a poem or an essay? Students will be encouraged to stick with the revision process, to let go of preconceived ideas about subject matter, and to experiment with language and form. Writing exercises will be a regular part of this course: we'll use them for various purposes, from shaking off tired grammatical habits to excavating dark corners of our memories. We will read work by Anton Chekhov, Katherine Anne Porter, Joy Williams, Haruki Murakami, Robert Lopez, Russell Banks, Junot Díaz, Aimee Bender, George Saunders, David Ohle, Denis Johnson, Gary Lutz, and others.

## Fiction Workshop

**Joshua Henkin**

*Open—Fall*

The goal of this workshop is to make fiction writing fun and to help students become better writers in the process. We will approach fiction writing with particular attention to the question of character. How do you create characters that are complex, vivid, and lifelike, and how do you do so in the context of a story? What distinguishes a story from an anecdote, a vignette, or a slice of life, and how do you build tension in your stories so that they have a powerful emotional effect? How do you write good dialogue, and what makes for a convincing narrative voice? We will discuss these questions and others, starting with specifically tailored craft exercises in class and conference and then primarily through the workshop itself. We will also read stories and essays on craft by writers such as James Joyce, Flannery O'Connor, Gabriel García Márquez, Paul Bowles, Saul Bellow, Alice Munro, Lorrie Moore, John

Cheever, Richard Ford, Don DeLillo, Mary Gaitskill, and Amy Bloom. The classroom environment will be encouraging and supportive, so that students will feel comfortable having their work discussed.

*Open to any interested student.*

## First-Year Studies: Explorations in the American Tradition: A Poetry Writing Workshop

**Jeffrey McDaniel**

*FYS*

In this poetry writing workshop, we will read, in a non-linear fashion, poets from the American tradition, including our great-grandparents Walt and Emily, a sampling of Modernists (Eliot, Williams, Millay), a healthy serving of post-World War II poets (Berryman, Bishop, Lowell, Brooks, O'Hara), and up through the present, with a number of books published in the past five years—not because contemporary poets are as accomplished as Walt and Emily, but because this is a writing workshop and the goal is to not only deepen a student's appreciation of poetic tradition and craft but also for students to, in fact, create their own poetry. We will also look at a few international writers who have had a big impact on our tradition (Lorca, Baudelaire) and several precursors (Donne). As we read, we will look to see how the wide aesthetic spectrum of the present has evolved out of the past and look for evidence of student writers also being connected to that tradition. There will be weekly reading assignments, typed critical responses, and generative writing exercises. Students will turn in a new poem each week and significantly revise a body of work to be collected in an end-of-the-year chapbook.

## First-Year Studies: Explorations in the Poetic Voice, Western and Non-Western, Traditional and Experimental

**Dennis Nurkse**

*FYS*

Contemporary poets face a dazzling range of stylistic options. This course is designed to give students a grounding in fundamental concepts of poetics and to encourage students to innovate as they understand the roots. We will look at fundamental concepts of prosody, the poetic line, and stanza form. We will examine the artistic thinking behind free verse, haiku, the sonnet (in depth), the ghazal, the ballad, and the blues line. We will explore what poets do with voice, tone, and personae—how poets dramatize their insights. We will read widely—modern masters like Elizabeth Bishop and Gwendolyn Brooks, contemporaries like Anne Carson and Yusef Komunyakaa, classical poets like George Herbert, and such world poets as Issa, Basho, Pablo

Neruda, Aimé Césaire, Anna Akhmatova, and Lorca. We will discuss how to read poetry as practitioners, how to hear what's on the page. There will be a constant focus on participants' own work; class members will be encouraged to follow their own poetic paths and develop their own artistic vocabulary. The class will be part humanistic workshop, part writing community, part lecture, and part critical inquiry. Expect to write freely and read voraciously.

## First-Year Studies: War: What Is It Good For?: The Great Conflict and Writing Great Fiction

**Ernesto Mestre**

FYS

Near the end of Cormac McCarthy's *Blood Meridian*, a character named Judge Holden delivers one of the most chilling monologues in all of North American literature. Its core theme is how war (violence) is man's most natural and all-encompassing act and what makes him both most immortal and most human. This course will examine the Great War narratives, from Leo Tolstoy's *War and Peace* to Denis Johnson's *Tree of Smoke*, partly in this nihilistic light and partly in regard to the riddle of conflict (great and small) in any work of fiction. Are not all stories war narratives to some degree, a struggle between two or more parties? Or one party turned in on itself in civil war? Do the destructive elements of great violence have an echo in the creative act of the writer, that digging and dynamiting of the psyche for stories that sometimes leave fields as scarred as the grandest battles? What can we, as writers, learn from those who sought to make sense of our most troubled times? How do the wars of our era affect our fiction? Can our characters exist independent of our own violent present? Among the writers we will read, along with the above-mentioned, are Rebecca West, Michael Ondaatje, Tim O'Brien, Elena Garro, Graham Greene, Pat Barker, Stendhal, Thomas Pynchon, Kurt Vonnegut, Louis-Ferdinand Celine, and Virginia Woolf. Each semester, writers will develop stories in conference to workshop during the last three weeks. Stories need not necessarily be war narratives but should take into account lessons and discussions in class in developing conflict, no matter how seemingly inconsequential.

## First-Year Studies: Writing and Reading Fiction

**Brian Morton**

FYS

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of the people in attendance raised their hands, he said, "So why the hell aren't you home writing?" The novelist was asking the right question. The only way to improve as a writer is to write as much

as you can. You might have all the talent in the world. You might have had a thousand fascinating experiences. But talent and experience won't get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you will present to the group as a whole, students are expected to present additional work (although not necessarily completed work) every two weeks—work that we will talk about in conference. As for my style as a teacher, I rarely, if ever, speak about the "rules" of fiction; because if fiction has rules, then I do not know what they are. I do not have many fixed ideas about what constitutes a good story (except that it needs to be well written). I do not seek to impose a style or subject matter on you but to help you explore your own style and your own subjects. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you'd probably do best to choose another workshop. The class will meet twice a week. In the first session, we will discuss student fiction; in the second, we will discuss published fiction by writers including Chekhov, Lawrence, Woolf, Joyce, Hemingway, Kafka, Flannery O'Connor, and Grace Paley. We will try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us. Please register for this course only if you are willing to work very hard.

## Memory and Fiction

**Victoria Redel**

Open—Spring

In this course, we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do writers use their own past to develop stories that are not the retelling of what happened but an opportunity to develop a fiction with its own integrity and truth? We will work from writing experiments and weekly reading of short fictions and novels.

## Multimedia Uses of Oral History

**Gerry Albarelli**

Open—Fall

This course explores multimedia uses of oral history, with an emphasis on writing for oral history-based radio, television, and film documentaries. Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews that will serve as the basis for a major writing project and for an end-of-semester multimedia exhibit. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Readings will include Driss ben Hamed Charhadi, Joseph

Mitchell, Alessandro Portelli, Flora Nwapa, and Studs Terkel. Screenings will include *Common Threads*, *Licensed to Kill*, *Girl 27*, and *Hearts and Minds*.

## Narratives of Affliction: A Nonfiction Workshop

**Penny Wolfson**

**Open—Spring**

Since before the time of Job, affliction in its many forms has fueled narrative. From Noah to Raskolnikov, from the Old Testament to contemporary “illness narratives,” literature teems with stories of plagues, floods, war, poverty, infirmity, and mental anguish. In this workshop class, we will read an eclectic mix of noteworthy tales of affliction from the Bible through the present, in the service of eliciting, writing, and refining our own stories of adversity and struggle. Many will be nonfiction essays—Plutarch’s “Consolation to My Wife,” “Blindness,” by Jorge Luis Borges, Randolph Bourne’s “The Handicapped,” Richard Wright’s “The Ethics of Living Jim Crow”—but we will also read excerpts from, among other works, Joan Didion’s *The Year of Magical Thinking*, Lucy Grealey’s *Autobiography of a Face*, Primo Levi’s *Survival in Auschwitz*, Jeannette Walls’s *The Glass Castle*, Jill Bolte Taylor’s *A Stroke of Insight*, and John Gunther’s *Death Be Not Proud*. We will also occasionally look to other genres for guidance and inspiration—fiction (Russell Banks’s *Affliction*, Lorrie Moore’s “People Like That Are the Only People Here,” Jose Saramago’s *Blindness*); poetry (Donald Hall’s “Her Long Illness”); graphic novels (Harvey Pekar’s *My Cancer Year*); and drama (a soliloquy from *Hamlet*). Each week, a reading assignment will lead to a related writing assignment; each week, we will read some of these in class. We will concentrate both on the large formal issues in the narrative, as well as the mechanics of storytelling, including such elements as sentence structure, grammar, description, and dialogue. The final assignment will be a 15- to 20-page narrative essay. Conference work can be creative or analytic.

## Nonfiction Laboratory

**Stephen O’Connor**

**Open—Fall**

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover the full range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. During the second half of the semester, students will workshop longer pieces, which they will have written in consultation with the instructor as a part of their conference work. Among the texts that will be discussed in class are Nathalie Sarraute’s memoir in two voices,

*Childhood*; Susan Griffin’s double narrative, “Red Shoes”; George W.S. Trow’s dazzling exploration of the effects of television on political culture, *Within the Context of No Context*; Natalia Ginzburg’s disarmingly straightforward portrait of her marriage, “He and I”; Oscar Wilde’s brilliantly ironic (but also earnest) philosophical dialogue, *The Decay of Lying*; David Shield’s oddly moving “Life Story,” composed entirely of bumper sticker slogans; and “list essays” by Carole Maso and Eliot Weinberger.

## Place in Fiction

**Lucy Rosenthal**

**Open—Fall**

Characters are not disembodied spirits. They need a place to live. With student stories serving as our basic text, and drawing also from a varied reading list, we will explore the multiple uses of *place* in fiction and how it can serve to define characters, advance story, and illuminate theme. We will consider such questions as why does a story happen *here* rather than *there*—say, in Richard Yates’s suburbia, ZZ Packer’s Atlanta, Jose Donoso’s Buenos Aires or Chile, Nadine Gordimer’s South Africa, Katherine Anne Porter’s Texas, Junot Diaz’s inner city, or Denis Johnson’s highways and roads. Each region—its landscape, its history, its culture—has its own set of values and associations. Changes of scene—from country to country, even from room to room—can also reflect shifts in a character’s state of mind. What does it mean, for example, for a character to be—or feel—“out of place” or “at home”? What does it mean for a character to know—or, as is often the case, *not* know—his or her place? What, then, does exile mean or homelessness? We will consider these and other issues as they relate to each student story. Short exercises will be assigned. Supplementary readings will include selected novels, short stories, and essays. Students will be expected to participate actively in class discussion. There will also be opportunity to raise broader questions about the challenges of the writing experience and to share insights.

## Poetry As Magic: Poetry Workshop

**Tina Chang**

**Open—Spring**

Magic[maj-ik] (noun): power or influence exerted through art; any extraordinary or mystical influence, charm, power.

The name of this course pays tribute to a class that poet Jack Gilbert took with Jack Spicer. What summons us to a poem or a poet? Is it lyricism, a singular voice, an undeniable image, incantation, song, material so raw that we cannot turn away? Though one can certainly view poems as well oiled machines to perfect and hone, we might also view poems as living, breathing beings that require creation, motion, resuscitation, heartbeat.

So how do we tap into this magic as writers? In this class, we will examine poems ranging from the classical to contemporary that hold a mysterious influence over the reader. In these poems, we are immediately under the poem's spell, as we are asked to walk into their imagined dwellings. Class work will be comprised of student writing and critique, poetic experiments, linguistic adventure, wild meanderings, and manifestos in order to understand future possibilities for one's own poems. Writing is produced and discussed each week, followed by revision portfolios several times in the semester. The act of revision provides the discipline needed to make real poems from raw material. Please note that we will also read a book of poetry each week. Students are expected to write and read consistently, experiment, and be passionate about creation. The class culminates in a public reading in Manhattan.

## Regarding the Self and Others: African Stories

**Catherine McKinley-Davis**  
*Open—Fall*

In this course, we will investigate contemporary nonfiction narratives by African writers (Wole Soyinka, Aminatta Forna, Ishmael Beah, among others) complemented by fiction (Ahmadou Karouma, Ama Ata Aidoo, Seffi Atta, Chimamanda Adichie) and graphic works (the *Aya* series by Marguerite Abouet and Clemet Oubrierie). We will read these texts against Africa narratives by Western authors (Dave Eggers, Philip Gourevitch) and explore questions concerning subjectivity, form innovations, and problems of ethics and the imagination. Students will select an African subject (an individual or larger social story) and consider similar tensions, as they design their own narratives either as midwife of another's story, as author of straight biography, as witness, as journalist, or as some rigorous hybrid. Archival, investigative, and unconventional discovery strategies will be employed. Students will draft, workshop, revise, and resubmit in rounds a semester-long project. In conference, we will simultaneously investigate where these stories collide with students' own experiences to create a shorter autobiographical narrative. At the end of the semester, students will present their autobiographical writings alongside their final class projects. This course is interested in *process* and the particular demands of revision work. Students should be self-motivated, disciplined, and interested in sustained examination of their subjects.

## So-Called Confessional Poetry—50 Years Later: A Poetry Workshop

**Jeffrey McDaniel**  
*Open—Spring*

It has been 50 years since M.L. Rosenthal coined the term "confessional poetry" in his review of Robert Lowell's *Life Studies*. As we consider the evolution of this term and its wide range of connotations, not all positive, we will look at the four major so-called confessional poets (Plath, Berryman, Sexton, and Lowell), their immediate precursors from the 1950s (Ginsberg, O'Hara), as well as more historical precursors (Eliot, Whitman, Dickinson, Donne) and a number of contemporary poets who some might consider "post-confessional." We will look at the way personal experience can be spooled and transformed through artistic filters and become more than mere transcription. We will consider the various ways certain poets have strategically used personae, rhyme and alliteration, wild irrational imagery, and digressive and associative leaps to seemingly collapse the space between the first-person "I" and the author, accessing regions of intense feeling and psychological discovery that otherwise might be off-limits. Students will read a book a week, type critical responses, and turn in a new poem each week. The semester will culminate with students vigorously revising a small manuscript of poems.

## Story and Sense: The Art of Memoir

**Catherine McKinley-Davis**  
*Advanced—Spring*

In this course, we will study a range of forms and techniques of memoir writing and how the demands of storytelling and "finding story," in what seem to be objectively compelling life experiences, create interesting tensions and problems in our work. We will study fiction and nonfiction craft and the works of authors who revisit experiences and characters in both genres. How do excursions in one discipline invigorate the practice of the other, particularly with regard to challenges such as the crafting of persona, how characters live on the page, questions of subjectivity and of memory, and how we employ narrative strategy and economy? Students will draft, workshop, revise, and resubmit a semester-long memoir project alongside shorter in-class writings. We will read widely in fiction, memoir, and the pedagogy of creative writing and critically examine those readings alongside student work.

## The Image Factory: A Poetry Workshop

**Jeffrey McDaniel**

*Open—Fall*

In this class, we will read, in a non-linear fashion, poets who push the boundaries of the imagination and utilize wild, irrational imagery, often stopping the reader in his or her tracks. Poets to be read include French and Spanish surrealists of the 1920s-'30s (Desnos, Peret, Breton, Garcia Lorca); American poets from the 1950s and '60s whose work was fueled by stark, leaping imagery (Merwin, Sexton, Tate, Bob Kaufman); Eastern Europeans (Tomaz Salamun, Charles Simic); and a number of contemporary writers who drive their imaginations above the proverbial speed limit. In addition to our weekly workshops, there will be occasional screenings, where we will examine surrealist films, including work by Luis Buñuel. Through writing exercises and also during revision, students will be pushed to explore associative imagery in their own poetry and discover for themselves the various ways that similes and metaphors can be employed to create a more three-dimensional experience for the reader. Students will read the equivalent of a book a week, type short critical responses, and turn in a new poem each week. The semester will culminate with students vigorously revising a small manuscript of poems.

## The Making of the Complete Lover: A Poetry Workshop

**Suzanne Gardinier**

*Open—Year*

"The known universe has one complete lover, and that is the greatest poet."

—Walt Whitman

This course will be a yearlong variation on the theme of the traditional poetry workshop, focused on acquiring the ways and means of Whitman's complete lover, via the study of great poetry. En route, we will read aloud, discuss particular topics (e.g., line breaks, truth, the blues), and do various tuning and strengthening exercises. Conference time will be devoted to student work. Students will also be asked to compile one anthology and two collections of their own poetry for class distribution, one each term; to memorize; to participate in four class readings over the course of the year; and to do a collaborative presentation on a poet of their choice. The only prerequisites are a curiosity about all poetry, not just one's own, and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

## The Miraculous Sublime

**Cynthia Cruz**

*Open—Year*

In this poetry workshop, we will look at the work of poets whose work marries the beautiful with the terrible. In addition to poetic works, we will look also at fashion, ballet, the work of visual artists, and brief excerpts from films, as well as excerpts from nonfiction works. Poets may include Emily Fragos, Bertolt Brecht, Nelly Sachs, Robert Lowell, Frank Stanford, TS Eliot, Rene Char, Ingeborg Bachmann, Jack Gilbert, and Liam Rector. Visual artists may include Joseph Beuys, Peter Goin, Nan Goldin, Harun Farocki, Andy Warhol's screen tests and films, and Martin Kippenberger. Nonfiction works may include excerpts from the writings of Schopenhauer, Kant, Lyotard, Zizek, and Hegel. In writing workshop and conference, we will work at ways of creating transporting moments, summoning the sublime, in our poetry. This workshop is open to any poet interested in strengthening her or his poetic skills. Any serious poet may take the workshop for one semester or for the full year.

## The Photography of Prosody

**Thomas Sayers Ellis**

*Open—Fall*

A way of seeing is essential to developing a way of writing. Perspective, quality of imagination, imagery, and fragmentation all contribute to a reading experience sensitive to visual literacy—one that makes meaning and feeling. For years, poets and photographers have collaborated and often shared technical toolboxes, translating writing into looking and looking into writing. Some even believe that there is no poetry without imagery and no cinema without photography. In this course, we will look at a lot of photographs and consider the history of photography as a lyric movement of stillness. We will write weekly poems and critique them in a challenging, yet judicious, setting, reading alongside contemporary poet authors such as Susan Sontag, Roland Barthes, and Helene Cixous and excerpts by modern photographers. Requirements: enthusiasm, a moleskin notebook, and a camera of any kind, preferably digital. There will be weekly writing assignments, workshop participation, and a final portfolio.

## The Source of Stories: Writing From Your Own Experience

**Mary Morris**

*Open—Fall*

Where do our stories come from? Do they come from what happens to us? From what we read in the newspapers? Or from what we make up in our heads? Or all the above? Novelist John Berger once said that writers draw their material from three sources:

experience, witness, and imagination. The goal of this workshop is to help the emerging writer find his or her own subject matter. Students will be asked to explore the raw material of their lives and adding the mix of witness (what we have seen or been told) and what we invent. We begin with an assignment, based on Joe Brainard's book, *I Remember*. Students will make their own lists of memories of childhood and adolescence. We will turn these lists into anecdotes and scenes and, eventually, into pieces of memoir, personal essays, or short stories. Students will also begin a list called "I Imagine" and, in this assignment, will explore family lore, stories they have heard from others or perhaps even drawn from newspaper accounts. We will look at writers who have delved into their own subject matter in various ways, including James Baldwin, Sandra Cisneros, Tim O'Brien, Paul Auster, and Alice Munro. Students will be given assignments intended to evoke subject matter of their own. In a sense, this workshop is designed to help jump-start students into the stories they might want to tell. A piece of family lore might evolve a short essay, a memoir, or a work of fiction. Students write essays and memoir, as well as stories if they choose, and learn to move freely from one genre to the next, attempting to re-imagine their material in different forms. The emphasis will be on voice and narrative, both of which are essential for all good writing. We will also spend a good deal of time learning about what it means to write a scene. This is a class for any student who wants to explore the material that will become the source of his or her stories.

## The Writer and the Wanderer: Writing About the Journey

**Mary Morris**  
*Advanced—Year*

The late John Gardner once said that there are only two plots in all of literature. You go on a journey, or the stranger comes to town. Literature from *The Odyssey* to Paul Theroux has shown this to be true. What makes travel such a natural place from which to tell a story? In this workshop, we will focus on the reading and writing of fiction (as well as travel essays and travel memoir) that involves a journey. We will read books such as *Gulliver's Travels* by Jonathan Swift, *The Adventures of Huckleberry Finn* by Mark Twain, *A Passage to India* and *Room with a View* by E.M. Forster, *My Antonia* by Willa Cather, *Death in Venice* by Thomas Mann, *Sheltering Sky* by Paul Bowles, *On the Road* by Jack Kerouac, *House Arrest* by Mary Morris, and *Bodily Harm* by Margaret Atwood, as well as numerous short stories such as Alice Munro's *The Albanian Virgin*, Paul Bowles *A Distant Episode*, and Edith Wharton's *Roman Fever*—and perhaps view films such as *Babel* and *Sheltering Sky*. At the same time, students will be asked to mine their own travel experiences—where they have been on family vacations, time spent in a program abroad, or just

traveling for the sake of it—and spin them into yarns. Our journeys will come from trips we've actually taken and also fantasy journeys (Calvino and Borges come to mind). The focus will not be on travel narratives but on storytelling and the role of the journey in that process. We will also 'travel' in the class. Using the model of other artists, such as the amazing journals of Dan Eldon, each student will be asked to keep his or her own journal in order to look at all of their experiences as a journey. Students will be asked to be inventive and ingenious in this, taking trips into and around the city to search for material. Comb the city, armed with journal, scissors, glue, colored pencils, or whatever implements you wish to use in hand, and create collages of your experiences. These journals can become scrapbooks of theatre tickets, snapshots, sketches, or jottings that will eventually add up to the three to five stories that will become each semester's work. While other stories will be allowed (growing up, after all, is also a journey)—and we will also, of course, focus on craft, scenes, and the makings of any good story—the goal of this class will be to look at what it means to the storyteller when, to borrow from Dan Eldon, the journey is the destination. No travel experience necessary but would, of course, be welcome.

*With permission of the instructor.*

## Visible and Invisible Ink: How Fiction Writing Happens

**Lucy Rosenthal**  
*Open—Year*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show how each story, as it develops, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by such writers as Tim O'Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Junot Diaz, Katherine Anne Porter, James Thurber, and Truman Capote. Exercises—which can serve as springboards for longer works—will be assigned. Designed to increase students' facility with technique and to provide opportunities for free writing, they will be based on the readings and on values and issues emerging from the students' work.



## Voice and Form

**Carolyn Ferrell**

*Open—Spring*

It's something that we talk about in workshop and admire in the literature that we read. But how does one discover one's voice in fiction? How is voice related to subject matter or to form? What role does point of view play in creating a memorable voice in a story? Through writing exercises and weekly reading assignments, we'll explore the answers to these and other questions. Readings will include a series of young adult novels (by authors such as Hesse, Alexie, and Woodson), as well as adult authors (Yourgrau, Bechdel, and Bender), whose stories present complex (and very interesting) combinations of voice, structure, and point of view. Students will get a chance to workshop stories at least twice during the semester; for conference, there will be additional reading. If questions about voice, point of view and form are at the back (or front) of your mind, this workshop is for you. Come prepared to work hard, critique the writing of others with care and insight, and hone the elements of craft in your own fiction.

## Words & Pictures

**Myra Goldberg**

*Open—Year*

This is a course with writing at its center and the other arts, mainly but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways people have used writing and other arts to speak to each other. People in these classes have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in but not what you make of it. The semester course has less elaborate conference work than the yearlong course.

*Open to any interested student, especially those who would like to work with more than one art.*

## Writing Our Moment

**Marek Fuchs**

*Open—Spring*

It would be safe to say that journalism and nonfiction writing are currently undergoing a transformation. Our most storied publications are in a state of crisis. Big-city newspapers are failing by the day. Magazines are imperiled. Book publishers face encroaching competition from handheld electronic devices and online search engines that do not recognize copyright laws. What is an ambitious, intuitive writer to do going

forward? Quite simply: harness all the strengths of the storytelling past to a new world of few space restrictions, more flexible tones, the ready presence of video, audio and animation—which can either enrich or encroach upon text—and comprehend the role of writer in such a way as to include and exploit new media. We will examine the relationship between literary nonfiction, which has always been cinematic in focus and flexible in tone, and the once and future practice of journalism. Masters of twentieth-century nonfiction such as V.S. Naipaul, Truman Capote, Joseph Mitchell, and Roger Angell, steeped as they are in the journalistic practice of their time, can serve as guideposts to our uncertain future. We will examine, through reading and writing, the ways in which the formulas of journalism are transformed into literature. We will emphasize the importance of factuality and fact-checking, and explore adapting modern storytelling to video, photography, and sound. As the semester progresses, literary non-fiction will be both discovered and reinvented to fit our new world.

## 2010-2011

### About Something, Someone Other Than Us

**Thomas Sayers Ellis**

*Open—Spring*

If all art is autobiographical, what do poems about nature tell us about the poets who write them? Are our passions and interests really self-portraits? Or are we more comfortable, creative, and freer when masked or cloaked in metaphor? Modern poets are savvy, often throwing their voices and faces, as a ventriloquist, onto objects and into complex situations. We become ghosts in persona poems, leaving our own bodies and becoming wider and narrower than our own experiences—sometimes of less intelligence and of an “other” intelligence. In a poem, we can morph into anything. What does a spoon in our mouths know, and what does it need our help to know—but, of more interest, what can we learn from becoming it? The world of things without human senses will be our terrain. A poem a week, a judicial and creative workshop atmosphere, assigned books, handouts...some looking at pictures that move (cinema), some looking at pictures that stand still (photography), but mostly freeing ourselves of the knowledge and skin we are used to...surrender to class participation. A final portfolio is required.

*Open to any interested student.*

## A Question of Character: The Art of the Profile

**Alice Truax**

**Open—Spring**

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject's place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify in other writers' characterizations what they admire or despise, and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Daphne Merkin, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

*Open to any interested student.*

## Connected Collections

**Mary Morris**

**Open—Year**

From Edgar Allan Poe (*Fall of the House of Usher*) to Sandra Cisneros and Tim O'Brien, writers have been engaged in the art of writing stories that weave and interconnect. Whether through theme as in Poe or, more recently, Dan Chaon's *Among the Missing* or Joan Silber's *Ideas of Heaven*, through geography as in James Joyce's *Dubliners* or Sandra Cisneros' *House on Mango Street*, or characters as in *The Things They Carried* (O'Brien) or *Olive Kittridge* (Elizabeth Strout), or finally an incident that links them such as Haruki Murakami's *After the Quake*, Russell Banks's *The Sweet Hereafter*, or Thornton Wilder's *The Bridge of San Luis Rey*, writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read extensively from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people.

*Open to any interested student, with permission of the instructor.*

## Fictional Techniques (fall)

**William Melvin Kelley**

**Open—Fall**

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool—the copy machine in the production of a simple publication, a 'zine—extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

*Open to any interested student.*

## Fictional Techniques (spring)

**William Melvin Kelley**

**Open—Spring**

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as

*Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool—the copy machine in the production of a simple publication, a 'zine—extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

*Open to any interested student.*

## Fiction Workshop

**Carolyn Ferrell**

*Open—Year*

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed that “putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light...the real shape, the first shape, is always a circle formed, only to be broken and reformed, again and again.” Through exercises and longer writing assignments, we will begin the journey into this softly lit territory of subject matter. We will explore questions of craft: What makes a story a story? Does there always need to be transformation? How does structure help create voice? The workshop will be divided between the discussion of student stories and published authors such as Edward P. Jones, Alice Munro, George Saunders, Jamaica Kincaid, and E.L. Doctorow. Students will do additional conference reading and be required to attend at least two campus readings per semester. We will also work on developing our constructive criticism, which (when developed over time and in a supportive atmosphere) should help us better understand the workings of our own creative writing.

*Open to any interested student.*

## Fiction Workshop

**Mary LaChapelle**

*Open—Year*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the

work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable? We will investigate craft through readings and discussion and some exercises. Our objective for the year is to write, revise, and workshop two-to-three fully developed stories.

*Open to any interested student.*

## Fiction Workshop

**April Reynolds Mosolino**

*Open—Year*

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions that all writers grapple with: What makes a good story? Have I developed my characters fully? And does my language convey the ideas that I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

*Open to any interested student.*

## Fiction Workshop: Extreme Closeup: A Focus on Precision

**Nelly Reifler**

*Open—Fall*

Our imaginations grant us waking dreams, and cultivating the imagination is a large part of writing good fiction. Equally important, though, are sharpening our observations and mastering craft. In this course, we will aim for a balance of all these elements. We will pursue philosophical questions about writing, as well; for instance, is there such a thing as a reliable narrator? Does what is considered realistic vary according to culture and era? What essentially defines a short story as opposed to a poem or an essay? Students will be encouraged to stick with the revision process, to let go of preconceived ideas about subject matter, and to experiment with language and form. During the first half of the semester, we will focus on writing and reading short-short stories; the second part of the term will be spent writing and discussing longer pieces. We will read work by Anton Chekhov, Katherine Anne Porter, Joy

Williams, Shelley Jackson Robert Lopez, Russell Banks, Junot Díaz, Aimee Bender, George Saunders, David Ohle, Denis Johnson, Gary Lutz, and others.

*Open to any interested student.*

## First-Year Studies in Fiction

**Melvin Jules Bukiet**

FYS

The aim of this course will be to make itself retroactively superfluous by helping students ask certain simple questions that may be difficult to answer, questions such as the following: Is this the character I wish to portray, the world to create, the truth to reveal? If the answers to these questions are “Yes,” the student ought to proceed to more craft-oriented questions that break stories into their constituent elements: Did I choose the most effective forms of description or dialogue? Did I make the best possible use of language? These questions will be asked and this critical habit encouraged through the systematic examination of one another’s stories. There also will be exercises and incidental readings of fiction and pertinent essays on the writer’s place (or misplacement) in life.

## First-Year Studies in Fiction: Visible and Invisible Ink: How Fiction Writing Happens

**Lucy Rosenthal**

FYS

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories students themselves write, we will seek to show how each story, as it unfolds, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore such questions as these: What are the story’s intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer’s evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories by writers such as Tim O’Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Junot Diaz, Katherine Anne Porter, James Thurber, and Truman Capote. Exercises—which can serve as springboards for longer works—will be assigned weekly. Designed to provide opportunities for free writing and to increase students’ facility with technique, the exercises will be based on the readings and on values and issues emerging from the students’ work.

## First-Year Studies In Nonfiction: The Art of the Personal Essay

**Jo Ann Beard**

FYS

In this course, we will study the form of the personal essay, dividing our time between reading and interpretation of literature (nonfiction, fiction, and what falls between) and the creation and critiquing of new work. These essays, both formal and informal, will be generated through loosely structured in-class exercises and outside assignments. This is a course in which students will experiment with memory, ideas, and narrative techniques of character, voice, structure, and story. We will analyze works by documentary filmmakers and visual artists, as well as writers such as Joan Didion, Annie Dillard, Virginia Woolf, E. B. White, Rick Moody, Alice Munro, Zadie Smith, Jonathon Franzen, and David Sedaris.

## First-Year Studies in Poetry: Poetic Process

**Kate Knapp Johnson**

FYS

In this reading and writing workshop, we will undertake three primary tasks: to discuss close readings of poems and texts relevant to writing, to generate new work of our own through exercises, models, and experiments, and to workshop our poems for revision purposes. Throughout the year, we will explore the theme of poetic process, asking ourselves how we grow as artists. How can other arts and sciences inform us? What are the roles of the conscious and the unconscious in creativity and revision? Can we learn to differentiate between mystery and obscurity in our work? Along with poetry, anthologies, and a multicultural, cross-generational selection of individual poems, we will study a variety of texts and essays pertaining to the creative process. This will be a class-community effort; rigorous and compassionate participation is required. The class space will be reserved for exploring, risk-taking, and mistake making. Please park egos and preconceptions outside.

## First-Year Studies in Poetry: The Making of the Complete Lover

**Suzanne Gardinier**

FYS

“The known universe has one complete lover, and that is the greatest poet.”

—Walt Whitman

This course will aim to provide participants with an introduction to the writing of poetry via several different routes: memorization and reading aloud, class discussion of particular topics (e.g., line breaks, the

ghazal, taste, truth), reading and writing exercises in class, a focus on reading and honorable stealing as a way to improve, and forays into the in-class workshop in the spring. Conference time will be devoted to student work. Students will also be asked to compile two anthologies and two chapbooks over the course of the year and to participate in four class readings. The only prerequisites are a curiosity about all poetry, not just one's own, and a willingness to undertake whatever labors might be necessary to write better on the last day of class than on the first.

## Investigating the Environment: The Indian Point Project

**Marek Fuchs**

*Open—Fall*

Long-form investigative journalism saved the environment in the 20th century by exposing the malfeasance, carelessness, and push for profit that led to smoggy cities, burning rivers, and chemically laden food and land. What will it save us from in the 21st century? That remains to be seen and may well be a function of the quality of long-form investigative journalism—a form of nonfiction writing imperiled in the modern age, as media outlets retract and cut research budgets and manpower. Enter the Indian Point Project. This class will focus on a single, collective investigative journalism project about Indian Point, the hulking local nuclear plant that stands as the focus of environmental, political, economic, and national security concern. Working together, and through media ranging from the written word to video, students will pull out all known and hidden threads of the Indian Point story in order to put the plant—and all it represents about the future—into proper perspective.

*Open to any interested student.*

## Love Poems

**Patrick Rosal**

*Open—Fall*

"Love takes off the masks that we fear we cannot live without and know we cannot live within."

—James Baldwin

Who are you? And what do you love? These will be the first questions that course participants will be challenged to answer in reading, writing, and discussion. Texts will likely include Robert Hayden, Etheridge Knight, Nazim Hikmet, June Jordan, Philip Levine, Pablo Neruda, and others. The course is meant to give poets ample opportunity to engage in five of the principal forms of work required by poetry: the interior work of reflection, the exterior work of observation, the applied skills of description, the strange labor of the imagination, and the sustained effort of being among a community. We

will look primarily at the narrative, the litany, the elegy, and the ode; and we will explore all elements of craft, sound, rhythm, image, breath, silence, etc. We will challenge ourselves and each other beyond our own certainties. We will ask questions. What do we risk in love? What good is love, given the current headlines—or, for that matter, any historical moment? When was the last time you had a really good plum?

*Open to any interested student.*

## Masks, Personas, and The Literal I

**Jeffrey McDaniel**

*Open—Year*

In this writing workshop, we will read books by poets who utilize masks and personas to explore depths of honesty, thought, and feeling that might otherwise be off limits. We will consider the different ways a character may be created and inhabited via syntax, diction, emotional crescendos and deflations, associative leaps, metaphors, and tonal shifts. We will also read books by poets who collapse the space between poetic speaker and author, employing a more literal I. We will strive to come to a richer understanding of the possibilities of the first-person. Students will be asked to create their own mask, a constructed first-person to breathe and speak through, and also to write poems in the mind/throat/heart of a more literal I. The reading class will be roughly a book of poetry a week, including John Berryman's *Henry*, Zbigniew Herbert's *Mr. Cogito*, the heteronyms of Fernando Pessoa, and the expansive I in Whitman's *Song of Myself*; and there will be a number of short response essays. Students will be expected to write and rewrite with passion and vigor, turning in a new first draft each week and a chapbook of 12-20 poems. Class time will be split evenly between discussing outside reading and student work. This class will be good for both workshop veterans and those who have been harboring an urge to give poetry a try.

*Open to any interested student.*

## Multimedia Uses of Oral History

**Gerry Albarelli**

*Open—Fall*

This course explores multimedia uses of oral history, with an emphasis on writing for oral history-based radio, television, and film documentaries. Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews that will serve as the basis for a major writing project and for an end-of-semester multimedia exhibit. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Donald A. Ritchie, Doris Lessing, Clarice

Linspector, and Studs Terkel. Screenings will include *Harlan County USA*, *Common Threads*, *Licensed to Kill*, *A Walk Into the Sea: Danny Williams and the Warhol Factory*, and *Animal Love*.

*Open to any interested student.*

## Necessary Hero: A Fiction Workshop

**Mary LaChapelle**

*Open—Fall*

Imagine a hero who is female and grows up in the Appalachian Mountains. Imagine a hero who is male, a Mexican immigrant, and lives near the Oakland shipyards. Imagine a girl from Norway, whose family immigrates to North Dakota in the 1870s. What in their characters will begin to distinguish each as a hero? What flaws or beliefs? What innovative actions will their circumstances, culture, or time in history necessitate? The only requirement for each student's hero is that he or she be human and living on earth. Over the course, each writer will develop a sustained hero's tale. This will require the accurate imagination of place, time, character, and actions in response to each hero's challenges and obstacles. Writers will research, as well as reflect on, heroic models from antiquity to the present day. Along with writing exercises suited to the task, we will read tales of heroes from the Americas, the Middle East, Europe, Asia, Africa, and elsewhere: Gilgamesh, Odysseus, Buddha, Moses, Joan of Arc, Nana Triban, Pippi Longstocking, Huck Finn, as well as student-selected literary models.

*Open to any interested student.*

## Nonfiction Laboratory

**Stephen O'Connor**

*Open—Fall*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover the full range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. During the second half of the semester, students will workshop longer pieces that they will have written in consultation with the instructor as a part of their conference work. Among the texts that will be discussed in class are Nathalie Sarraute's memoir in two voices, *Childhood*; Susan Griffin's double narrative, *Red Shoes*; George W. S. Trow's dazzling exploration the effects of television on political culture, *Within the Context of No Context*; Natalia Ginzburg's disarmingly straightforward portrait of her marriage, *He and I*; Oscar Wilde's brilliantly ironic (but also earnest) philosophical dialogue, *The*

*Decay of Lying*; David Shields's oddly moving *Life Story*, composed entirely of bumper sticker slogans; and "list essays" by Carole Maso and Eliot Weinberger.

*Open to any interested student.*

## Nonfiction Workshop: Writing About the Arts

**Mark Cohen**

*Open—Spring*

Whether you are a writer of screeds, long-form reported pieces, memoirs, or critical essays, learning to write about different art forms helps your eye, your mind, your ear, and your hand. In this workshop, we will be looking at and practicing different approaches and techniques by using various forms of art-writing as models: reviews, narratives, analytic pieces, essays sourced in and developing of experience, manifestos, essays on craft by practitioners, pieces by amateurs, essays that seek to introduce work to a more general audience, materialist or economic analyses, essays built like poems, etc. We'll read a cluster of essays and poems about painting and abstraction (Gertrude Stein, Rainer Maria Rilke, Marina Tsvetaeva, Donald Judd), another about material conditions and art-making (John Berger, Zbigniew Herbert, Lawrence Weschler), some essays on writers (Virginia Woolf, James Wood, Octavio Paz), some studies of photography and photographers (Herve Guibert, Geoff Dyer, Walter Benjamin), others on dance (Edwin Denby, Deborah Jowitt, Carolyn Brown) and on music (John Cage, Ralph Ellison, Andre Hodair, W.E. B. Du Bois, Duke Ellington). Students will write regular exercises around the material and themes that interest them. These will be circulated for workshop and will build toward a larger piece to be workshopped in the second half of the class.

*Open to any interested student.*

## Place in Fiction

**Lucy Rosenthal**

*Advanced—Year*

Characters are not disembodied spirits. They need a place to live. With student stories serving as our basic text, and drawing also from a varied reading list, we will explore the multiple uses of *place* in fiction and how it can serve to define characters, advance story, and illuminate theme. We will consider such questions as why does a story happen *here* rather than *there*—say, in Richard Yates's suburbia, ZZ Packer's Atlanta, Jose Donoso's Buenos Aires or Chile, Nadine Gordimer's South Africa, Katherine Anne Porter's Texas, Junot Diaz's inner city, or Denis Johnson's highways and roads. Each region—its landscape, its history, its culture—has its own set of values and associations. Changes of scene—from country to country and even from room to room—can also reflect shifts in a character's state of

mind. What does it mean, for example, for a character to be—or to feel—“out of place” or “at home”? What does it mean for a character to know—or, as is often the case, *not* know—his or her place? What, then, does exile mean? Or homelessness? We will consider these and other issues as they relate to each student story. Short exercises will be assigned. Supplementary readings will include selected novels, short stories, and essays. Students will be expected to participate actively in class discussion. There will also be an opportunity to raise broader questions about the challenges of the writing experience and to share insights.

*Advanced. Permission of the instructor required.*

## Poetry Workshop

**Joan Larkin**

*Open—Fall*

Poetry is immediate—not a second-hand experience, not the truth as we’ve already heard it, but a fresh encounter. Poetry is language pared to its essence, the thrift that lets poets say more with less. And poetry is memorable language, giving us the sense that a thing couldn’t be said any other way. In this workshop, we will look closely at how poems are made and explore in depth what makes them truthful and necessary. We’ll read classmates’ work with respect and care, study both new and traditional poems, and find out what stokes the fires of our own originality. Participants will be asked to write a new poem each week, including assigned exercises. Prerequisites: courage to write, humility to read, and willingness to undertake the labor of learning a craft.

*Open to any interested student.*

## Poetry Workshop

**Marie Howe**

*Open—Spring*

This is a reading/writing course. We will spend time every week reading poems that have already been published, so that we can see how they were made: music, syntax, line, sound, and image. We might spend time generating new work in class through exercises and experiments. And we will spend time looking closely at one another’s work, encouraging one another to take risks and to move even closer to the sources of our poems. Each writer in the class will meet with another class member once a week in a “poetry date.” Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. We will work hard, learn a great deal about poetry and about our own poems, and have a wonderful time.

*Open to any interested student.*

## Poetry Workshop: On Stealing

**Suzanne Gardinier**

*Advanced—Spring*

This class will focus on one reliable method for improving one’s writing: stealing. We’ll study questions of quality and taste and look at excerpts from the work of different poets—first of my choice, then of yours—and study how they do what they do, finishing with an exercise to apply what we’ve learned: a.k.a. stealing. At the same time, you’ll be asked to memorize, to work in pairs to present a poet to the class, to pay steady attention to your own work and each other’s, to participate in four class readings, and to get together outside of class to look at drafts in whatever way you choose. The only prerequisites are a taste for hard work and love for all poetry, not just one’s own.

*Advanced.*

## Poetry Workshop: Poetic Tone

**Martha Rhodes**

*Open—Fall*

This poetry workshop will focus on poetic tone—what exactly it is and how we establish tone in our poems, sustain it, and modulate it. We will define tone and look, for example, at how other poets manage tonal shifts in their work. Along with looking at the poems of workshop participants, we will take as examples a diverse group of writers to see how they establish poetic “attitude” in their work.

*Open to any interested student.*

## Poetry Workshop: Speaker Box

**Tina Chang**

*Open—Spring*

How does one “find” one’s own voice? How would you recognize it if you heard it? Is it something that can be developed; or is voice innate, a cadence that lives in you? These are questions we will explore as we discuss voice, personae, and dramatic dialogue in an effort to uncover the speaker’s identity on the page. In doing so, we will encounter subjects such as gender, history, culture, age, nationality, sexuality...all the juicy bits. In this class, we will examine poems ranging from the classical to contemporary, local and global poets, recorded and live performances. On a technical level, we will discuss style, diction, timbre, sound, rhythm, song, and dialect as tools to uncover voice with clarity and precision. Class work will be comprised of student writing and critique, poetic experiments, linguistic adventure, and wild meanderings, in order to understand future possibilities for one’s own poems. Writing is produced and discussed each week, followed by revision portfolios several times in the semester. The act of revision provides the discipline needed to make real

poems from raw material. Please note that we will also read a book of poetry each week. Students are expected to write and read consistently, to experiment, and to be passionate about creation. The class culminates in a chapbook and a public reading in Manhattan.

*Open to any interested student.*

## Poetry Workshop: The Sensual Form

**Tina Chang**

*Open—Fall*

This workshop is intended for writers who are interested in sensual detail—relating to or drawing from the five senses—with the understanding that poetry cannot exist without spirit, soul, shadow, duende, and intuition. In the first portion of the class, we concentrate on image, feeling, narrative, persona, memory, monologue, witness. The other half of the class is devoted to poetic devices, formal strategies, structure, rhythm, and sound. We will have the opportunity to practice traditional forms—sonnet, sestina, pantoum, ghazal, zuihitsu, and haiku—while moving toward your own invented form(s). We will read a book a week, focusing on the work of a contemporary poet. In-class guidance will help students understand future possibilities for their poems. The act of revision provides the discipline needed to make real poems from raw material. Students are expected to write and read consistently, to experiment, and to be passionate about creation. Writing is produced and discussed each week, followed by revision portfolios several times in the semester. Students will have the opportunity to meet and converse with two or three established poets whose work we will be studying. The class culminates in a public reading in Manhattan.

*Open to any interested student.*

## The Distinctive Poetic Voice

**Dennis Nurkse**

*Open—Fall*

Contemporary poets face a dazzling range of stylistic options. This course is designed to help you develop not just your own ear and voice but your own sense of craft, intuition, technique, and experiment. We will focus primarily and profoundly humanistically on students' own work, with the knowledge that a mistake in art can be fascinating, and the demonstration of competence can be irrelevant. We will also look at poets from Anne Carson to Elizabeth Bishop to Basho. Students will be encouraged to orient themselves and find their own directions in the labyrinth of modern poetic practice. We'll study prosody, metrics, the lyric and epic voices—but the emphasis will be on students' own creative projects. Expect to write every week, read voraciously, and create a portfolio of six to 12 poems.

*Open to any interested student.*

## The Sixties

**Jeffrey McDaniel**

*Open—Fall*

The 1950s were conservative in America: culturally, politically, and in the world of poetry. In the 1960s, poets began jumping ship, exploring new subject matter, and embracing the personal, the political, the irrational. We will read seminal poetry books from this fascinating decade, books that continue to ripple through contemporary poetry. Each book will be accompanied by a hand-out of poems by contemporary poets in conversation with the texts. Students will read the equivalent of a book a week, write short critical responses, and write a new poem each week. Class time will be divided between discussing published work and student work. The semester will culminate with students vigorously revising a small manuscript of poems.'

*Open to any interested student.*

## The Source of Stories: Writing From Your Own Experience

**Mary Morris**

*Open—Spring*

Where do our stories come from? Do they come from what happens to us? From what we read in the newspapers? From what we make up in our heads? Or from all the above? Novelist John Berger once said that writers draw their material from three sources: experience, witness, and imagination. The goal of this workshop is to help the emerging writer find his or her own subject matter. Students will be asked to explore the raw material of their lives and add in the mix of witness (what we have seen or been told) and what we invent. We begin with an assignment based on Joe Brainard's book, *I Remember*. Students will make their own lists of memories of childhood and adolescence. We will turn these lists into anecdotes and scenes and, eventually, into pieces of memoir, personal essays, or short stories. Students will also begin a list called "I Imagine" and, in this assignment, will explore family lore, stories they have heard from others or perhaps even drawn from newspaper accounts. We will look at writers who have delved into their own subject matter in various ways, including James Baldwin, Sandra Cisneros, Tim O'Brien, Paul Auster, and Alice Munro. Students will be given assignments intended to evoke subject matter of their own. In a sense, this workshop is designed to help jumpstart students into the stories they might want to tell. A piece of family lore might evolve as a short essay, a memoir, or a work of fiction. Students write essays and memoir, as well as stories if they choose, and learn to move freely from one genre to the next, attempting to re-imagine their material in different



forms. The emphasis will be on voice and narrative, both of which are essential for all good writing. We will also spend a good deal of time learning about what it means to write a scene. This is a class for any student who wants to explore the material that will become the source of his or her stories.

*Open to any interested student.*

## Voice and Form

**Carolyn Ferrell**

**Open—Spring**

It's something we talk about in workshop and admire in the literature we read, but how does one discover one's voice in fiction? How is voice related to subject matter or to form? What role does point of view play in creating a memorable voice in a story? Through writing exercises and weekly reading assignments, we'll explore these and other questions. Readings will include several genres, including YA novels, graphic memoirs, short stories, poetry, and creative nonfiction. Authors we'll read include George Saunders, Barry Yourgrau, Sherman Alexie, David Small, Aimee Bender and ZZ Packer. Students will get a chance to workshop stories at least twice during the semester; for conference there will be additional reading. If questions about voice, point of view, and form are at the back (or front) of your mind, this workshop is for you. Come prepared to work hard, critique the writing of others with care and insight, and hone the elements of craft in your own fiction.

*Open to any interested student.*

## Words & Pictures (spring)

**Myra Goldberg**

**Open—Spring**

This is a course with writing at its center and the other arts, mainly but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways people have used writing and other arts to speak to each other. People in these classes have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in but not what you make of it. This semester course has less elaborate conference work than the yearlong course.

*Open to any interested student, especially those who would like to work with more than one art.*

## Words & Pictures (year-long)

**Myra Goldberg**

**Open—Year**

This is a course with writing at its center and the other arts, mainly but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways people have used writing and other arts to speak to each other. People in these classes have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in but not what you make of it. This yearlong course has more elaborate conference work than the semester course.

*Open to any interested student, especially those who would like to work with more than one art.*

## Workshop in Fiction

**Joan Silber**

**Open—Fall**

This course will look at the elements of fiction—character, plot, point of view, and less familiar possibilities such as surprise and central image. We'll spend time each week discussing stories by a range of authors, and there will be writing exercises connected to these models. Perhaps the most important thing beginning fiction writers can learn is how to school themselves in other writers. Class members will have a chance to freely explore different techniques and to try their hands at many different approaches. In conference, students will be encouraged to work on longer, more complicated pieces to grow their own notions of story. Students will strongly be encouraged to take risks and to guard against the workshop danger of tamping down oddball writing in favor of what is smoother but less original. Conferences can be especially useful for looking at work that is rough and might be developed further. Students will learn to answer their own problems with different solutions.

*Open to any interested student.*

## Writing, Radio, and Aurality

**Ann Heppermann**

**Open—Fall**

In this course, we will explore what it means to write for radio and other aural contexts. The course will involve deep listening, critical analysis, and discussion of narrative texts. We'll listen to a variety of works across radio's history—from the Futurists to Glenn Gould to This American Life, particularly taking a close look at

emerging radio projects and sound art organizations such as free103point9, Third Coast International Audio Festival, East Village Radio, and Megapolis. Students also will learn how to create a broadcast or installation piece that will be premiered at UnionDocs gallery in Brooklyn. The technical aspects involved in the course include: microphone techniques, interviewing skills, digital editing, and podcast creation. Guest lecturers will include writers, hosts, producers, and installation artists, who will discuss their works and show the range of writing and experiences in the field. An end-of-semester field trip to WNYC New York Public Radio will be planned.

*Open to any interested student.*

## Writing and Reading Fiction

**Brian Morton**

*Open—Spring*

An eminent novelist once began a lecture by asking how many people in the audience wanted to be writers. When a majority of those in attendance raised their hands, he said, “So why the hell aren’t you home writing?” The novelist was asking the right question. The only way to improve as a writer is to write as much as you can. You might have all the talent in the world; you might have had a thousand fascinating experiences; but talent and experience won’t get you very far unless you have the ability to sit down, day after day, and write. Accordingly, my main goal is to encourage you to develop (or sustain) the habit of steady writing. Aside from the stories that you’ll present to the group as a whole, I will expect you to give me additional work (although not necessarily completed work) every two weeks, work that we will talk about in conference. As for my style as a teacher, I rarely if ever speak about the “rules” of fiction, because if fiction has rules, I don’t know what they are. I don’t have many fixed ideas about what constitutes a good story (except that it needs to be well written). I don’t seek to impose a style or subject matter on you, but to help you explore your own style and your own subjects. If you thrive with instructors who offer clear, hard guidelines about the structure of fiction, you’d probably do best to choose another workshop. The class will meet twice a week. In the first session, we’ll discuss student fiction; in the second, we’ll discuss published fiction by writers including Chekhov, Lawrence, Woolf, Joyce, Hemingway, Kafka, Flannery O’Connor, and Grace Paley. We’ll try to read as writers, thinking carefully about what we can learn from the work of those who have gone before us. No prior writing experience is necessary for this course, but please sign up for it only if you are willing to work very hard.

*Open to any interested student.*

## Writing Our Moment

**Marek Fuchs**

*Open—Spring*

With books adding video as they migrate to the iPad and other handheld devices, and big-city newspapers and storied magazines closing by the day, it would be safe to say that journalism and nonfiction writing are currently undergoing a transformation. This has caused equal parts tumult and opportunity. What is an ambitious, instinctive writer to do going forward? Quite simply: harness all the strengths of the storytelling past to a new world of few space restrictions, more flexible tones, the ready presence of video, audio and animation—which can either enrich or encroach upon text—and comprehend the role of writer in such a way as to include and exploit new media. We will examine the relationship between literary nonfiction, which has always been cinematic in focus and flexible in tone, and the once and future practice of journalism. Masters of 20th-century nonfiction such as V.S. Naipaul, Truman Capote, Joseph Mitchell, and Roger Angell, steeped as they are (or were) in the journalistic practice of their time, can serve as guideposts to our future, full of such uncertainty and promise. We will examine, through reading and writing, the ways in which the formulas of journalism are transformed into literature. We will emphasize the importance of factuality and fact checking and explore adapting modern storytelling to video, photography, and sound. As the semester progresses, literary nonfiction will be both discovered and reinvented to fit our new world.

*Open to any interested student.*

## 2011-2012

### A Question of Character: The Art of the Profile

**Alice Truax**

*Open—Spring*

Any writer who tries to capture the likeness of another—whether in biography, history, journalism, or art criticism—must face certain questions. What makes a good profile? What is the power dynamic between subject and writer? How does a subject’s place in the world determine the parameters of what may be written about him or her? To what extent is any portrait also a self-portrait? And how can the complexities of a personality be captured in several thousand—or even several hundred—words? In this course, we will tackle the various challenges of profile writing, such as choosing a good subject, interviewing, plotting, obtaining and telescoping biographical information, and defining the role of place in the portrait. Students will be expected to share their own work, identify in other writers’ characterizations what they admire or despise,

and learn to read closely many masters of the genre: Joseph Mitchell, Tom Wolfe, Daphne Merkin, Janet Malcolm. We will also turn to shorter forms of writing—personal sketches, obituaries, brief reported pieces, fictional descriptions—to further illuminate what we mean when we talk about “identity” and “character.” The goal of this course is less to teach the art of profile writing than to make us all more alert to the subtleties of the form.

## Connected Collections

### Mary Morris

#### Open—Year

From Edgar Allan Poe (*Fall of the House of Usher*) to Sandra Cisneros and Tim O'Brien, writers have been engaged in the art of writing stories that weave and interconnect. Whether through theme as in Poe or, more recently, Dan Chaon's *Among the Missing* or Joan Silber's *Ideas of Heaven*, through geography as in James Joyce's *Dubliners* or Sandra Cisneros' *House on Mango Street*, or characters as in *The Things They Carried* (O'Brien) or *Olive Kittridge* (Elizabeth Strout), or finally an incident that links them such as Haruki Murakami's *After the Quake*, Russell Banks's *The Sweet Hereafter*, or Thornton Wilder's *The Bridge of San Luis Rey*, writers have found ways to link their stories. This workshop will focus on the writing of stories that are connected in one of these various ways. We will read extensively from connected collections. Exercises will be created in order to help students mine their own material in order to create small collections of narratives with similar preoccupations, terrains, or people.

## Dialogue in Fiction: Sounds and Silence

### Lucy Rosenthal

#### Open—Spring

Dialogue is an essential element of craft. This course will consider how the inflections of speech and the timing of silences help to bring a work of fiction alive. Some writers depend heavily on dialogue; others, not. It gives us choices. With student writing serving as our basic text, and drawing also from a varied reading list, we will talk about what those choices are and how to make them—how they may or may not serve your story. Writers ranging from Salinger and Richard Yates to Jhumpa Lahiri and Katherine Anne Porter can offer us models. We will also look at dialogue's links to other aspects of craft: Can it, for example, help to flesh a character or advance a story? How can we translate the immediacy of our own speech onto the page? How can we give it to our characters? We will also talk about the first-person narrator and the interior monologue, the dialogue with self, and the “rehearsal” conversation that characters can have with characters offstage or otherwise not there. We will consider the importance,

too, of what remains unsaid: how the discrepancy between what a character says and what she or he feels or does (e.g., the hidden agenda, the secret, the lie) can give a story urgency. We will consider these issues as they relate to each student story. Finally, we will explore ways to make our own writing relaxed and conversational for our own dialogue with the reader—and each other. Short exercises will be assigned weekly. They will be based on the readings and on issues emerging from student work. They can also serve as springboards for longer stories.

## Edgy Memoirs

### Mary Morris

#### Open—Spring

There are memoirs that people write when they've had a great acting career or been president of a large country. We read these for their historic/cultural value—for our interest in the subject that is their lives. But there's another kind of memoir that is trying to tell a whole other kind of truth. These are more personal stories of dysfunction, addiction, overcoming the odds. They take us on alcoholic journeys or into dungeons—into scary families and scarier souls. In this workshop, we attempt to uncover this kind of truth; but this isn't a class in autobiography. What differentiates these stories from other tales of grief and woe is that they are, quite simply, well-told. It is one thing to have a story to tell. It is quite another to know how to tell it. In this workshop, we will read these memoirs and attempt to write one of our own. We'll read Jonathan Ames, Mary Karr, Kathryn Harrison, Jeanette Taylor, and Nick Flynn, as well as others. The emphasis will be on how to tell our stories. We will work on scenes and scene development. The goal is for students to begin to write, or at least to contemplate, a memoir of their own.

## Fictions of Embodiment

### Sayantani DasGupta

#### Open—Fall

How does fiction tell of the body? More importantly, how does it emerge from and get shaped by embodied identities? This workshop will examine the body and embodiment in the short story, the novel, and select memoir/nonfiction. We will incorporate close reading of text and weekly writing exercises, along with workshops of student writing. Possible texts include works by Alice Walker, Lynne Sharon Schwartz, Lucy Grealy, Nancy Mairs, Richard McCann, Richard Selzer, Mark Haddon, Laurie R. King, Cortney Davis, Shyam Selvadurai, Kazuo Ishiguro, and Jose Saramago. Ultimately, the course will explore the interconnections of voice and body. In the words of Nancy Mairs, “No body, no voice; no voice, no body. That's what I know in my bones.”

## Fiction Techniques

**William Melvin Kelley**

*Open—Fall*

Art may come from the heart, but craft comes from the brain. Taking a craft orientation, the class identifies and isolates essential technical elements of fiction writing—the merits of various points of view, the balance of narrative and dialogue, the smooth integration of flashback into narrative, the uses of long or short sentences, tenses—and then rehearses them until the writer develops facility and confidence in their use. We accomplish this by daily writing in an assigned diary. In addition to assigned writing, the writer must (or attempt to) produce 40 pages of work each semester. The class reads short fiction or excerpts from longer works that illustrate the uses of these numerous techniques and pays special attention to James Joyce's *Ulysses*, a toolbox of a novel that employs most of the techniques of fiction developed since its 17th-century beginnings. Each writer must choose and read a novel of literary or social value written by a woman, such as *Wuthering Heights*, *Frankenstein*, *Uncle Tom's Cabin*, or *Gone with the Wind*. Conducted in a noncompetitive and cooperative way, the class brainstorms a plot and, with each writer taking a chapter, composes a class novel. Finally, the class explores the proper use of a writer's secondary tool—the copy machine in the production of a simple publication, a 'zine—extending the process of fiction writing beyond the frustrating limbo of the finished manuscript. Fictional Techniques adopts a hammer-and-nails approach to writing prose fiction, going behind the curtain to where the scenery gets painted and the levers get yanked.

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## Fiction Workshop

**Brooke Stevens**

*Open—Fall*

I do not believe that great authors are *necessarily* great wordsmiths—take Dostoyevsky or Dreiser, two of my favorites—nor are they always the smartest people in the room; but what they do have is the ability to translate deep feelings, subtle observations, and ideas into a story. To foster this, I create a supportive and intelligent class atmosphere and teach the class a little like a visual arts class. In addition to reading and discussing a wide variety of literary short fiction, we'll look at interviews of filmmakers, painters, and writers with an emphasis on self-exploration, broadening our influences, and feeding the imagination. I also ask students to share with the class some aspect of their own personal journey and interests outside of fiction writing. In the end, everyone will produce their own finished short stories and, just as importantly, write constructive, thoughtful, and thorough critiques of each other's work. This class is open to both the beginner and the advanced short-story writer.

## Fiction Workshop

**Mary LaChapelle**

*Open—Spring*

Nabokov stated that there are three points of view from which a writer can be considered: as a storyteller, as a teacher, and as an enchanter. We will consider all three, but it is with the art of enchantment that this workshop is most dedicated. We will walk through the process of writing a story. Where does the story come from? How do we know when we are ready to begin? How do we avoid succumbing to safe and unoriginal decisions and learn to recognize and trust our more mysterious and promising impulses? How do our characters guide the work? How do we come to know an ending, and how do we earn that ending? And finally, how do we create the enchantment necessary to involve, persuade, and move the reader in the ways that fiction is most capable. We will investigate craft through readings and discussion and some exercises. Our objective for the semester is to write and revise and to workshop one or two fully developed stories.

## Fiction Workshop: You write. I read. We talk.

**Melvin Jules Bukiet**  
Advanced—Year

You write. I read. We talk.

## First-Year Studies: Exploring Subject Matter in Fiction

**Carolyn Ferrell**  
FYS

How do we, as writers, take our lived experiences and transform them into fiction? The novelist Janet Frame observed, "Putting it all down as it happens is not fiction; there must be the journey by oneself, the changing of the light focused upon the material, the willingness of the author herself to live within that light, that city of reflections governed by different laws, materials, currency." Through weekly writing assignments and exercises, we will begin the journey into this softly lit territory of subject matter, asking questions along the way that will hopefully expand our grasp of the craft of fiction: What makes a story a story? What is the difference between showing and telling? Do we write what we know or what we don't know? Class will be divided between the discussion of student stories and of published authors such as Nikolai Gogol, Flannery O'Connor, Cornelius Eady, George Saunders, Edward P. Jones, Alison Bechdel, and Alice Munro. Students will explore an author in depth for conference work and will be required to attend at least two campus readings per semester. This workshop will also focus on developing the art of the critique—which, developed over time and in a supportive and open-minded atmosphere, will ultimately help us better understand the workings of our own creative writing.

## First-Year Studies: Exploring Voice, Image, and Form in Poetry

**Cathy Park Hong**  
FYS

What makes a line? What makes an image? How do you mold a poetic form that best captures the self? Part poetry workshop and part intensive reading discussion class, we will first explore poetry's traditional foundations of line, image, form, and voice and then learn how to adventurously expand upon the fundamentals. In the first semester, we will explore voice and its many masks of alter ego, persona, monologue, and apostrophe. We will broaden our ideas on the poetic line by working with a spectrum of forms from sonnets, ghazals, and sestinas to prose poems. To help oil our imaginative rig, we will read William Carlos Williams, Elizabeth Bishop, John Berryman, Gwendolyn Brooks, Aga Shahid Ali, and others. In the second semester, we will expand upon the poetic foundations that we have

learned by reading poets from the avant-garde tradition such as Gertrude Stein, Charles Olson, Harryette Mullen, and Lyn Hejinian. We will write ars poetica (poems that are about what poems should be or do), collage sound poems, serialized poems, and homophonic translations. In addition, we will develop our critical poetic vocabulary through a series of workshops, reading discussions, and critical assignments. Expect to write a poem a week generated from writing assignments, as well as reading a book a week. At the end of the year, we will revise and gather the poems that we have written and compile our own chapbooks.

## First-Year Studies: World Literature and Writing

**Myra Goldberg**  
FYS

One stream of this first-year studies class is an introduction to aspects of world literature: *The Arabian Nights*, ancient Indian and Middle Eastern love poetry, a graphic novel from Iran and one from Malaysia, a contemporary novel from Zimbabwe, two story collections from the Caribbean, and so on. We will use these readings as inspiration for our writing, a source of knowledge and wisdom about story form and life, and a source of assignments. The other stream will be a continuous journal of the student's own life and work, discussed in small groups in the second class meeting and kept for the year, with assignments as the year goes on increasingly given by members of the group.

## First-Year Studies in Fiction

**April Reynolds Mosolino**  
FYS

All great stories are built with good sentences. In this workshop, students will create short stories or continue works-in-progress that will be read and discussed by their peers. Class sessions will focus on constructive criticism of the writer's work, and students will be encouraged to ask the questions with which all writers grapple: What makes a good story? Have I developed my characters fully? And does my language convey the ideas that I want? We will talk about the writer's craft in this class—how people tell stories to each other, how to find a plot, and how to make a sentence come to life. This workshop should be seen as a place where students can share their thoughts and ideas in order to then return to their pages and create a completed imaginary work. There will also be some short stories and essays on the art of writing that will set the tone and provide literary fodder for the class.

## First-Year Studies in Fiction

**Joan Silber**  
FYS

This class is designed to help students travel far in fiction writing by trying a wide range of approaches. We'll spend time each week discussing stories by a range of authors, and regular writing assignments will be linked to these models. We'll look at the elements of fiction—setting, character, time, plot, point of view—as well as less usual categories. As students begin to present their own work in class, we'll see how forms emerge and how beginnings can develop into shaped pieces. In conference, we'll talk about which assignments have triggered the strongest possibilities, and students will begin to write longer, more complicated pieces and to grow their own notions of story.

## First-Year Studies in Poetry

**Marie Howe**  
FYS

This is a class in which we will immerse ourselves in the reading and writing of poetry. We will look closely at a published poet's poems—at syntax, line, diction, image, music, etc.—and the poet's strategies and techniques. We will attend poetry readings and slams, watch films, view art, and generally immerse ourselves in the soup of inspiration. We will spend time generating poems together, inspired by the poets we experience, and look closely at one another's work. Each writer in our class will meet with another class member once a week for a "poetry date." Each writer will be responsible for reading the assigned work and for bringing to class one written offering each week. We will work hard, learn a great deal about poetry, and have a wonderful time.

## Less Race Less Race Less Ness

**Thomas Sayers Ellis**  
Open—Fall

As both black and white poets begin to unlock the aesthetic doors to new ways of writing race and racism in America, the challenge to invent new and bolder forms has produced quite a few fascinating new books and voices; and much of this new work is redefining what it means to be an American poet, as well as providing some very interesting critiques of American literary history and rejuvenating the way the aesthetic toolbox is used. Black writers such as Evie Schockley (*The New Black*), Douglas Kearney (*The Black Automaton*), and Khadijah Queen (*Black Peculiar*) have chosen expressive approaches that have eliminated "explaining" and "bargaining for equality" or "proving their humanity," while white writers such as Jake Adam York (*A Murmuration of Starlings*) and Martha Collins (*Blue Front*) explore civil rights and the history of hate crimes in order to provide rare testimonials toward America's long-sought identity repair. This is a

workshop course, a poem a week (about race or its absence in our lives), some memorization, judicious and percussive exchanges, lots of handouts, required reading, and a final portfolio.

## Living Poets

**Jeffrey McDaniel**  
Lecture, Open—Fall

Each week, we will read a published book by a living writer and discuss that book in detail, roughly locating it in the context of contemporary American poetry. Each of the authors on the syllabus will come to class and share his or her work publicly with the group. Each reading will be followed by a discussion with the author, where students will be able to ask about influence, creative process, and craft. Our group conferences will be writing workshops, where each student will bring in copies of a new poem for discussion. Over the course of the semester, students will read 11 books of poetry, writing one- to two-page critical responses. Students will revise three of their own poems as a final creative project. For a final critical project, students will write a five-page paper, focusing on one or two of the authors on the syllabus.

## Memory and Fiction

**Victoria Redel**  
Open—Fall

In this course, we will explore the uses of childhood and memory as springboards for short fiction. How do writers move from the kernel of experience to the making of fiction? How do writers use their own past to develop stories that are not the retelling of what happened but an opportunity to develop a fiction with its own integrity and truth? We will work from writing experiments and weekly reading of short fictions and novels.

## Multimedia Uses of Oral History

**Gerry Albarelli**  
Open—Fall

This course explores multimedia uses of oral history, with an emphasis on writing for oral history-based radio, television, and film documentaries. Students will learn basic techniques of oral history interviewing and will be responsible for conducting two oral history interviews that will serve as the basis for a major writing project and for an end-of-semester multimedia exhibit. Although this is primarily a writing workshop in which work will be discussed, we will also go on several field trips in order to conduct interviews locally. Readings will include Driss ben Hamed Charhadi, Joseph Mitchell, Donald A. Ritchie, Doris Lessing, Clarice Lispector, and Studs Terkel. Screenings will include

Harlan County USA, *Common Threads*, *Licensed to Kill*, *A Walk Into the Sea*: Danny Williams and the Warhol Factory, and *Animal Love*.

## Nonfiction Laboratory

**Stephen O'Connor**

*Open—Fall*

This course is for students who want to break free of the conventions of the traditional essay and memoir and discover the full range of narrative and stylistic possibilities available to nonfiction writers. During the first half of the semester, students will read and discuss examples of formally innovative nonfiction that will serve as the inspiration for brief assignments. During the second half of the semester, students will workshop longer pieces that they will have written in consultation with the instructor as a part of their conference work. Among the texts that will be discussed in class are Nathalie Sarraute's memoir in two voices, *Childhood*; Susan Griffin's double narrative, *Red Shoes*; George W. S. Trow's dazzling exploration of the effects of television on political culture, *Within the Context of No Context*; Natalia Ginzburg's disarmingly straightforward portrait of her marriage, *He and I*; Oscar Wilde's brilliantly ironic (but also earnest) philosophical dialogue, *The Decay of Lying*; David Shields's oddly moving *Life Story*, composed entirely of bumper sticker slogans; and "list essays" by Carole Maso and Eliot Weinberger.

## Place in Fiction

**Lucy Rosenthal**

*Advanced—Fall*

Characters are not disembodied spirits. They need a place to live. With student stories serving as our basic text, and also drawing from a varied reading list, we will explore the multiple uses of *place* in fiction and how it can serve to define characters, advance story, and illuminate theme. We will consider questions such as why does a story happen *here* rather than *there*—say, in Richard Yates's suburbia, ZZ Packer's Atlanta, Jose Donoso's Buenos Aires or Chile, Nadine Gordimer's South Africa, Katherine Anne Porter's Texas, Junot Diaz's inner city, or Denis Johnson's highways and roads. Each region—its landscape, its history, its culture—has its own set of values and associations. Changes of scene—from country to country and even from room to room—can also reflect shifts in a character's state of mind. What does it mean, for example, for a character to be—or to feel—"out of place" or "at home"? What does it mean for a character to know—or, as is often the case, *not* know—his or her place? What, then, does exile mean? Or homelessness? We will consider these and other issues as they relate to each student story. Short exercises will be assigned. Supplementary readings will include selected novels, short stories, and essays. Students will be expected to participate actively in class

discussion. There will also be an opportunity to raise broader questions about the challenges of the writing experience and to share insights.

## Poet as World Citizen

**Tina Chang**

*Open—Year*

This class is part poetry workshop and part examination of the social consciousness and responsibilities of poets in the world. In class, we will explore our own creative possibilities, write and workshop extensively, and read the work of socially and politically engaged international poets such as Carolyn Forché, Robert Pinsky, Nazim Hikmet, Mahmoud Darwish, Bei Dao, and Martin Espada, among others. As an additional aspect of the course, we will collaborate with the Community-Word Project (CWP), a New York City-based arts-in-education organization that inspires children in underserved communities to read, interpret, and respond to their world and to become active citizens. This part of the class will guide you to transform your creative process into a teaching tool and will provide an opportunity to assist in New York City public schools under the mentorship of experienced CWP staff teaching artists. Please note that this yearlong class will require you to attend three Saturday training sessions in the fall and six-to-eight community field days in public schools in the spring. The class culminates in conference work that will ask you to reflect on the impact the collaboration has had on you and the impact you've had on your community.

## Poetry Workshop

**Rachel Eliza Griffiths**

*Open—Fall*

In this workshop, we will focus on ways of seeing and on how "sight" works in relation to the creative process—particularly to poetry and writing. Students will participate in workshops that will balance exercises geared to generate new writing, as well as in in-class group workshops. Exercises will involve mixed-media prompts—brief flirtations with film, visual arts, photography and sound, class-generated dares, and close readings of life. In vigorous fellowship with poetry and essays related to the task of writing itself, we will challenge intuition, craft, and the imagination. We will focus on understanding and enriching creative rituals for ourselves and our writing. Openness is the utterance. Conference time will focus on further individual work and revision; each student should be prepared to lead an engaging class discussion on some aspect of creativity and the imagination in relation to poetry. Students will be expected to create a folio of discovery by the end of the semester.

## Poetry Workshop: Poetic Process

**Kate Knapp Johnson**

*Open—Spring*

In this reading and writing workshop, we will undertake three primary tasks: discuss close readings of poems and texts relevant to poetry and the creative process; find ways to generate new work of our own through exercises, models, and experiments; and, finally, workshop our own poems for revision purposes. Throughout this semester, we will explore the theme of poetic process, asking ourselves: How do we grow as artists? How can other arts and sciences inform our work? And what is the role of the unconscious in creativity and revision work? In-class readings will include a variety of contemporary poets (US and multicultural writers—Whitman, Neruda, Vallejo, Mort, etc.). This will be a class-community effort; rigorous and compassionate participation is required. There will be class readings. Conference work will be assigned individually, and a minimum of eight new (and revised) poems will be expected. Our classroom is reserved for risk taking, exploring, and mistake making. Please park preconceptions and egos outside.

## Poetry Workshop: Poetic Tone

**Martha Rhodes**

*Open—Spring*

This poetry workshop will focus on poetic tone—what exactly it is and how we establish, sustain, and modulate tone in our poems. We will define tone and look, for example, at how other poets manage tonal shifts in their work. Along with looking at the poems of workshop participants, we will take as examples a diverse group of writers to see how they establish poetic “attitude” in their work.

## Poetry Workshop: The Making of the Complete Lover

**Suzanne Gardinier**

*Open—Fall*

“The known universe has one complete lover, and that is the greatest poet.”—Walt Whitman

This course, a semester-long variation on the theme of the traditional poetry workshop, will focus on acquiring the ways and means of Whitman’s complete lover via the study of great poetry. En route, we will read aloud, discuss particular topics (e.g., line breaks, punctuation, truth), and do various tuning and strengthening exercises. Conference time will be devoted to student work. Students will also be asked to compile an anthology and a chapbook collection of original poetry for class distribution, to memorize, and to participate in

two class readings over the course of the term. The only prerequisites are a curiosity about all poetry, not just one’s own, and a commitment to undertake whatever labors are necessary to write better on the last day of class than on the first.

## Sparks in the Void: A Fiction-Writing Workshop

**David Hollander**

*Open—Spring*

When I began teaching writing at Sarah Lawrence College, I was of the write-what-you-know school and pushed my students to “mine their experience in search of hidden truths” (or something like that). In the 10 intervening years, I’ve traveled 180 degrees from this position, so *this* course will emphasize the value of play and experimentation in the creation of short fiction. Our reading list may include a short novel or two (*Autobiography of Red* by Anne Carson, *The Collected Works of Billy the Kid* by Michael Ondaatje), as well as numerous short stories by writers whose works seem—as the late novelist John Hawkes once phrased it—“plucked from the void.” These writers may or may not include Robert Coover, Dawn Raffel, Joy Williams, Stanley Elkin, Rick Moody, Shelley Jackson, Donald Barthelme, and Harlan Ellison, along with an array of others of whom you probably have not heard. In addition to generating weekly responses to strange assignments, students will each “workshop” at least one story and possibly two. But to be honest, I have grown suspicious of the peer-critique model. We will be writing all the time; but rather than using peer critique as an instructive tool, we will instead use great and unorthodox published works—with a bit of peer critique thrown in for good measure. I am looking for generous individuals who are open to experimentation and *play* in fiction or who are interested in defining (or redefining) their work in nontraditional terms. That said, the course is offered (generously) to writers of all levels and backgrounds.

## The Image Factory: A Poetry Workshop

**Jeffrey McDaniel**

*Open—Fall*

In this one-semester class, we will read poets who push the boundaries of logic and utilize wild, irrational imagery. Poets to be read include French and Spanish surrealists of the 1920s-30s; American poets from the 1950s and '60s whose work is fueled by stark, leaping imagery; post-World War II Eastern Europeans; and a number of contemporary writers who drive their imaginations above the proverbial speed limit. In addition to our weekly workshops, there will be biweekly screenings, where we will examine surrealist films, including several by Luis Buñuel, looking for parallels



between the genres. Through writing exercises and revision, students will be pushed to explore associative imagery in their own poetry and to discover for themselves the various ways that similes and metaphors and intuitive leaps can be employed to create a three-dimensional experience for the reader. Each week, students will read a book of poetry, type a short critical response, and turn in a new poem. The semester will culminate with students vigorously revising a small manuscript of poems.

## The Indian Point Project

**Marek Fuchs**

*Open—Fall*

Long-form investigative journalism saved the environment in the 20th century by exposing the malfeasance, carelessness, and push for profit that led to smoggy cities, burning rivers, and chemically-laden food and land. What will it save us from in the 21st century? That remains to be seen and may well be a function of the quality of long-form investigative journalism, a form of nonfiction writing imperiled in the modern age as media outlets retract and cut both research budgets and manpower. Enter The Indian Point Project. This class will focus on a single, collective journalism project about Indian Point, the hulking local nuclear power plant that stands as the focus of environmental, political, economic, and national security concern. Working together and through mediums ranging from the written word to video, students will pull out all known and hidden threads of the Indian Point story in order to put the plant—and all it represents about the future—into proper perspective. We will interview most major figures in the Indian Point debate, both in class and out in the field. Together, we will make a field trip to Indian Point.

## Visible and Invisible Ink: How Fiction Writing Happens

**Lucy Rosenthal**

*Open—Year*

Successful fiction writing is a pleasure that requires work and an educated patience. Using as our basic text the stories that students themselves write, we will seek to show how each story, as it unfolds, provides clues—in its language, narrative tendencies, distribution of emphases, etc.—to the solution of its own creative problems. We will explore such questions as these: What are the story's intentions? How close does the writer come to realizing them? What shifts in approach might better serve both intentions and materials? What is—or should be—in any given piece of work the interplay of theme, language, and form? We will look at the links between the answers to these questions and the writer's evolving voice. Discussion and analysis of student work will be supplemented by consideration of published short stories

by writers such as Tim O'Brien, Jhumpa Lahiri, ZZ Packer, Rick Moody, Junot Diaz, Katherine Anne Porter, James Thurber, and Truman Capote. Exercises—which can serve as springboards for longer works—will be assigned weekly. Designed to provide opportunities for free writing and to increase students' facility with technique, the exercises will be based on the readings and on values and issues emerging from the students' work.

## Voice and Form

**Carolyn Ferrell**

*Open—Spring*

It's something we talk about in workshop and admire in the literature we read, but how does one discover one's voice in fiction? How is voice related to subject matter, form, and point of view? How does one go about creating a memorable voice on the page? Through writing exercises and weekly reading assignments, we'll explore these and other questions. Readings will include several genres, including young adult novels, graphic memoirs, short stories, poetry, and creative nonfiction. Authors we'll read include George Saunders, Barry Yourgrau, Sherman Alexie, Aimee Bender, and Jacqueline Woodson. Students will get a chance to workshop stories at least twice during the semester; for conference there will be additional reading. Come prepared to work hard, critique the writing of others with care and insight, and hone the elements of craft in your own fiction.

## Where Words Are Born

**Jeffrey McDaniel**

*Open—Spring*

In this class, students will strive to create poems that are alive on the page: sonically, emotionally, imaginatively, linguistically. Each week, students will read a book of poems and occasionally type short, critical responses. The syllabus, without an overt thematic link, will function as a constellation: sparkly, nonlinear, with some aesthetic dark space between the collections. Students will bring in a new first draft of a poem each week. Because the act of writing is a process and not an event, students will be expected to revise a selection of poems vigorously to chisel their breathing. Fifty percent of each class will be spent discussing the reading; the remaining 50 percent will be devoted to student work. In addition, there will be biweekly Thursday night meetings, where we will begin to think about the ways a poetic text may come to life in a theatrical setting. The class will culminate in a theatrical presentation of student work, where students will embody and give breath to several poems that they have written.

## Words & Pictures

**Myra Goldberg**

*Open—Spring*

This is a course with writing at its center and the other arts, mainly but not exclusively visual, around it. It should let you see what you can put together that has been kept apart. We will read and look at all kinds of things—children's books, mysteries, poetry, short stories, fairy tales, graphic novels, performance pieces—and think about the ways in which people have used writing and other arts to speak to each other. People in these classes have combined text and pictures in conference work involving cartoons, quilts, T-shirts, texts with music behind them, and so on. There will be weekly assignments that specify what emotional territory you are in but not what you make of it. This semester course has less elaborate conference work than the yearlong course.

## Writing, Radio, and Aurality

**Ann Heppermann**

*Open—Spring*

In this course, we will explore what it means to write for radio and other aural contexts. The course will involve deep listening, critical analysis, and discussion of narrative texts. We'll listen to a variety of works across radio's history—from The Futurists to Glenn Gould to *This American Life*, particularly taking a close look at emerging radio projects and sound art organizations such as free103point9, Third Coast International Audio Festival, East Village Radio, and Megapolis. Students also will learn how to create a broadcast or installation piece that will be premiered at UnionDocs gallery in Brooklyn. The technical aspects involved in the course include microphone techniques, interviewing skills, digital editing, and podcast creation. Guest lecturers will include writers, hosts, producers, and installation artists, who will discuss their works and show their range of writing and experiences in the field. An end-of-semester field trip to WNYC New York Public Radio will be planned.

## Writing and Reading Fiction

**Brian Morton**

*Open—Fall*

In class, we will discuss novels and short stories by published authors. In conference, we'll discuss your work. Authors to be discussed include Chekhov, Lawrence, James, Forster, Calvino, Coetzee, Kundera, Baldwin, Philip Roth, Elizabeth Taylor (no—not *that* Elizabeth Taylor), and Jennifer Egan. Although open to everyone, this class may be best suited for students who have taken at least two prior writing classes.

## Writing Our Moment

**Marek Fuchs**

*Open—Spring*

It would be safe to say that journalism and nonfiction writing are currently undergoing a transformation. Our most storied publications are in a state of crisis. Big-city newspapers are failing by the day. Magazines are imperiled. Book publishers face encroaching competition from handheld electronic devices and online search engines that do not recognize copyright laws. What is an ambitious, intuitive writer to do going forward? Quite simply: Harness all the strengths of the storytelling past to a new world of few space restrictions, more flexible tones, the ready presence of video, audio, and animation—which can either enrich or encroach upon text—and comprehend the role of writer in such a way as to include and exploit new media. We will examine the relationship between literary nonfiction, which has always been cinematic in focus and flexible in tone, and the once and future practice of journalism. Masters of 20th-century nonfiction such as V.S. Naipaul, Truman Capote, Joseph Mitchell, and Roger Angell—steeped as they are in the journalistic practice of their time—can serve as guideposts to our uncertain future. We will examine, through reading and writing, the ways in which the formulas of journalism are transformed into literature. We will emphasize the importance of factuality and fact-checking and explore adapting modern storytelling to video, photography, and sound. As the semester progresses, literary nonfiction will be both discovered and reinvented to fit our new world.

## Wrongfully Accused

**Marek Fuchs**

*Open—Fall*

Long-form investigative journalism has opened many doors, perhaps most literally in America's penal system where journalists have regularly revealed—and freed—the wrongfully convicted. This class will set out to expose the innocence (or confirm the guilt) of a man or woman convicted of a controversial murder or other serious felony. Working collectively and using all tools and traditions of investigative journalism, the class will attempt to pull out all known and unknown threads of the story to reveal the truth. Was our subject wrongfully accused, or are his or her claims of innocence an attempt to game the system? The class will interview police, prosecutors, and witnesses, as well as the friends and family of the victim and of the accused. The case file will be examined in depth. A long-form investigative piece will be produced, complete with multimedia accompaniment.

## **Young America**

**Cynthia Cruz**

*Open—Spring*

In this poetry workshop, we will read and discuss the work of young American poets. By reading closely and discussing these works, students will gain a better understanding of craft (various techniques such as line, music, fragment, white space, and metaphor), as well as how to go about incorporating the various components of one's life. For example, how does one incorporate the influence of pop culture, family, illness, war, poverty, and excess via poetry? The hope is that, by the end of this one semester course, each student will find at least one young American poet whose work inspires her/him and will learn more about craft and how to structure a poem. Each student will be expected to write one poem a week, as well as to read and discuss multiple books of poems.

A full description of the course may be found under the appropriate discipline.

**The Nonfiction Essay: Writing the Literature of Fact, Journalism, and Beyond (p. 496),** Nicolaus Mills  
*Literature*