

Dartmouth

Office of the Registrar

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First-Year Seminar Descriptions for Spring Term 2015

First-Year Seminars offer every Dartmouth first-year student an opportunity to participate in a course structured around independent research, small group discussion, and intensive writing. Below you will find a list of the courses being offered next term.

Re-order by Class Hour

Afr & AfrAmerican Studies

AAAS-07.04-01 African Rel in West Afr Lit

Hour: 2A **Instructor:** Robert Baum

Requirements Met: WCult: NW; Distrib: INT

Description:

African Religions in West African Literature

This writing seminar examines the diversity of African religions through the study of major examples of West African literature. Oral epics, novels, films, and autobiographies form the core readings for this course which will examine African religious traditions and their sustained interaction with Islam and Christianity within Sub-Saharan Africa. The course raises questions about external images of African religions and of traditional societies in the face of the challenges associated with the Atlantic slave trade, colonization, and globalization as well as Christian and Muslim efforts at conversion. Writing assignments will include short descriptive essays, short analytic papers, and a research paper, all of which will be subject to peer review and reviews by the instructor.

No required textbooks available

Art History

ARTH-07.08-01

Hour: 10A **Instructor:** Steven Kangas

Requirements Met: WCult: W; Distrib: ART

Description:

Seven Wonders of the Ancient World and their Modern Successors

According to the dictionary, the word "wonder" may refer to "a monumental human creation

regarded with awe.” We know that as early as the fifth century B.C.E. the Greek historian Herodotus identified certain monuments in the Greek world that inspired a sense of wonder. Over time other creations were acknowledged for their unsurpassed level of technological achievement and imagination, resulting in a list of “seven ancient wonders.” The membership in the original list of “seven ancient wonders” was changeable, but in the Renaissance there emerged the canonical list familiar to us today. From this list only one monument, the pyramids at Giza, remains in existence. This seminar will focus on the canonical “seven wonders” of the ancient world and explore, via their reconstructions, the features that made them unique in their time. We will study the cultural context from which they emerged, whether in the Near East, Egypt, or Greece, from ca. 3000 B.C.E. to ca. 200 B.C.E. More recently, a new list of “Wonders of the World” has been created that incorporates ancient as well as modern monuments. The seminar will also consider these newly identified “wonders” in a comparative perspective. We will try to understand why certain monuments were selected and why others did not make the list.

Textbook(s)Required:

ISBN 10 - 0415861845, \$55

Biology

BIOL-07.02-01 Politicized Topics: Biology

Hour: 10 **Instructor:** Brittany Calsbeek

Requirements Met: WCult: None; Distrib: SCI

Description:

Change You Can Believe In? The Evolution vs. Creation Debate and Other Politicized Topics in Biology

This course will explore the fact and fiction underlying politically hot topics that have biology at their core. The majority of the course will be focused on written and oral debates on topics including: evolution vs. intelligent design, climate change, genetic engineering, and stem cell research. Students will hone their ability to think critically, construct well-written and effective arguments, and to separate fact from fiction when controversies relating to biology arise in public forums. By the end of this course, students will be adept at writing and speaking critically about controversial issues in biology. In addition, students will identify appropriate literature for the support of scientific arguments, and distinguish scientific fact from opinion. The main objective for students will be honing their critical writing skills with the aforementioned controversial issues as inspiration. Students will research, write, and debate about scientific while respecting the opinions and philosophies of their peers.

Textbook(s)Required:

No Textbook Required for this course.

Classical Studies

CLST-07.06-01 Pessimism and Happiness

Hour: 2A **Instructor:** Michael Lurie

Requirements Met: WCult: W; Distrib: TMV

Description:

Pessimism and the Pursuit of Happiness: Traditions of Pessimism in Ancient Greek Literature and Modern Intellectual History

It is a characteristic of the contemporary Western culture that, again and again, one is told that we live in the best of all possible worlds and is commanded to be happy. Is there perhaps more to life than being happy? The course aims to explore the grim view of the world and man's place in it that emerges from ancient Greek pre-Platonic literature and thought, its repudiation in Plato's revolutionary theology on the one hand and in the philosophy of the Enlightenment on the other, and its revival and reception in modern philosophies of pessimism advanced in the 19th and early 20th centuries by G. Leopardi, A. Schopenhauer, F. Nietzsche, and A. Camus. A carefully monitored sequence of five writing assignments trains students in the key elements of project planning, research, and writing.

Textbook(s)Required:

The Iliad of Homer, transl. by R. Lattimore ; introduction and notes by Richard Martin (University Of Chicago Press 2011) [ISBN-13: 978-0226470498]; Greek Lyric Poetry, transl. by M. West (Oxford University Press 2008) [ISBN-13: 978-0199540396]; Sophocles, The Three Theban Plays: Antigone; Oedipus the King; Oedipus at Colonus, transl. by Fagles (Penguin Classics; 1984) [ISBN-13: 978-0140444254]

Comparative Literature

COLT-07.13-01

Hour: 12 **Instructor:** Paul Carranza

Requirements Met: WCult: W; Distrib: LIT

Description:

"You Must Be Dreaming": Dreams in Literature and Film

Dreams have fascinated mankind for millennia, and they are an integral part of fiction. In this course we will explore the uses and meanings of dreams in literature and film. We will begin with efforts to interpret dreams throughout history, concentrating on Freud's Interpretation of Dreams, before moving on to literature and film. Throughout the course we will concentrate on the following questions:

What is the relationship between dreaming and creativity?

What is the relationship between dreams and the experience of readers (of literature) and watchers (of film)?

Has the meaning and value of dreams changed over time?

To what extent can dreaming, an individual activity, have a collective meaning?

To what extent do the modern world and its work schedules—which at times lead to sleep deprivation—affect our dreams and dream activity?

Dreams are, to some extent, still a mystery to us, and there are no definitive answers to these questions. But in exploring them we will learn much about dreams and their place in human intellectual activity.

As this is a First-Year Seminar, writing is integral to the course. Students will learn about the topic of the course through writing, and vice versa. Be prepared to write both inside and outside of class, and to refine your writing with the help of your peers and the instructor.

Textbook(s)Required:

Freud, Sigmund. *Interpreting Dreams*. Trans. J.A. Underwood. London: Penguin, 2006.

Shakespeare, William. *A Midsummer Night's Dream*. Ed. Peter Holland. Oxford: Oxford UP, 1998.

Calderon de la Barca, Pedro. *Life Is a Dream = La vida es sueno*. Trans. Stanley Appelbaum. Mineola, N.Y.: Dover, 2002.

Computer Science

COSC-07.01-01

Hour: 2 **Instructor:** Carey Heckman

Requirements Met: WCult: None; Distrib: TMV

Description:

Ideas, Ideals, and Computer Science

Based on the view that the foundation of computer science is not computer science but the problems computer science seeks to solve and how computer science can help solve them, this seminar explores the ideas, values, and visions of computer science. Algorithms, programming languages, automata theory, computation, database and information systems, distributed systems, networks, and open source software development and distribution will be among the areas studied.

Our primary objective will be better understanding *computer science* in the context of a Dartmouth liberal arts education, and thus what computer science can teach us about truth, beauty, our universe, ourselves as humans, and our place as humans in our universe and, to paraphrase John Sloan Dickey, how we can be liberated from the meanness and meagerness of mere existence. Our intellectual journey will also provide constant opportunities to hone critical thinking, analytic, and writing skills.

No technical knowledge will be required or assumed. An interest in the connection between the human condition and computer science is essential, however.

Textbook(s)Required:

Title: ON THE ORIGIN OF OBJECTS Author: SMITH, Brian C. Edition: 1998 ISBN: 0-262-69209-0
Title: THE CATHEDRAL & THE BAZAAR Author: RAYMOND, Eric S. Edition: 2nd / 2001 ISBN:
0-596-00108-8

Engineering Sciences

ENGS-07.05-01 Perspectives: Med Imaging

Hour: 12 **Instructor:** Keith Paulsen

Requirements Met: WCult: None; Distrib: TAS

Description:

Contemporary and Historical Perspectives on Medical Imaging

Medical imaging has evolved significantly over the last 100 years and has transformed modern medical practice to the extent that very few clinical decisions are made without relying on information obtained with contemporary imaging modalities. The future of medical imaging may be even more promising as new technologies are being developed to observe the structural, functional and molecular characteristics of tissues at finer and finer spatial scales. This first year seminar will review the historical development of modern radiographic imaging and discuss the basic physical principles behind common approaches such as CT, Ultrasound and MRI. Contemporary issues surrounding the use of imaging to screen for disease, the costs to the health care system of routine application of advanced imaging technology and the benefits of the information provided by medical imaging in terms of evidence-based outcomes assessment will be explored. Students will be required to read, present and discuss materials in class and write position papers articulating and/or defending particular perspectives on the historical development of medical imaging and its contemporary and/or future uses and benefits.

Textbook(s)Required:

Should I Be Tested for Cancer? Maybe Not and Here's Why, HG. Welch, UC Press Berkeley: U. of California Press, Paperback. ISBN 0520248368. Amazon: \$18.86 Overdiagnosed: Making People Sick in the Pursuit of Health, Welch, Schwartz and Woloshin, ISBN 978-0-8070-21996. Amazon: \$12.69

English

ENGL-07.01-01

Hour: 2A **Instructor:** Alysia Garrison

Requirements Met: WCult: NW; Distrib: INT or LIT

Description:

Atlantic Slavery, Atlantic Freedom: Narrating Slave Rebellion in History and Fiction

Violently resist, or passively acquiesce in hopes of winning favor as a “grateful slave”? Hollywood has recently explored such grey zones in Quentin Tarantino’s *Django Unchained* (2012) and Steve McQueen’s *12 Years a Slave* (2013). The National Book Award recognized as its 2013 winner James

McBride's *The Good Lord Bird*, a historical novel that reimagines the story of abolitionist John Brown. In this course we will study literary texts that imagine episodes of slave rebellion in the Caribbean and the Americas across two centuries: from the early seventeenth-century transatlantic crossings of slaves and servants to the New World; to Tacky's Revolt and its place in what Vincent Brown has recently called the "Coromantee Archipelago" in eighteenth-century slave rebellion; to the spectacular soundings of the Haitian Revolution in the late eighteenth century; to the messianic prophecies of Nat Turner and Sam Sharpe in the early nineteenth century; to slave rebellions at sea; and finally to what an opinion editor in *The New York Times* has called the "terrorism" of John Brown in the American Civil War. You will be introduced to a range of literary genres from historical fiction to magical realism. We will focus on techniques of close and careful reading of primary texts, but will also situate stories and novels in a range of historical, cultural, and conceptual media to promote research skills. Writing assignments will consist of four formal essays and a variety of informal assignments to encourage the habit of daily writing. Through collaborative workshops, students will participate in peer critique and revise drafts of papers.

Textbook(s)Required:

William Earle, *Obi*; or, *The History of Three-Fingered Jack* (Broadview, 2005) ISBN: 978-1551116693
Alejo Carpentier, *The Kingdom of this World* (Farrar, Straus, and Giroux: 2006) ISBN
978-0374530112 Leonara Sansay, *Secret History; or the Horrors of St. Domingo* (Broadview, 2007)
ISBN 978-1551113463 Martin R. Delaney, *Blake or The Huts of America* (Beacon, 1971) ISBN
978-0807064191 Kenneth S. Greenberg, editor, *The Confessions of Nat Turner: and Related
Documents* (Bedford Series in History and Culture, 1996) ISBN 978-0312112073 James McBride, *The
Good Lord Bird* (Riverhead, 2014) ISBN 978-1594632785

ENGL-07.02-01

Hour: 2A **Instructor:** Shalene Vasquez

Requirements Met: WCult: None; Distrib: LIT

Description:

Toni Morrison Seminar

This course is an in-depth study of Toni Morrison's major fictional works. We will examine Morrison's earliest and arguably most foundational and influential novels. We will also read critical responses to Morrison's works. Required texts will include, *Sula*, *Song of Solomon*, *Beloved*, *A Mercy*, *Conversations with Toni Morrison*, and selected essays. Central to our exploration will be an analysis of Morrison's observation that "the past affects the present." Therefore, we will explore the social and historical factors that contribute to Morrison's artistic constructions. Some of the issues we will examine include, alternative constructions of female community and genealogy, and representations of race, class, nationhood, and identity. To this end, and in order to hone students' research and writing skills, students will complete short journal entries and two research essays.

No required textbooks available

ENGL-07.03-01

Hour: 10A **Instructor:** Lynda Boose

Requirements Met: WCult: None; Distrib: None

Description:

Focus on Hamlet: Text and Film

No work of English literature—possibly no work of literature in any language—has been as influential, world-wide, as has this one play of William Shakespeare’s that was written (we believe) in 1603. And in this course, we will have the luxury of granting exclusive focus to this one play, its textual variants, its various filmic versions, and even some of its adaptations/spinoffs/re-visions. Students will learn how to create a video by editing film clips; they will spend time in Special Collections learning about the vagaries of 17th century textual editing; they will watch a series of streamed films of the play; they will participate in in-class readings of scenes; they will write formal papers, and finally, either singularly or in collaborative groups, they will create an original presentation to be put on for the class at the end of term.

No required textbooks available

ENGL-07.16-01

Hour: 10A **Instructor:** Jeffrey Sharlet

Requirements Met: WCult: None; Distrib: LIT

Description:

Investigative Memoir

In this course we’ll encounter the most unreliable narrators imaginable: ourselves. In recent years, a number of popular memoirs have been exposed as deliberate fictions. Such scandals distract us from more interesting questions about the role of memory in any attempt at reconstructing the past. While contemporary critics weigh the balance of fact and fiction in modern memoir, a number of writers have turned to the methods of research—archival and secondary sources, and fieldwork—to rebuild the autobiographical genre as an investigative endeavor in which their own memories are suspects. By reading their work, we’ll consider questions of memory, history, and the documents between them; self-knowledge and self-representation; the meanings of fact in works of literature; allegory as argument; and personal stories as public narratives. We’ll approach these matters through theory and practice in short response papers and two longer works of researched autobiographical prose. Our goal will be to develop both voice and wit, to learn to draw on our creative abilities in our critical writing and our critical abilities in our creative writing.

No required textbooks available

ENGL-07.37-01

Hour: 11 **Instructor:** Cynthia Huntington

Requirements Met: WCult: None; Distrib: ART

Description:

Writing Into the Silence: A Workshop in Creativity and Contemplative Practice

This is a workshop in creativity and contemplative practice, centering on the writing process.

Readings are drawn from sources beginning with the medieval practice of Lectio Divina, through texts in western and eastern contemplative traditions, to studies in contemporary neuroscience and brain imaging. Writing assignments will include in-class exercises revised for group workshops along with critical essays and a research paper.

No required textbooks available

Environmental Studies

ENVS-07.04-01 COVER Stories

Hour: 2A **Instructor:** Terry Osborne

Requirements Met: WCult: None; Distrib: SOC

Description:

COVER Stories: Community Building and the Environment

This community-based learning course will expose students to the interaction between transformative stories, community-building work, and environmental action, and it will let students apply what they're learning in the classroom to work they'll be doing in Upper Valley communities. To do this the class will team up with a local organization called COVER, which does home repair projects for low-income, disabled and elderly residents of the Upper Valley, and whose mission is to "build community and foster hope through cooperation and fellowship." To start the term students will study the growing relationship between environmentalism and social justice, and also work on a COVER home-repair project; in the middle of the term, students will look at the power of stories in building communities, and then at the role of an ethnographer in recording those stories; toward the end of the term the students will take what they've learned into Upper Valley communities. In order to help COVER assess how well it is meeting its mission's goals, they will create short video stories based on interviews with members of the COVER community. Readings in the course will range from Dorsey et al's "The Soul of Environmentalism" to Putnam's *Bowling Alone* to Ganz's "Why Stories Matter." There will be several guest lectures to guide students through this multi-faceted project. And the course will culminate in a class presentation of its projects to members of the COVER community. This course is best suited to students who are, or want to be, adventurous; who are, or want to be, activists. You will need to devote at least one weekend day during the term to a work project, and you will need to have time outside of class to devote to the independent project. If you are a college-approved driver, or can become one by the beginning of the term, that would be very helpful.

Textbook(s)Required:

The Story Handbook: Language and Storytelling for Land Conservationists By Helen Whybrow
ISBN-13: 978-0967280622 \$4.99

Privilege, Power, and Difference (second edition) By Allan G. Johnson ISBN-13: 978-0072874891
\$32.36

ENVS-07.11-01 Low Carbon Society

Hour: 12 **Instructor:** Anne Kapuscinski

Requirements Met: WCult: None; Distrib: INT or SOC

Description:

Getting to a Low Carbon Society

How can human civilization shift from climate-disruptive carbon emissions to a low-carbon world? This is one of the biggest challenges facing humanity. We will examine a “better economic growth” approach that stresses policy reform to massively increase energy efficiency, renewable energy deployment, innovation, and other climate change mitigation measures, without major changes in existing institutions or lifestyles. Next, we will examine a “transformation” approach that sees climate change and energy scarcity upending current industrial society and opening up possibilities for transformation to happier lives rooted in core human values. We will read scholarly research and journalism to learn why many individuals simultaneously accept and live in denial of climate change while others are organizing towards a low-carbon society. You will learn to scaffold writing from notes and drafts to final essays, and to conduct helpful peer reviews, via short homeworks and three essays on pursuit of low-carbon futures. This course accepts the overwhelming scientific evidence of human-caused climate change, current costly impacts, and enormous future risks to people and nature.

Textbook(s)Required:

The Future is Not What It Used To Be: Climate Change and Energy Scarcity By Jörg Friedrichs
ISBN-13: 978-0262019248 \$19.86

This Changes Everything: Capitalism vs. The Climate By Naomi Klein ISBN-13: 978-1451697391
\$13.08

Living in Denial: Climate Change, Emotions, and Everyday Life By Kari Marie Norgaard ISBN-13:
978-0262515856 \$20.36

Style: The Basics of Clarity and Grace (5th Edition) By Joseph M. Williams and Joseph Bizup
ISBN-13: 978-0321953308 \$28.50 Recommended

Film Studies

FILM-07.12-01

Hour: 10A **Instructor:** Amy Lawrence

Requirements Met: WCult: W; Distrib: ART

Description:

Women in Musicals

This course traces the representations of women in the American musical genre from the 1930s to the present. We will look at the presentation of singing and dancing as labor; demands made on women’s bodies in the musical form (including the use of doubles to produce “ideal” bodies); ethnic heritage displayed or disguised; the way the genre can undermine or explicitly challenge normative gender expectations; the representation of historical figures in musical biographies, including those underrepresented in previous eras – for example, African American performers and non-performers

(women directors, songwriters, etc.). Writing assignments will focus on performance; the proper use of cinematic terminology; how to cite sources; finding, evaluating and properly citing different kinds of material (scholarly articles, fan magazines, non-fiction works); revising, expanding, and deepening each paper; in-class presentations.

No required textbooks available

Geography

GEOG-07.13-01 New England Landscapes

Hour: 9L **Instructor:** Abigail Neely

Requirements Met: WCult: W; Distrib: SOC

Description:

New England's People and their Landscapes, Past and Present

Have you ever wondered why the forests of New Hampshire are filled with stone walls? Why Boston is a confusing mess to drive in? Why Vermont is famous for its artisanal cheeses? Or why Connecticut has the second highest wealth disparity in the country? Answering these questions requires new ways of thinking and writing about people and places.

As first-year students at Dartmouth, many of whom are new to New England, this course offers you the opportunity to explore the region you will call home for four years. For those of you who are from New England, this course offers you the opportunity to study, research, and think in depth about the place you already call home. Using Dartmouth, Hanover, and the Upper Valley as places through which to explore questions of human-environment interactions, we will learn new ways of thinking about the places we know best. Through a variety of readings, fieldtrips, class discussions, writing assignments, writing workshops, and a major research paper, you will learn about New England's people and places. The skills you develop in this class will then help you to think about the landscapes you encounter going forward that are both near and far.

This course has three interconnected goals. First, it aims to help you develop and hone your critical thinking skills. Second, it aims to help you communicate effectively through speaking in seminar discussions and through writing. And third, it aims to teach you to “read the landscape” -- to learn to recognize how humans and the environment coproduce the landscapes in which we live, study, and work. Taken together, these goals will help you think and communicate more effectively while being better attuned to the landscapes in which you live, work, and travel. Please note that there are two Saturday fieldtrips in this course (April 18 and May 9).

No required textbooks available

Government

GOVT-07.03-01 Media and Politics

Hour: 11 **Instructor:** Deborah Brooks

Requirements Met: WCult: None; Distrib: SOC

Description:

The Media and Politics

The variety of media sources covering politics has expanded substantially in recent years: online-only news, satire-based news, social media forums such as blogs, and other types of “new media” now exist alongside more traditional media sources such as newspapers and television news hours. In this seminar, we will explore how the media influences the nature of politics and political knowledge in the United States. Some of the questions we will examine include: How does the rise of new media affect the public’s understanding of politics? Are market forces pushing media outlets away from objective, in-depth, fact-based political reporting? How prevalent is partisan bias in the news media? How do journalists and politicians vie for control of the news? How powerful can the media be in anointing (or destroying) candidates? We will spend about two-thirds of our classroom time discussing the media and about one-third of our time discussing writing and associated seminar skills. Students will write and revise two 5-6 page analytical papers during the term; additionally, a class-produced blog about the media and politics will give us the opportunity to contrast formal and informal genres of writing in a hands-on manner.

Textbook(s)Required:

Book order will be posted later.

History

HIST-07.21-01 New Deal and Its Critics

Hour: 9L **Instructor:** Stefan Link

Requirements Met: WCult: W; Distrib: SOC

Description:

The New Deal and Its Critics

This seminar introduces students to a crucial and controversial turning point in American history, the New Deal. We will use recent historical scholarship as well as contemporary sources to understand the New Deal’s history and lasting legacy. Considerable emphasis will be given to the acquisition of critical reading and writing skills. Writing assignments include a historical op-ed, a book review, and a research-based historical portrait of a leading figure of the New Deal Era.

Textbook(s)Required:

Ronald Edsforth, *The New Deal. America’s Response to the Great Depression*. Oxford: Blackwell, 2006

Michael Hiltzick, *The New Deal. A Modern History*. New York: Free Press, 2011.

Wolfgang Schivelbusch, *Three New Deals: Reflections on Roosevelt’s America, Mussolini’s Italy, and Hitler’s Germany, 1933-1939*. New York: Metropolitan, 2006.

Upton Sinclair, *The Flivver King. A Story of Ford-America* [1937]. [Chicago: Charles Kerr, 1984. (Paperback)]

Michael Perino, *The Hellhound of Wall Street. How Ferdinand Pecora's Investigation of the Great Crash Forever Changed American Finance*. London/New York: Penguin, 2010.

Chuck Dixon and Amity Shlaes, *The Forgotten Man Graphic Edition. A New History of the Great Depression*. New York: Harper, 2014.

HIST-07.22-01 Enlightenment

Hour: 2A **Instructor:** Darrin McMahon

Requirements Met: WCult: W; Distrib: TMV

Description:

The Enlightenment

This course will introduce students to the “Enlightenment,” an intellectual movement that spanned Europe and the Americas in the late 17th and 18th centuries and that remains a touchstone of contemporary debates about modernity. Students will be exposed to a range of leading Enlightenment thinkers, and the course will place emphasis on topics that continue to resonate throughout the world: the place of religion, the pursuit of happiness, justice, and human rights, and the attempt to assess the impacts of commercial society. Students will write three short papers and one longer assignment. Two of the papers will be vetted in in-class writing workshops in which students will share drafts with their colleagues. Students will also present drafts of the final course paper in an in-class Power Point presentation, and these drafts will be discussed in individual writing tutorials with the instructor.

Textbook(s)Required:

Margaret C. Jacob, *THE ENLIGHTENMENT: A BRIEF HISTORY WITH DOCUMENTS* (Bedford, 2000) ISBN-13:978-0-312-17997-7 John Locke, *A LETTER CONCERNING TOLERATION* (Hackett, 2001). ISBN 978-0-915145-60-7 Voltaire, *CANDIDE*, ed. Dan Gordon (Bedford, 1998) ISBN-13: 978-0-312-14854-6 Dorinda Outram, *THE ENLIGHTENMENT*, 3rd edition (Cambridge, 2013) ISBN-13:9781107636576

HIST-07.23-01 Imagining Freedom

Hour: 10A **Instructor:** Julia Rabig

Requirements Met: WCult: CI; Distrib: TMV

Description:

Imagining Freedom in Black America since the Civil War

Understandings of freedom in the United States have been intimately and irrevocably tied to black history. Students in this course will explore the multiple ways in which African Americans have imagined, defined, and pursued freedom since the Civil War. Drawing on historical conceptions, personal narratives, activists' manifestos, and visual sources, we'll consider the various dimensions of freedom—collective, individual, political, economic, and cultural—that have concerned black writers, artists, and scholars. Readings will cluster around five chronological themes: emancipation; migration; freedom and the Cold War; Civil Rights and Black Power; and, freedom now. Informal

writing, visual analysis, and structured research assignments will guide students through an exploration of the historically contested nature of freedom as well as its continuities.

No required textbooks available

Italian

ITAL-07.01-01

Hour: 2A **Instructor:** Courtney Quaintance

Requirements Met: WCult: W; Distrib: LIT

Description:

Women in Renaissance Venice

Women in Renaissance Italy had three career options: they could marry and become a wife and mother, they could make a living selling their bodies as a prostitute, or they could take vows and live the rest of their lives in a convent. This course focuses on three women living in the city of Venice in the 16th and 17th centuries. Each of the women we will study took a different career path - one got married, one became a courtesan (a high-class prostitute), and one became a nun - but they had one thing in common: they were all writers. Our course will begin with a look at what life was like for Renaissance women. How were women expected to act? How was women's behavior regulated by Renaissance society? How were women educated? After we've established some basic context, we'll move on to read works by our three Venetian women writers: Moderata Fonte (the wife), Veronica Franco (the courtesan), and Arcangela Tarabotti (the nun). As we read, we'll listen to what these three women had to say about their own lives. We'll also consider such topics as sex, love, education, politics, motherhood, and marriage.

Textbook(s)Required:

1. Fonte, Moderata. *The Worth of Women: Wherein Is Clearly Revealed Their Nobility and Their Superiority to Men*. Chicago, IL: University of Chicago Press, 1997. ISBN: 0226256820
2. Franco, Veronica. *Poems and Selected Letters*. Chicago: University of Chicago Press, 1998. ISBN: 0226259870.
3. Tarabotti, Arcangela. *Paternal Tyranny*. Chicago: University of Chicago Press, 2004. ISBN: 0226789667.

Latin Am/Caribbean Studies

LACS-07.01-01 Borderland Bandits

Hour: 11 **Instructor:** Robert Herr

Requirements Met: WCult: None; Distrib: INT or LIT

Description:

Borderland Bandits: The Latin(o) American Outlaw in Film and Literature

The Latin American bandit has become an icon of the rural and rebellious on both sides of the border.

Although these outlaws emerged from specific historical and economic contexts, they have provided lettered Latin Americans with urban nightmares for their nation-building novels while they enter the region's popular culture as folk heroes and righters of wrongs. In the US, Hollywood's imagining of the "bandito" has perpetuated racial stereotypes through the construction of a two-dimensional foil for the noble cowboy, providing tropes that Chicano writers have appropriated as part of their social movement and cultural renaissance. Indeed, the bandit has served as literary shorthand for notions of class, race, nationality, political projects and economic models. This class will analyze these competing images of the Latin American bandit through critical readings of a national novel, both Hollywood and Latin American films and a diverse range of other cultural products (ballads and the penny press). Weekly significant statement entries will provide a staging ground to evaluate secondary literature and advance our ongoing reflection on these themes in literary texts. Drafts and revisions of three short essays will allow for targeted approaches to our sources, through various theoretical frameworks, leading up to a research-driven, analytical paper on a Latin(o) American bandit narrative.

Textbook(s)Required:

Author Title Publisher ISBN price
1. Altamirano, Ignacio Manuel El Zarco the Blue-eyed Bandit Lumen Books ISBN-10: 0930829611 ISBN-13: 978-0930829612 \$17.00
3. Paredes, Américo "With His Pistol in His Hand": A Border Ballad and its Hero. University of Texas Press ISBN-10: 0292701284 ISBN-13: 978-0292701281 \$18.95

Linguistics

LING-07.06-01 The Indo-Europeans

Hour: 2A **Instructor:** Timothy Pulju

Requirements Met: WCult: CI; Distrib: INT or SOC

Description:

Language and Prehistory: The Indo-Europeans

Indo-European languages such as English, Spanish, and Hindi-Urdu are currently spoken by almost half the world's population. Yet the Indo-European languages are all descended from a single language ("Proto-Indo-European", or "PIE"), spoken thousands of years ago by a relatively small number of people living somewhere in Eurasia. In this class, we will explore such questions as: (1) where and when the speakers of PIE lived, (2) what their culture was like, and (3) how, when, and why the Indo-Europeans spread from their original homeland to the regions occupied by their linguistic descendants. Course requirements include: (1) extensive reading of books and articles, (2) active participation in class discussion, and (3) writing of several different formal papers, including a book review, an overview of prior research, and a research-based argument.

Textbook(s)Required:

Mallory, J.P. 1989. *In Search of the Indo-Europeans: Language, Archaeology, and Myth*. Thames and Hudson. List Price: \$34.95

Mathematics

MATH-07.03-01

Hour: 10A **Instructor:** Andrea Kremer

Requirements Met: WCult: None; Distrib: TAS

Description:

Examining Hazardous Health Care Data: How To Achieve Quantitative Intelligence to Maximize Rational Decision Making

Students, as unsuspecting consumers, must become quantitative skeptics, skeptics who can begin to differentiate numeric fact from fiction. In this First-year Seminar as we become quantitative skeptics, we will focus our efforts in two areas. We will apply simple statistical methods to detect, decode and measure data distortions that erroneously convey the underlying quantitative narrative. For example, we will draw upon statistical concepts such as estimation, inference, hypothesis testing, and proper study design as we consider these questions: How might specific government documents display incorrect, misleading data, and how might the misrepresentations be quantified, reported, and corrected? What do statistical p-values report, imply, or convey to the unsuspecting public, and why do these values often mislead consumers into making faulty and often dangerous health care decisions? How might undisclosed confounding factors imbedded in the data source impact what the data reveal? For example, what do the data really disclose about ubiquitous dietary supplements and their potentially harmful side effects? As quantitative skeptics we also will identify persuasive marketing ploys, conflicts of interest, and “omissive” strategies that effectively conceal faulty assumptions and inconclusive findings. As we research and write about quantitative conundrums, we will practice oral and written communication strategies that include animated class discussions, extensive peer review, individual conferences with the professor, interviews with experts, oral presentations, and in-class workshops. We will revise our thinking, again and again, as we refine our analyses to produce informative, well-composed, and persuasive oral and written narratives. This course is designed to aid students in producing meaningful text as well as to enhance students’ understanding of requisite research and oral and written composing strategies. Multimodal composing strategies may include the judicious use of words, images, video, and sound. Students may then continue to adapt, repurpose, remix, and strengthen these strategies throughout their academic careers. Please note, students need not have a background in statistics to enroll in this First Year Seminar.

Textbook(s)Required:

Bad Blood: The Tuskegee Syphilis Experiment by James Jones, Revised Edition,
ISBN:978-0029166765. \$17.05

Incognito: The Secret Lives of the Brain by David Eagleman, First Edition, April, 2012, ISBN:
978-0-307-38992-3. \$10.59

Philosophy

PHIL-07.01-01 Contemporary Moral Issues

Hour: 11 **Instructor:** Ann Bumpus

Requirements Met: WCult: None; Distrib: TMV

Description:

Contemporary Moral Issues

Capital punishment, abortion and euthanasia/physician assisted suicide will be the topics of this seminar. Our main focus will be on whether or not these practices are morally permissible. For example, is the state morally permitted to kill those convicted of serious crimes? Is a woman morally permitted to terminate an unwanted pregnancy? These topics raise issues about who has rights (fetuses? those who are comatose? convicted serial killers?) and about when it is permissible to kill. While our focus will be on whether these practices are moral, we will consider some related legal issues as well. Consequentialist, deontological, and other ethical theories will be discussed as they are relevant. Course material will consist of contemporary philosophical articles, selections from classical philosophy, articles from the popular press, and films.

No required textbooks available

Psychological & Brain Sciences

PSYC-07.02-01

Hour: 2A **Instructor:** Richard Granger

Requirements Met: WCult: None; Distrib: SCI

Description:

Brain Evolution

What's in a human brain, and how did it get there? How are brains built via genetic and developmental mechanisms? What makes one brain different from another, between species and within species? What makes populations different from each other? Who are our ancestors, and what was their evolutionary path to us? How did human brains get to their enormous size? How do brains differ from other organs? What mechanisms are at play over evolutionary time? The course will entail studying and writing about scientific findings in the field as well as controversies. There will be four writing assignments, each reporting on aspects of articles in the scientific literature.

Textbook(s)Required:

1. Principles of Brain Evolution, Striedter, Sinauer Press ISBN-10: 0878938206 ISBN-13: 978-0878938209 Approximate Cost: \$79.45 2. Big Brain, Lynch & Granger, Palgrave Macmillan. ISBN-10: 1403979790 ISBN-13: 978-1403979797 Approximate Cost: \$12.30 (paperback)

Sociology

SOCY-07.02-01 Emotion and Culture

Hour: 2A **Instructor:** Kathryn Lively

Requirements Met: WCult: None; Distrib: SOC

Description:

Emotion and Culture

Most people think of emotions as purely internal experiences, composed solely of psychological elements. Recently, however, sociologists have begun to emphasize and explore the social side of emotion –for example, how emotions are socially and culturally shaped, how emotions are socially controlled, and the consequences of emotion for social life. We will examine the portrayal of emotion in U.S. culture (with a focus on social roles and institutions) and in sociological research in order to better understand how emotion operates in our own lives.

No required textbooks available

SOCY-07.03-01 20th Century Revolutions

Hour: 2 **Instructor:** Misagh Parsa

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

Twentieth Century Revolutions

This course presents a comparative analysis of revolutions in Iran, Nicaragua, and the Philippines during the last decades of the twentieth century. Before their breakdown, authoritarian states in the three countries generated impressive economic growth and development. However, the patterns of development led to the rise of social conflict, revolutionary situations and outcomes in all three countries. We examine the causes of the eruption of conflicts, the collective actions of leading actors, formation of coalitions, emergence of revolutionary situations, and ultimate revolutionary outcomes. Finally, we will explore the reasons for alternative outcomes and rise of very different regimes in the three countries: Islamic fundamentalism in Iran, revolutionary socialism in Nicaragua, and the restoration of liberal democracy in the Philippines.

Textbook(s)Required:

Parsa, Misagh, *States, Ideologies, and Social Revolutions: A Comparative Analysis of Iran, Nicaragua, and the Philippines*, Cambridge University Press (September 11, 2000) ISBN-10: 0521774306, ISBN-13: 978-0521774307 \$42

Theater

THEA-07.01-01 Theater for Social Change

Hour: 11 **Instructor:** Mara Sabinson

Requirements Met: WCult: None; Distrib: ART

Description:

Theater for Social Change

This course will trace particular developments in American and Western European Theater from the First World War through the present. Artists and theater groups under consideration will be those whose work has focused on contemporary social conditions and the potential of performance to effect social change. In addition, students will experiment with developing scripts and performances based on current events. Readings will include selections from the writings of Erwin Piscator, Bertolt Brecht, The Federal Theatre Project, Harold Pinter, Augusto Boal, etc. as well as newspapers, news magazines, and other media sources. In addition to creative and critical writing, students will be assigned one major research project. Emphasis will be on class participation.

Textbook(s)Required:

"There is no textbook for this course."

THEA-07.01-02 Theater for Social Change

Hour: 2 Instructor: Mara Sabinson

Requirements Met: WCult: None; Distrib: ART

Description:

Theater for Social Change

This course will trace particular developments in American and Western European Theater from the First World War through the present. Artists and theater groups under consideration will be those whose work has focused on contemporary social conditions and the potential of performance to effect social change. In addition, students will experiment with developing scripts and performances based on current events. Readings will include selections from the writings of Erwin Piscator, Bertolt Brecht, The Federal Theatre Project, Harold Pinter, Augusto Boal, etc. as well as newspapers, news magazines, and other media sources. In addition to creative and critical writing, students will be assigned one major research project. Emphasis will be on class participation.

Textbook(s)Required:

"There is no textbook for this course."

Women's and Gender Studies

WGST-07.01-01 Gender in Science Fiction

Hour: 10 Instructor: Douglas Moody

Requirements Met: WCult: None; Distrib: LIT

Description:

He, She, or It: Reconstructing Gender in Science Fiction

Speculative or "science" fiction has often been the domain of male writers, however, a number of feminist writers of speculative fiction have created alternative worlds and explored social issues in their fiction in order to challenge concepts of gender, genetics, sexuality, and the seeming

intractability of patriarchal societies. In this class we will explore these worlds of resistance, which confront our current conceptions of gender as we boldly go where no person has gone before. Some of our primary readings include: Margaret Atwood, Octavia Butler, Donna Haraway, Marge Piercy, and Joanna Russ. The students will read, view, discuss, critique, and conduct research on both fiction and non-fiction texts, as well as consider science fiction films and television programs. There will be three "analytical papers," which are based on the literature, critical essays, films, and television programs we will analyze, and at the end of the term the students will write one extensive (12 – 15 page) final paper that is research-based.

Textbook(s)Required:

LeGuin, Ursula K. *The Left Hand of Darkness*. Ace Books. ISBN-13: 978-0441007318 \$16.00
Atwood, Margaret. *The Handmaid's Tale*. Anchor Books. ISBN-13: 978-0385490818 \$14.95
Piercy, Marge. *He, She, and It*. Fawcett Crest. ISBN: 978-0449220603 \$7.99

WGST-07.12-01 Humanities and Human Rights

Hour: 10A **Instructor:** Annabel Martin

Requirements Met: WCult: None; Distrib: ART

Description:

Humanities and Human Rights: Thoughts on Community

This course will focus on the deep connections between democracy and the role of the arts in the public sphere. We will focus on the work of artists who deem that the role of their creations is to generate dialogue around issues of social justice. We will study the work of writers, filmmakers, documentarians, photographers, and poets, individuals, who make "energy" (intellectual energy) usable in different places and contexts. This course will cross-disciplinary boundaries and follow the "comparative method" scrupulously. We will be reading wide array of theoretical, literary, visual, and filmic texts "literarily," with intensive textual scrutiny, defiance, and metatheoretical awareness. Students will be responsible for writing weekly responses, longer reflection pieces, developing a group project, and writing a final paper on a topic that has sparked their interest.

Textbook(s)Required:

Required Text:

Dorfman, Ariel. *Death and the Maiden*. Penguin Books. ISBN-13: 978-0140246841

All other readings will be in Canvas.

Writing Program

WRIT-07.01-01 Religion and Literature

Hour: 10A **Instructor:** Nancy Crumbine

Requirements Met: WCult: None; Distrib: LIT

Description:

Religion and Literature: Revisioning the Invisible

Physicists and naturalists write about the spiritual. Playwrights, poets, and philosophers draw spiritual metaphors from nature, re-visioning the invisible in the natural. In the search for meaning, nothing finally suffices but the company of those who seek to express the inexpressible. Readings include: A. Miller's *The Crucible*, A. Dillard's *Holy the Firm*, and selections from Buddhist and Native American writings, Hebrew Scriptures, Thoreau, Darwin, Dickinson, Whitman, and Rilke, as well as environmentalists such as Carson, Leopold, Muir, Berry, and Snyder.

Textbook(s)Required:

Arthur Miller. *The Crucible*. Penguin Classics, , ISBN: 0140481389.

Annie Dillard. *Holy the Firm*. Harper Perennial, ISBN: 0060915439.

Stephen Mitchell. *The Enlightened Heart*. Harper Perennial, ISBN: 006092053X.

Joseph Williams. *Style: the Basics of Clarity and Grace*. Longman, 4th, ISBN: 978-0205830763.

WRIT-07.02-01 Writers on Writing

Hour: 3B **Instructor:** Wendy Piper

Requirements Met: WCult: None; Distrib: LIT

Description:

Writers on Writing

Writers commonly talk about their own writing, discussing their vision for their work, as well as the methods of their craft. In this class we will read, discuss, and write about the writing strategies of two American writers: Flannery O'Connor and Edgar Allan Poe. We will look at their critical statements regarding the nature and purpose of their fiction and will study some of their short works in the light of those statements. Questions we'll consider include the relation between writing and culture, these writers' notions about the practice of their craft, and their vision of art, generally. This course will not make use of x-periods.

Textbook(s)Required:

Edgar Allan Poe. *The Fall of the House of Usher and Other Writings*. Penguin, ISBN: 0-14-043291-4.

Flannery O'Connor. *A Good Man is Hard to Find and Other Stories*. Harcourt Brace Jovanovich, ISBN: 0-15-636465-4.

Flannery O'Connor. *Mystery and Manners*. Farrar, Straus, and Giroux, ISBN: 0-374-50804-6.

WRIT-07.03-01 Victorian Nightmares:Gothic

Hour: 12 **Instructor:** Colleen Lannon

Requirements Met: WCult: W; Distrib: LIT

Description:

Victorian Nightmares: Cultural Anxieties and the Gothic Form

Gothic stories evoke both fear and delight as they traverse the boundary between natural and supernatural realms. The transgressive nature of the Gothic can allow for the expression of beliefs, attitudes, and experiences that are culturally repressed or disallowed. At the same time, however, it

can also be deeply conservative, policing society's boundaries by presenting moral transgressions in their darkest and most threatening form (incest, murder, betrayal, etc.). In this course, we will explore three different "types" of the English Gothic—female, Colonial, and fin de siècle—to examine the ways in which this form enables us to engage critically with the cultural anxieties of the time. Readings will include *Dracula*, *Dr. Jekyll and Mr. Hyde*, and *The Castle of Wolfenbach*, as well as short stories by Rudyard Kipling, Arthur Conan Doyle, Elizabeth Gaskell, and Margaret Oliphant, among others. Through written assignments—one textual analysis, a summary and critique of a scholarly essay, and a research paper—students will work on developing their abilities in literary analysis and critical writing.

Textbook(s)Required:

Roger Luckhurst. *Late Victorian Gothic Tales*. Oxford: Oxford UP, 2009, ISBN: 978-0199538874.
Parsons, Eliza. *The Castle of Wolfenbach*. Valancourt Books, ISBN: 0-9777841-6-9.
Stevenson, Robert Louis. *Dr. Jekyll and Mr. Hyde*. Signet Classics, ISBN: 978-0451532251.
Stoker, Bram. *Dracula*, Eds. Nina Auerbach and David Skal. Norton Critical Edition, ISBN: 978-0393970128.

WRIT-07.06-01 Writing & Reading the Iliad

Hour: 12 **Instructor:** John Donaghy

Requirements Met: WCult: None; Distrib: LIT

Description:

Writing and Reading the Iliad

This seminar will read Alexander Pope's translation of the *Iliad* side by side with that of Richmond Lattimore. We will look briefly into the background of the poem – the world from which Homer emerged and the several worlds which are reflected in his text – but most of our attention will be directed toward the polemics of translation. We will write our way to understanding the way translation becomes interpretation and interpretation, in its implicit claim-making, becomes argument. In addition to Pope and Lattimore we will read excerpts from Chapman's famous 1611 translation and a number of literary responses to the poem: Euripides, *The Trojan Women*, Shakespeare's *Troilus and Cressida*, Simone Weil's famous essay "The Iliad or the Poem of Force," and a variety of shorter works.

Textbook(s)Required:

Homer. *Iliad*. Trans. Richmond Lattimore. Chicago & London. University of Chicago Press, 1951, ISBN: 0226469409.
Wilcock, Malcolm M.. *A Companion to the Iliad*. Chicago and London. University of Chicago Press, 1976, ISBN: 226898555.

WRIT-07.12-01 Propaganda Literature

Hour: 9L **Instructor:** Robert Herr

Requirements Met: WCult: None; Distrib: LIT

Description:

Propaganda Literature

When an author “with a cause” uses literature to shape public opinion, what ethical, strategic or aesthetic characteristics determine whether this operates as art or propaganda? Is such a distinction even useful? Can art exist outside propaganda? Should it? Although we normally think of propaganda as a tool used by authoritarian regimes to control thought, in this class we will consider definitions that allow us to analyze the persuasive techniques of committed literature, whether deployed by those in power or those seeking change. Moreover, we will work with critical theory to examine propaganda operating even within unexpected or seemingly “neutral” spaces. Two dystopian films about the use of propaganda, *1984* and *The Hunger Games*, will allow us to formulate and apply initial definitions of propaganda, both to the obvious cases of mind-shaping literature portrayed in the narratives and to the films themselves. Committed literature and essays from Latin America will provide us with case studies to analyze the strategies and ethics of propaganda produced from below. Finally, as students analyze and evaluate works of propaganda of their own choosing, we will delve into critical approaches that shape our perception of propaganda in a variety of new ways.

Textbook(s)Required:

Taibo II, Paco Ignacio and Subcomandante Marcos. *The Uncomfortable Dead*. Akashic Books, ISBN: 978-1933354897.

WRIT-07.13-01 Looks, Lookism and the Law

Hour: 10A **Instructor:** Jennifer Sargent

Requirements Met: WCult: None; Distrib: TMV

Description:

Looks, Lookism and the Law

People discriminate against other people based on appearance -- it's called "lookism." We all do it, whether we like it or not. All appearance-based discrimination is not the same, however -- choosing a mate or a reproductive partner is quite different from hiring or firing an employee or renting space to a tenant. The law clearly prohibits discrimination of certain “protected classes” in situations where lifestyle and wage earning is concerned. Conversely, the law allows and, arguably, encourages discrimination against certain types of personal appearance. We will introduce ourselves to the ethics, morality and biology of appearance discrimination, and then explore how laws and policies work (or don't work) to counter it. We will approach the topic in many ways, through books, journal articles, court opinions and government websites. We will constantly discuss how laws and policies, especially those involving civil rights, derive their purposes and actions from society's moral and ethical principles. You will learn the importance of technical writing in the context of law and policy. You will experience writing in the voice and with the style of a scholar in the disciplines of law, policy and government. You will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. You will actively participate in the exchange of feedback, critique and collaborative learning with your classmates. You'll write short, reflective essays throughout the course, and engage in two larger writing projects -- one policy-oriented and one law-oriented. Though we'll use Canvas quite a bit, laptops in the classroom are strongly discouraged.

Textbook(s)Required:

Gordon L. Patzer, Ph.D. *Looks: Why They Matter More Than You Ever Imagined*. Amacon, 2008, ISBN: 978-0-8144-8054-0.

Deborah L. Rhode. *The Beauty Bias*. Oxford University Press, 2010, ISBN: 978-0-19-536287-8.

Joseph Gibaldi. *MLA Handbook for Writers of Research Papers* . The Modern Language Ass'n of America, 7th Ed 2009, ISBN: 13: 978-1-60329-024-1.

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