

Fall 2007 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
<b>Art</b>					
<b>80430</b>	<b>Painting I</b>				
Anderson		Full Term	T, F	3:30-5:30	CFA 509
<p>Painting I is a foundations studio course intended to familiarize students with a variety of painting concepts and processes. Through guided investigations students will gain an understanding of painting materials, color theory, descriptive painting, nonrepresentational painting, and theoretical concerns relevant to painting today. Through a series of thematic assignments students will learn to develop an increasingly personalized painting vocabulary with historical and contextual relevance. Outside homework, reading, and research will be required. College level drawing or consent from instructor is required for this course. Students are expected to purchase their own materials.  <i>Class size limited to 15. Lab fee required</i></p>					
<b>80431</b>	<b>Drawing I*</b>				
Anderson		Full Term	T, F	12:30-2:30	CFA 505
<p>Drawing I is a studio foundations course intended to familiarize students with a survey of drawing media, techniques, concepts, and artists. Through descriptive, process, narrative and conceptually driven assignments students will develop technical proficiency while assimilating an increasingly personalized drawing vocabulary. Readings as well as discussions will supplement in-class studio practice. Students will also be expected to engage in outside research resulting in a combined research/studio project. Students are expected to purchase their own materials.  <i>Class size limited to 15. Lab fee required</i></p>					
<b>80588</b>	<b>Kinetic Systems for Art</b>				
Freedland		Module 2	TBA	TBA	CFA 111
<p>Contextualized by artists ranging from Moholy-Nagy to Roxy Paine, kinetic systems for art is a technical exploration of electro-mechanical systems for art. The class explores the expressive and conceptual properties of motors, electronics, interactive switching mechanisms, light and sound.  <i>Prerequisites: Sculpture I and Drawing I. Class size limited to 12. Lab fee required</i></p>					
<b>80589</b>	<b>Performance Art</b>				
Freedland		Module 2	TBA	TBA	CFA 111
<p>Contextualized by artists ranging from Annie Sprinkle to Chris Burden to Zhu Yu, Performance Art is an exploration of the individual as communicative tool. The class will engage in the use of time and space as well as audience interaction. Projects will take form of solo performances, followed by extensive critiques.  <i>Prerequisites: Sculpture I and Drawing I preferred, but not required. Class size limited to 12.</i></p>					
<b>Art History</b>					
<b>80470</b>	<b>Landscape and Art*</b>				
Carrasco		Full Term	M, R	12:30-1:50	CAP 107
<p>In the last few decades the study of landscape painting, inaugurated by Kenneth Clark's Landscape into Art (1949), has been transformed by new approaches that replace Clark's vision of nature as a universal ideal with an emphasis on landscape as a cultural product. New perspectives situate views of nature in specific places, times, ideologies, and experiences, examining issues of power, politics, national identity, social transformation, and gender. This course will consider the phenomenon of landscape painting in the western tradition, combining a treatment of major periods, styles, and artists with a consideration of how to interpret nature, landscape, and art. The final weeks of the semester will center on the preparation of individual research projects and the writing of a substantial analytical paper. Although some experience in art history is desirable (college-level work or high school AP course), motivated students with background in history, the humanities, or any other relevant area should also find this course accessible.</p>					
<b>80434</b>	<b>Masterpieces*</b>				
Carrasco		Full Term	T, F	12:30-1:50	LBR 209
<p>This course is offered as an alternative to the traditional introductory survey of the history of art. The goal is to provide an intensive examination of a few significant examples of painting and sculpture, and to introduce students to the kinds of questions that need to be asked in order to understand works of art. We will investigate the artistic traditions as well as the cultural and social context underlying each work. The works to be considered may include, among others, Michelangelo's "David," Rembrandt's "Night Watch," Manet's "Olympia," Goya's "The Third of May 1808," "Las Meninas," by Velázquez, and perhaps some of Cézanne's apples. <i>No prerequisites.</i></p>					

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**80435 Nineteenth Century Painting\***

Hassold		Full Term	T, R	10:30-12:00	CAP 107
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This course concentrates primarily on French art from the end of the 18th century (Rococo) to the end of the 19th century (Decadents, Symbolists, Art Nouveau, etc.). The French artists to be covered include the Neo-Classicalists (David, Ingres and their followers), the Romantics (Gericault and Delacroix), the Realists (Courbet and Manet), the Impressionists (Degas, Morisot, Cassatt, Renoir and Monet), and the Symbolists (Redon and Moreau). If time permits, other movements of the end of the century will be included. Open to beginning students. This course provides excellent background for two nineteenth century seminars: *Fin de siècle* (Interdisciplinary study of Art History, Social History, Gender Studies, and Literature) and *Paris of the Impressionists* (Social History of Art).

The course not only surveys the art of the period, but in doing so, foregrounds definitions of style. Style is seen as a complex issue that depends on a number of variables (formal and expressive qualities, choice of subject matter, attitude toward the world, etc.). These issues are explicated in several of the course texts: Robert Rosenblum's *Transformations of Late Eighteenth Century Art*, and Hugh Honor's *Neo-classicism*.

Depending on the term paper project chosen, this course could be counted towards fulfillment of a Gender Studies Joint Area of Concentration.

**80436 An-Other Story: The Art of Women through the Ages**

Hassold		Full Term	T, F	12:30-2:00	CAP 107
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This course surveys the work of women artists from Hildegard of Bingen in the 12th century to contemporary postmodern artists such as Cindy Sherman, Barbara Kruger, Kara Walker, and Jenny Saville. The course will not simply explore the paintings produced by these women but will also look at the circumstances under which they worked, the training it was possible for them to receive, and how they negotiated their personal situations in different historical periods. Topics related to content will be discussed through appropriate readings (maternity, pregnancy, the body as lived, cross dressing as a strategy, identity, etc.) Students will be expected to report on several women artists (write short papers and make class presentations of their research). Several texts will be used along with a number of supplementary readings.  
*Enrollment will be limited to 12 students. No prerequisites; open to beginning students. Admission will be determined by a short two- to three-page paper on a work by a woman artist that you find interesting, explaining why you find it interesting. This course counts for both Art History and Gender Studies requirements.*

**Classics**

**80437 Elementary Greek I**

Shaw		Full Term	M,W,F	11:00- 11:50	PME 219
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Classical Greek is useful for students of literature, philosophy, history, theater, and religion. The world of the Greeks, the architects of western civilization, can only truly be understood in the original language. We will master basic morphology and syntax and prepare students for Elementary Greek II in the spring.

**80562 Intermediate/Advanced Greek\***

Shaw		Full Term	TBA	TBA	TBA
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Review of grammar will be accompanied by readings in classical Greek.

**80439 Elementary Latin I**

Rohrbacher		Full Term	M, W, F	10-10:50	LBR 154
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Knowledge of Latin is essential for reading the literature of classical, medieval, and early modern Europe. Latin may also be useful for historians, art historians, archaeologists, philosophers, and students of religion or theater. Immersion in the elegance and simplicity of Latin encourages the development of the student's English prose style and general clarity of thought. This course rapidly covers the first half of *Wheelock's Latin Grammar* and is a prerequisite for Elementary Latin II. *Elementary Latin I has no prerequisites and is intended for beginners or those with high school Latin preparation inadequate for advanced work. Please see instructor if you are uncertain about placement*

**80469 Advanced Latin/ Plautus, *Amphitruo*\***

Rohrbacher		Full Term	T, F	12:30-1:50	PME 219
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The Roman comic playwright Titus Macchius Plautus was active at the beginning of the second century BCE. His twenty surviving plays represent the earliest complete works of Latin literature. The *Amphitruo* is the only Plautine play with a mythological subject, Jupiter's attempt to seduce the beautiful Alcmena by disguising himself as her husband. In the plays of Plautus, slapstick, farce, wordplay, and a general sense of absurdity abound. *Prerequisite: Elementary Latin I and II at New College, or the equivalent. Please see instructor if you are uncertain about placement.*

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**80438 Roman Civilization\***

Rohrbacher	Full Term	M, R	12:30-1:50	LBR 156
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A survey of ancient Roman literature from the foundation of Rome in the eighth century BCE, through the Roman domination of the Mediterranean world after the second century BCE, to the collapse of Roman political authority in western Europe in the fifth and sixth centuries CE. Roman ideas of literature, government, philosophy, religion, humor, and love will be explored primarily through the close reading of primary sources. Texts will include comedies of Plautus, the poetry of Catullus, the oratory of Cicero, the *Aeneid* of Vergil, the history of Livy, the *Golden Ass* of Apuleius, the biographies of Suetonius, the *Satires* of Juvenal, and Augustine's *Confessions*. No prerequisites, no class size limit. Two papers, midterm, final.

**Languages**

*Students who have studied French, German or Spanish before and who are interested in continuing at New College need to take the corresponding on-line placement test.*

**80440 Beginning French I**

Van Tuyl	Full Term	M, W, F	10:00-10:50	CHL 221
		Lab W	6:00-7:30	CHL 221

This first-semester course is designed for students with little or no background in French. Using the multimedia *French in Action* program, this immersion course focuses on the use of grammatically and idiomatically correct French. Required work for the course includes weekly quizzes, frequent dialogues, and a comprehensive final exam. Attendance, active participation, and individual study in the Language Lab are required. Three 50-minute classes per week plus one 90-minute lab session. Class is conducted entirely in French.

*Enrollment limited to 20.*

**80441 Advanced French**

Van Tuyl	Full Term	M, W, F	11:00-11:50	CHL 221
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This course in composition and conversation is intended for students with two years of college French or the equivalent. A comprehensive grammar review plus reading and writing assignments of increasing difficulty will prepare students to study French literature and culture in the original. Readings include a wide variety of French and Francophone literary works as well as a selection of nonfiction texts. Required work for the course includes daily grammar exercises plus intensive individual grammar review, frequent writing assignments, self-correction of all written work, and a comprehensive midterm and final exam. Attendance and active participation are required. Class is conducted entirely in French.

*Prerequisite: Successful completion of Intermediate French II or permission of instructor. Enrollment limited to 20.*

**80442 Intermediate French I\***

Reid	Full Term	M, W, F	10:00-10:50	LBR 252
		Lab T	6:00- 7:30	LBR 250

For students continuing from Beginning French II or who studied French for 2-3 years in high school. This class focuses on the use of grammatical and idiomatically correct French in conversation and written work. The grammar lessons are supplemented with a selection of cultural texts. Weekly assignments include compositions, oral exercises and presentations, and tests covering grammar and vocabulary. There is a final exam held during exam week. Attendance and active participation are required. The class is conducted entirely in French. Class meets for three 50-minute sessions plus one 90-minute lab per week.

*Prerequisite: Completion of Beginning French II or permission of instructor based on placement test results. Enrollment may be limited.*

**80475 'Black Orpheus' at the turn of the 21<sup>st</sup> century: novels and short-stories from Francophone Africa**

Reid	Full Term	T, F	12:30-1:50	CHL 215
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*See description under Literature.*

**80443 Elementary German I**

Cuomo	Full Term	M, W, F	10:00-10:50	LBR 152
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This is the first part of a one-year introduction to the German language. Using Moeller/Adolph/Hoecherl-Alden's *Deutsch heute* Eighth Edition as text and the accompanying workbook, CD program, and online exercises, students will gain a fundamental knowledge of German grammar, vocabulary, and syntax. Since emphasis will be on the acquisition of both active and passive language skills, German will be the primary language used in the classroom, and participation in weekly conversational and review sessions with our German language teaching assistant is a requirement. During Term I we will cover the introduction and first six chapters of *Deutsch heute*. There will be frequent written and online assignments (Ace tests), and chapter quizzes, as well as comprehensive midterm and final examinations.

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<b>80444</b>	<b>Intermediate German I*</b>				
Todd		Full Term	M, W, F	11:00-11:50	LBR 156
<p>This course will both review grammatical structures covered in Elementary German and introduce more complex structures, while continuing to focus on reading, listening, speaking and writing skills. Along with a textbook and participation in weekly conversational and review sessions with our German language teaching assistant, students will be responsible for reading a work of fiction and viewing two film versions of this work. Writing and vocabulary assignments will evolve from these assignments. In addition, <i>Hörspiele</i> will also be used. Students will be expected to apply grammatical structures and vocabulary in their writing and speaking assignments.</p> <p><i>Prerequisite: one year of college-level German or its equivalent as demonstrated on the placement test.</i></p>					
<b>80449</b>	<b>Elementary Hebrew I</b>				
Inouye		Full Term	M, W, F	11:00-11:50	COH 116
<p>This course introduces students with no previous knowledge of Hebrew to the Modern Hebrew language. The development of oral and written language skills is the primary focus of the course. To this end, students will acquire basic useful vocabulary through an introduction to the fundamentals of Hebrew grammar and syntax. An introduction to the Hebrew alphabet will set the foundation, as we will quickly move to develop students' skills in conversation, reading, writing, and aural comprehension</p>					
<b>80448</b>	<b>Beginning Russian I</b>				
Schatz		Full Term	M, W, F	10:00-10:50	PME 219
<p>This course will focus on the basics of Russian grammar and syntax, and it is envisioned as the first component of a four-semester Beginning/Intermediate sequence. It is designed for students with a serious and confirmed interest in the language. Although Russian is not as daunting as many assume and as it might first appear to the uninitiated, even early mastery of materials in the text will require real commitment on the part of the student. Students should plan on spending at least two to three hours of preparation for each of the three weekly fifty-minute class sessions. For obvious reasons, faithful class attendance and consistent, conscientious preparation of assignments will be essential. This semester we will be working from a new textbook, <i>Golosa</i>, which stresses active use of the written and spoken language. When students have acquired necessary skills, we will include in our study materials from sources outside the textbook, which will provide further exposure to contemporary lexicon and usage. Our work in this introductory course will be both challenging and rewarding. We will begin from the ABVs. The course is open to all interested students</p>					
<b>80477</b>	<b>Russian Short Fiction: Sentimentalism to Neo-Realism*</b>				
Schatz		Full Term	T, F	2:00-3:20	PME 219
<p><i>See description under Literature</i></p>					
<b>80587</b>	<b>Readings in Russian: Language and Verbal Art (A).</b>				
Schatz		Full Term	TBA	TBA	TBA
<p><i>See description under Literature</i></p>					
<b>80570</b>	<b>Elementary Spanish I (Section 1)</b>				
Portugal		Full Term	M, W, F	10:00-10:50	LBR 250
<p>This first-semester course is designed for students with little or no background in Spanish. The main goals of this course are to acquire good knowledge of basic Spanish Grammar (simple sentence structure, simple tenses in the Indicative), to build Vocabulary, and to develop Oral/Aural skills. Required work for the course includes preparation of short dialogues/skits for in-class work, weekly quizzes, take-home grammar exercises, reading/writing, laboratory assignments, and 3 to 4 major exams. Three 50-minute classes per-week. An additional six hours (at least) of preparation for class are required, plus 3 to 4 hours to complete workbook &amp; laboratory assignments, every week. Attendance and active participation in class exercises are required. Students are expected to prepare all assignments carefully. Quality and timeliness of completed work, significant progress in language skills, and evidence of mastery of basic Spanish grammar will be the basis for the evaluation of a student's performance.</p> <p><i>Students interested must contact Professor Labrador-Rodriguez as soon as possible for assessment: students will be required to take the placement exam and file a placement form. No student will be admitted without fulfillment of these requirements.</i></p>					
<b>80445</b>	<b>Elementary Spanish I (Section 2)</b>				
Bennaji		Full Term	M, W, F	11:00-11:50	LBR 248
<p><i>Same as Course Description as Elementary Spanish I (Section 1)</i></p>					

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<b>80571</b>	<b>Intermediate Spanish (Section 1)</b> Bennaji	Full Term	M, W, F	10:00-10:50	LBR 248
<p>This course is designed to clarify grammatical concepts, increase vocabulary and improve oral expression and reading skills. Oral/Aural work will be stressed more heavily than written work. The texts will provide grammar exercises as well as basic readings intended to increase vocabulary and stimulate conversation. Required work for the course includes weekly quizzes, take-home grammar exercises, reading/writing &amp; laboratory assignments, and 3 to 4 major exams. The class will be conducted in Spanish only and students will be expected to participate actively in all exercises and prepare all assignments carefully. Three 50-minute classes per-week. An additional six hours (at least) of preparation for class are required, plus 3 to 4 hours to complete workbook &amp; laboratory assignments, every week. Significant progress in the accuracy of communication will be the basis for the evaluation of a student's performance.</p> <p><i>Prerequisite: Satisfactory completion of Elementary Spanish II at New College. Students with equivalent work done in another institution (one year college-level) or two years of high-school Spanish are eligible, but are required to complete the placement exam and a placement form. Students not coming from Elementary Spanish must contact the instructor as soon as possible for assessment of proficiency: students will be required to take the placement exam and file a placement form. No student will be admitted without fulfillment of these requirements.</i></p>					
<b>80446</b>	<b>Intermediate Spanish (Section 2)*</b> Portugal	Full Term	M, W, F	11:00-11:50	LBR 250
<p><i>Same Course Description as Intermediate (Section 1)</i></p>					
<b>80447</b>	<b>Lecturas Hispánicas</b> Labrador-Rodriguez	Full Term	T, R	9:00-10:20	PME 213
<p>This course is intended to be a transition from language courses to the study of literature and culture in Spanish. Although we will review key grammatical aspects, the focus of the course will be on reading, writing, and class discussion of texts and topics that are relevant to Hispanic literature, culture, and society. Students will regularly write short essays (to be revised / peer reviewed and re-written for content and grammatical accuracy), students will make individual and group presentations and work on a final group project. Students must be willing to meet in groups outside class times. Active class participation is a requirement of this class.</p> <p><i>Prerequisite: The course is designed for students who have completed at least Spanish Composition and Conversation or its equivalent. Students who have not completed the required work at New College must contact the instructor as soon as possible during the Spring semester of 2007 for assessment of proficiency: students will be required to take the placement exam and file a placement form. No student will be admitted without fulfillment of these requirements.</i></p>					
<b>80468</b>	<b>Advanced Spanish: The Spanish American Novella</b> Labrador-Rodriguez	Full Term	T, R	10:30-11:50	PME 213
<p>This course will study the development of the "in between" genre: too long to be called a short story, too short to be called a novel. Who were the masters of this genre? Why and which topics were more appropriate to deal in a short novel? Students will read 7 texts, including: Carlos Fuentes' <i>Aura</i>, Rosario Ferré's <i>Maldito Amor</i>, Gabriel García Márquez's <i>Crónica de una muerte anunciada</i>. This class is conducted in Spanish. Students should be able and willing to actively participate in class discussion, and to write essays on a regular basis.</p> <p><i>Prerequisite: This class is designed for student who have satisfactorily completed Lecturas Hispánicas and who have been recommended to continue to Advanced Spanish, and for students who have satisfactorily completed Advanced Spanish or its equivalent. Students who have not completed the required work at New College must contact the instructor as soon as possible during the Spring Semester of 2007 for assessment of proficiency: students will be required to take the placement exam and file a placement form. No student will be admitted without fulfillment of these requirements</i></p>					
<b>80467</b>	<b>Elementary Chinese 1</b> Zhang	Full Term	M, W, R	10:00- 10:50	LBR 156
<p>This is the first introductory language course in Modern Standard Chinese (Putonghua) designed for students with little or no background to develop speaking, listening, reading, and writing skills. The first semester, which will cover the first 10 chapters in the <i>New Practical Chinese Reader</i>, introduces the basic phonetic system, some basic grammar, the writing system, and materials for everyday conversation. Our in-class meetings will focus on the training of oral and aural skills. In addition to active participation in class and timely submission of written assignments, students are expected to spend at least one hour every day preparing for classes, lab sessions, weekly quizzes, four tests, among other activities.</p> <p><i>Enrollment limited to 20.</i></p>					

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**Literature**

**80560 Fuzion Dance**

Bolaños Wilmott	Full Term	T, R	12:30- 1:50	FCS
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Leymis's unique teaching style creates a community setting that encourages new ways of moving and celebrates the art of movement. Students will be introduced to Contemporary and African dance techniques while addressing elements of alignment, endurance, use of weight, spatial awareness, while taking risk in the classroom setting. Students will also learn movement phrases from the repertory of Fuzion Dance Artists, Sarasota 1st Contemporary Dance Company.

**80573 "What is an American?": A Multicultural Survey of Early American Literature & Culture \***

McAuley	Full Term	T, R	10:30- 11:50	CHL 224
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What is an American? This course investigates the ideological and cultural diversity of early American literature and culture, from the colonial period to the publication of Catharine Maria Sedgwick's *Hope Leslie*. To begin with, we shall read Spanish, French and English works, and pay particular attention to differences in attitudes toward and assumptions about Native Americans, in order to challenge the "notion of Europeans' having a monolithic response to the Natives." Then, we shall explore the diverse cultural forms and institutions that develop in conjunction with the constitution of the United States. Reading a rich variety of literature - including women's Indian captivity & African-American slave narratives, sermons, poems, and novels - we shall try to identify, and/or diagnose the shared patterns of thought & verbal expression that define early America, as well as grapple with controversial interpretations of the constitution of American character, including Robert Ferguson's reading of our national anthem, *The Star Spangled Banner*, as emblematic of Americans' tendency to identify themselves through violent conflict.

Required Texts:

- Early American Writings*, edited by Carla Mulford et al.
- Alvar Nunez Cabeza De Vaca, *Chronicle of the Narvaez Expedition* (1542)
- James Fennimore Cooper, *Last of the Mohicans* (1826)
- Catharine Maria Sedgwick, *Hope Leslie* (1827)

Recommended Texts:

Alan Taylor, *American Colonies: the Settling of North America*

Requirements: Active participation in class discussions, six short response papers / preliminary assignments (assigned topics), three major assignments, group work, and a final exam. No prerequisites.

CRN	Course Title and Description	Term	Day	Time	Classroom
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**80574 Roughing It™: The Wilderness Narrative and American Identity**

McAuley		Full Term	W	12:30- 3:20	CHL 224
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Focusing primarily on the wilderness narrative, which, in “Feasting In the Wilderness,” Sue Ellen Campbell defines as one that “takes for its subject the experience – almost always from a Euro-American standpoint – of humans who leave ‘civilization’ to immerse themselves in the ‘wilderness,’” this course shall build upon J. Hector St. John de Crevecoeur’s claim that “men are like plants,” in order to examine nature’s impact upon American cultural identity.

How might the premium which Locke places upon *subduing* the earth – including the “wild woods and uncultivated waste of America” – in his *Second Treatise of Government* figure in the constitution of the United States, or – more specifically – Lewis & Clark’s venture westward across the Great Plains? Is the horror and helplessness that the young telegraph operator George Kennan experiences aboard a half-wrecked sloop in the Okhotsk sea not an apt metaphor for what Michel Serres describes as the violence that the Earth poses to human life in response to the ‘spirit of capitalism’? And to what extent does this humbling demonstration of nature’s power transform Kennan’s perspective and relationship to the villagers of Okhotsk, Yamsk, Gizhiga? What sort of civil disobedience does Henry David Thoreau practice at Walden Pond? What sort of revolution does Isabella Bird foment through the publication of her life in the Rocky Mountains? What lesson in human nature does the “great book of Nature” teach Joseph Knowles?

In short, we shall examine the various ways in which Americans represent the frontier – as wasteland, a justification for both empire & rebellion, feast for the imagination, nurturing mother, enemy combatant, and humbling force – while at the same time wondering what there is to gain by “going” primitive, not to mention what we highly ‘civilized’ 21<sup>st</sup>-century readers gain from this material – not nature writing exactly, but literature which “dramatizes the relationship of a people to the natural world.”

**Required Texts:** Course Packet, including excerpts from Washington Irving, *Astoria*; Caroline Kirkland, *A New Home, Who’ll Follow?*; George Kennan, *Tent Life in Siberia*; John L. Stephens, *Incidents of Travel in Central America, Chiapas, and Yucatan*; Henry E. Davies, *Ten Days on the Plains*; Theodore Roosevelt, *Down an Unknown River*, and Joseph Knowles, *Alone in the Wilderness*.

*The Journals of Lewis & Clark*

Mark Twain, *Roughing It*

Henry David Thoreau, *Walking*

John Muir, *My First Summer in the Sierras*

Isabella Bird, *A Lady’s Life In the Rocky Mountains*

Edward Abbey, *Desert Solitaire*

*Prerequisite: previous college-level work in literature or permission of instructor.*

**80450 Acting I**

Eginton, FSU/Asolo		Full Term	W, F	2:30-4:00	CFA 211
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Through a series of concentrated improvisations, speeches, monologues and scenes, as well as script analysis for actors and directors, this introductory acting course will develop a foundation for acting work using the following definitions: Acting is “living truthfully under imaginary circumstances”; Acting is the “reality of doing.” The technique taught is based on Practical Aesthetics, as developed by David Mamet and the Atlantic Theater Company in New York, as well as Meisner and Stanislavsky techniques.

Reading, paper writing, and outside of class rehearsal is required, as well attendance of a professional production. The course is taught by the graduate faculty of the FSU/Asolo Conservatory.

*Enrollment will be limited. All interested students should attend the first meeting, with a prepared monologue of 1 minute in length. No acting experience is necessary to enroll in this class. Preference given to upper contract students.*

**80475 ‘Black Orpheus’ at the turn of the 21<sup>st</sup> century: novels and short-stories from Francophone Africa**

Reid		Full Term	T, F	12:30-1:50	CHL 215
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In 1948, Jean-Paul Sartre published his essay « Black Orpheus » [« L’Orphée noir « ], which appeared as the introduction to Senghor’s *Anthologie de la Nouvelle Poésie Nègre et Malgache*. The recent turn of the century provides us an opportunity to look back on Sartre’s historic essay as we consider how contemporary African authors are writing the continent’s present and future. In this course we will read novels and short-stories written in the past 20 years from across Francophone Africa—from Cameroon, Ivory Coast, the Congo, Guinea—works that are both political engaged and textually innovative. Our readings will allow us to consider representations of the colonial legacy and the post-colonial present, as well as the challenge of remembering the Rwandan genocide. We will read works by authors such as Calixte Beyala, Emmanuel Dongala, Ahmadou Kourouma, Tierno Monémbo, Patrice Nganang, and Véronique Tadjo. All readings will be available in both French and English translation.

*The course is open to beginning and advanced students in literature, to students with an advanced level of French (who may take part in the French section by permission of the instructor), and to those with no knowledge of French. The class will meet once a week as a whole, for discussion in English, and once in separate discussion sections for students working in French and English.*

CRN	Course Title and Description	Term	Day	Time	Classroom
<b>80476</b>	<b>From Caligari to <i>Goodbye Lenin!</i>: A Cultural History of German Cinema*</b>				
Cuomo		Full Term	M, R	2:00- 3:20	LBR 248
	This consideration of seminal films from Germany's tumultuous 20 <sup>th</sup> -Century will cover works from the silent era to the present. After covering the basics of film study in our first sessions, we will address the Weimar period with the help of such works as Wiene's <i>The Cabinet of Dr. Caligari</i> , Murnau's <i>Nosferatu</i> and <i>The Last Laugh</i> , Lang's <i>Metropolis</i> and <i>M</i> , Pabst's <i>Joyless Street</i> , Sternberg's <i>Blue Angel</i> , Sagan's <i>Mädchen in Uniform</i> . With Riefenstahl's <i>Blue Light</i> serving as a transitional work, we will cover National Socialism with excerpts from her <i>Triumph of the Will</i> and <i>Olympia</i> , and Harlan's <i>Jud Süss</i> , before proceeding to postwar films such as Staude's <i>The Murderers among Us</i> . Our consideration of works up to 1990 will include Fassbinder's <i>Merchant of Four Seasons</i> and <i>The Marriage of Maria Braun</i> , Schlöndorff and Trotta's <i>The Lost Honor of Katharina Blum</i> , Herzog's <i>Stroszek</i> , and Wenders' <i>The American Friend</i> and <i>Wings of Desire</i> , Trotta's <i>Marianne and Juliane</i> , Sanders-Brahms' <i>Germany, Pale Mother</i> , and Brückner's <i>Hunger Years</i> . We will conclude with such recent films as Tykwer's <i>Run Lola Run</i> and Becker's <i>Goodbye Lenin!</i> Students are required to attend all discussion sessions, contribute to the web board, prepare in-class presentations on the works, and to write two analyses. <i>No knowledge of German is required.</i>				
<b>80568</b>	<b>Imagining and Reimagining Early England*</b>				
Myhill		Full Term	M, R	2:00-3:20	LBR 152
	An enthusiastic reviewer of T.H. White's <i>The Once and Future King</i> , a twentieth-century adaptation of Thomas Malory's fifteenth-century <i>Morte D'Arthur</i> , described it as "A glorious dream of the Middle Ages as they never were but should have been." What "should" the middle ages have been, in the dreams of its writers and the writers (and filmmakers) of subsequent ages? How was medieval England imagined and reimagined? What do modern versions of medieval texts tell us about the ages that produced them? This course will introduce a selection of English literature written before 1500 (to be read in modern English translations) and then examine nineteenth and twentieth-century adaptations of this material. Texts and issues fall into three basic units: 1) The relationship between the human and the divine in medieval poetry, personal narrative, and drama, and the uses of allegory and psychomachia in twentieth-century drama. 2) Building knights and nations in narratives of King Arthur and Camelot--the medieval texts include Crétien de Troyes, Marie de France, Geoffrey Chaucer, Thomas Mallory, and several anonymous writers including the author of <i>Sir Gawain and the Green Knight</i> ; modern adaptations include Tennyson ( <i>Idylls of the King</i> ), Twain ( <i>A Connecticut Yankee in King Arthur's Court</i> ), Lerner and Lowe ( <i>Camelot</i> ), and Monty Python (and the Holy Grail), 3) Exclusion and community in <i>Beowulf</i> , John Gardner's <i>Grendel</i> , which retells the story from the monster's point of view. We will conclude with <i>The Doomsday Book</i> , Connie Willis's science fiction novel of academia, plague, and the future's encounters with fourteenth-century England. Students are expected to present one oral report, participate actively in class discussion, and write periodic short responses to readings and three 4-6 page papers. <i>This course is designed for beginning students of literature; enrollment will be limited to 25.</i>				
<b>80474</b>	<b>Whose Renaissance? Female and Male Perspectives on Sixteenth and Seventeenth-Century British Literature*</b>				
Myhill		Full Term	T,R	10:30-11:50	CHL 214
	In 1925, Virginia Woolf speculated on why "no woman wrote a word of that extraordinary literature [of the English Renaissance] when every other man, it seemed, was capable of song or sonnet." More than fifty years later, historian Joan Kelly asked "Did Women Have a Renaissance?" and concluded that they did not. But in the thirty years since then, interest in this question has led to greatly increased knowledge and availability of early modern texts by female authors. This course will examine paired texts by male and female authors that explore the same issues and/or experiment with the same forms. The object of the course is to investigate important trends in Renaissance poetry, prose, and drama from a variety of perspectives—to see the canon before it became canonical, and to attend to the voices which it left out. Expectations for students include regular attendance and participation, an oral report, several short papers, and an anthology of texts and excerpts with a critical introduction. This course is designed for students with previous work in literature, history, or gender studies. Enrollment may be limited.				
<b>80477</b>	<b>Russian Short Fiction: Sentimentalism to Neo-Realism*</b>				
Schatz		Full Term	T, F	2:00-3:20	PME 219
	An examination of approximately forty short stories and short novels from the Sentimentalism of Karamzin to the Neo-Realism of Maxim Gorky. The evolution of these genres will be studied in relationship to the development of the novel as the dominant prose genre of the century. Major tendencies in short prose fiction will be represented and most major writers—Pushkin, Gogol, Dostoevsky, Turgenev, Leskov, Tolstoy, and Chekhov—will be included. The contributions of some lesser-known writers such as Garshin and Korolenko will be covered as well. Several brief analytical essays will be required, and <i>consistent, informed participation in class discussions will be expected.</i> Enrollment will be limited to twenty; priority will be given to first-year students and to those students for whom this course is an essential component of the area of concentration.				

CRN	Course Title and Description	Term	Day	Time	Classroom
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**80587 Readings in Russian: Language and Verbal Art (A).**

Schatz	Full Term	TBA	TBA	TBA
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In this fifth-semester language offering, students will have the opportunity to read both short fiction and poetry in Russian. As envisioned, the course will be divided into two modules. During the first module we will read and discuss, in Russian to the extent possible, short stories by Pushkin, Tolstoy, and Chekhov. The second module will be devoted to an examination of selected poetry from Romanticism to Acmeism (a period of approximately one hundred years), including work by Pushkin, Lermontov, Tyutchev, Fet, Bryusov, Bely, Blok, and Akhmatova. Students may choose to enroll in either or both of the modules. This course has been designed for student who have completed four semesters of Russian language study at New College or the equivalent at other colleges or in travel study programs. Native speakers and heritage speakers of Russian may find this course of interest as well; their participation will be especially welcome. We will meet twice per week; one short essay in Russian will be required for each module. All qualified students are encouraged to enroll.

**80452 British Modernist Fiction: Haunted By the Victorians\***

Wallace	Full Term	T, F	12:30-1:50	CHL 221
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This class surveys modernist writers, primarily those with strong connections to the British prose tradition. We will concentrate on the conjunction of innovative literary style with new approaches to psychological character, linguistic play, social criticism and fascism. Although like the Victorian novelists they sometimes deal with sexuality, social injustice, and the meaning of history, the moderns do so in new ways, sometimes considered inherently apolitical, defined by “art for art’s sake.” Their focus is more inward and psychological, expressed through creative and fragmented stylistic devices. The modernists create new narrative forms, new sentence structures, and new ways of revealing character, thus artistic style becomes increasingly important as the interior self becomes the focus of the modern novel. We will study a representative sampling of these writers including Joseph Conrad, Ford Madox Ford, E. M. Forster, James Joyce, Virginia Woolf, D. H. Lawrence, Katherine Mansfield, and Jean Rhys, asking what is the driving concern of each work? How does the literary style support or reveal that concern?

By the end of the term, students should be able to identify salient characteristics of modernism, explain what some modernists thought they were doing and offer opinions about how successful individual writers were. Literary terms such as plot, style, mood, setting, symbolism, stream of consciousness, epiphany, character, frame story, irony, omniscient narrator, and unreliable narrator should become familiar. Students will also gain some familiarity with important historical contexts from the censorship of *The Rainbow and Ulysses*, to the thinkers and artists of the “Bloomsbury group,” to World Wars I and II as the respective beginning and end markers of the modernist period. Students are expected to write three 6-8 page papers, one of which must be a thorough revision of an earlier effort.

*This class is open to beginning students of literature and non-majors*

**80473 Becoming Jane Austen: The Romantic-era Novel and Women’s Writing**

Wallace	Full Term	T, F	3:30-4:50	CHL 224
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The subject of sequels, films, reading groups, fan clubs, websites, and even satires, Jane Austen is one of the great cult authors of English literature. Moving beyond “Aunt Jane” the fine painter on “two inches of ivory,” or the woman writer who established the novel as a feminine and feminist form, we will locate Austen’s work and writing in the larger field of her contemporaries and some influences.

The latter half of the eighteenth century included the rise of British abolitionism, the impact of enclosing the commons and changes in landscape gardening, a decrease in the significance of the royal family and the British aristocracy, the growing impact of both trade and professions such as the Navy, and a marked increase in the number of professional women writers. Jane Austen was complexly the product of the “long eighteenth-century” (1680—1830); she composed her first drafts of *Sense and Sensibility*, *Northanger Abbey*, and *Pride and Prejudice* between 1795-1798, in a period of Revolutionary fervor and nationalist backlash. Not the lone or intellectually isolated writer that we used to imagine, Austen was both complexly engaged by and in some tension with her contemporaries, including Ann Radcliffe, Elizabeth Inchbald, Frances Burney, Jane West, Elizabeth Hamilton, Maria Edgeworth, Susan Ferrier, Mary Robinson, Hannah More, Mary Wollstonecraft, Mary Hays, Sydney Owenson (Lady Morgan), Charlotte Smith, Amelia Alderson Opie, Thomas Love Peacock, Walter Scott, and others. Reading Austen with some of her immediate predecessors and contemporaries situates her work among important gothic fictions, educational and moral fictions, evangelical writers, the historical novel, the national tale, the moral tale, and a range of alternate narrative traditions.

In this course we will read the bulk of Austen’s fiction alongside other novels that influenced her or that were contemporaneous. Some poetry and essay may be included, but the focus will be on the novel form. There may be an option to read a “Chawton House” collection novel of your choice, making use of the resources provided by the special collection of women’s writing collected at Austen’s brother’s estate.

*This class is directed to more advanced students of literature and may be limited.*

CRN	Course Title and Description	Term	Day	Time	Classroom
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**80471 Lines of Sight: Poetry and the Visual Arts**

Zamsky		Full Term	M, R	12:30- 1:50	CFA 212
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Perhaps the most famous poem written by the British Romantic poet John Keats contemplates a visual work of art, "Ode on a Grecian Urn." As the poem concludes, this urn apparently breaks into speech, proclaiming, "Beauty is truth, truth beauty," a gesture that is not only brilliantly enigmatic, but that also situates the poem as an important part of a very long and still active tradition revolving around questions of beauty, truth, and representation in poetry and images. The technical term for this tradition is *ekphrasis*, poetry written in response to the visual arts, and it extends from at least Homer to the twenty-first century. In this class, we will consider the breadth of this tradition, reading poetic responses to visual art (mostly, but not only painting) by Homer, Virgil, the British Romantics (in addition to Keats, William Blake, Percy Bysshe Shelley, and William Wordsworth), the Anglophone modernists W. H. Auden and William Carlos Williams, poets of the New York School (especially John Ashbery and Barbara Guest), and the contemporary poet Cole Swensen. There will be others, but these are the biggies. We will also read key theoretical texts, including selections of foundational works such as G. W. F. Hegel's *Introductory Lectures on Aesthetics* and Gotthold Ephraim Lessing's *Laocoön*, as well as modern treatments of the relationship between poetry and the visual arts by Charles Altieri, Murray Krieger, and W. J. T. Mitchell. As we will find, the ways in which poets respond to the visual arts change over time, conditioned by and giving expression to their larger cultural, philosophical, and political contexts.

*This class is directed to more advanced students of literature and may be limited.*

**80561 Poetry, an Introduction\***

Zamsky		Full Term	T, R	10:30- 11:50	CFA 212
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This class is an introduction to the study of poetic language. We will read lyric poems from a wide range of historical periods, cultural contexts, and aesthetic commitments, with a consistent eye toward the ways in which language is used as the material of poetry – in much the same way that pigment is the material of painting or sound and silence are the materials of music. The class will attend to sound, syntax, lineation, and the other elements of prosody, and will consider the project of poetry from a number of perspectives: as arrangements of utterance, as pleasure, as the construction of a self (whether abstracted or socially situated), as the process of working out or (more likely) posing emotional, philosophical, political, and other dilemmas. The concept of the class can be usefully captured in the phrase, "poetry as experience." Our goal is to explore as many facets of that experience in as much detail as is possible.

We will conclude the class by reading a very exciting book of poems that was just recently published, Lorna Dee Cervantes' collection, *Drive*. Cervantes is perhaps the most important Chicana poet of her generation, and *Drive* is her first book in fifteen years – and it perhaps surprisingly draws on earlier poets ranging from Robert Creeley to T. S. Eliot. As we read *Drive* over the last several weeks of class, we will bring to bear all of the faculties of critical attention that we have developed earlier in the course.

By the end of the course, students should be able to identify a number of poetic forms, and should be able to effectively use the strategies and vocabulary of close reading. Even as the course is intended to develop students' skills as readers of poetry, it is equally concerned that students learn to write well about poetry. Toward this goal, students will write several short assignments focusing on specific aspects of close reading, as well as two explications of poems, both of which will be eligible for revision. Students will write a somewhat longer (roughly 8 pages) final paper on *Drive*.

This class is open to beginning students of literature and non-majors

**80472 Heroism and Chinese Narratives.**

Zhang		Full Term	M, R	2:00- 3:20	LBR 154
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What makes a Chinese hero? How does the image of a hero vary across time and media? How do gender, sexuality, and class affect the construction of a hero in literature? How do stories and images of heroes contribute to the formation of an individual's identity? We will discuss these issues while reading stories about valiant warriors, wise ministers, selfless martyrs, loyal bandits and unruly gods in traditional Chinese narratives. Many of these characters, such as the female warrior Mulan, the Hegemon King of Chu, the General Guan Yu, and Monkey King, have entertained popular imagination both in and outside China. By tracing the heroic prototypes and their transformations into mock heroes, anti-heroes, and female heroes that occurred in literature especially during historical transitions, we will observe the historical, social, and literary changes in the imperial China. Most of the readings are short prose fiction and chapters from longer fiction. Important contextual materials will be provided, such as historical reviews and excerpts from the treatises of early schools of thought such as Confucianism, Daoism, and Buddhism. Movie clips will also be used to illustrate modern reception and transformation of traditional heroes. All readings are in English. *No prerequisites.*

Fall 2007 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
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**80559 Theatrical Adaptation**

Andrei Malaev-Babel	Full Term	M	6:00- 10:00 pm	Music Room
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The course will explore the art of theatrical adaptation, as a collaborative creative process aimed at translating a work of literature into the language of theater. During the course, students will gain experience in creating and analyzing theater performances based on the non-dramatic works of international classics and studying a literary source as a building component in creating a performance of synthesis. Students will explore how to research, discover and analyze theatrical equivalents for the images, symbols, language composition and structure of the work of fiction or poetry. They will learn how a unique original production of theatrical synthesis can be created as a result of the collaboration between a playwright/adaptor, director, dramaturg (literary and theater scholar), choreographer, vocal director, composer, designers and an acting ensemble. Each of the course participants will choose a particular role in the process, thus fulfilling their individual interests in the exploration of the theatrical art. The course in theatrical adaptation will serve as an educational tool opening new horizons for intellectuals. The chosen classical text will include many elements which will create a bridge between performative and academic expression.

**Music**

**80510 New College Chorus**

Moe	Full Term	M	7:00-9:00	Sainer Auditorium
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Full Term participation required for Module credit.  
 This is a choral ensemble dedicated to singing music in a variety of styles. The exact repertory will be determined during the course of the semester as the director gets to know participants and what pieces will be best suit the ensemble. Our goal is to produce a cohesive, quality sound in ensemble, and to enjoy doing it along the way. Students may earn a module of credit for a semester's participation.  
 Prerequisite: The ability to match a pitch is absolutely necessary. The ability to read music, although not a requirement will be given special consideration. Five-minute auditions will be held Tuesday, August 31<sup>th</sup> 6:50 – 8:00 pm and September 1<sup>st</sup> 1:00 – 6:00 pm in one of the practice rooms, CFA 208, Lota Mundy Music Building. If you miss the opportunity to sign up for a time during miniclass, please contact Professor Daniel Moe 941-346-0715 for an appointment.  
 The class will end with a concert at the end of the term, TBA. Evaluations will be based on attendance and preparation of assigned music. Absences, early departures or late arrivals will not be tolerated. More than three absences will result in an unsatisfactory evaluation.

**80511 Keyboard Skills**

Bray	Full Term (Mod 2 Credit)	Independent Study	CFA Practice Rooms
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Independent Study for students who need keyboard skills to fulfill the Music AOC requirements. *Full term participation required for one module of credit.*

**80453 Music Theory I\***

Aarden	Full Term	M, W, F	11:00-11:50	CFA 212
	Aural Skills	T, R	6:00- 7:00pm	CFA 212

Music is the most immediately affecting of the arts—and the most systematic, the most rational. Composers create within systems whether they know it or not, and the composer who best understands the possibilities of musical systems will produce the richest music. This course (the first of a two-course sequence) is designed to introduce students to the vast array of systems that can be utilized in composition and analysis. Topics to be covered include: acoustics, systems of tuning and temperament, notational systems, rhythmic systems (isometric and multimetric), and pitch systems (modality and diatonic tonality). In addition to attending lecture sessions, students will be required to participate in two aural skills sessions each week.

**80583 Electronic Music**

Aarden	Full Term	W	12:30- 3:20	CFA 212
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The roots of modern music production are in the radical innovations of the twentieth century. Pop and art rock, electronica, and hip-hop owe much of their sound to early experimentalists who broke from traditional ideas of music and aesthetics. This course will survey the techniques, sounds, and history of electronic music, emphasizing hands-on training with digital technologies that are available on today's personal computers.

CRN	Course Title and Description	Term	Day	Time	Classroom
<b>80569</b>	<b>Classical and Early Romantic Music</b>				
Miles		Full Term	T, F	2:00-3:20	CFA 212
<p>This course offers an introduction to European music from the middle of the eighteenth century until approximately 1840. In the first module we focus on the emergence of the so-called “classical synthesis” in the music Haydn, Mozart, and early Beethoven, with particular emphasis on these composers’ variegated approaches to the sonata principle. Beethoven’s middle-period symphonies are the prime focus of the second module, which set the stage of the study of symphonies by Schubert and Schumann. The module concludes with the study of music that negated key aspects of Romantic aesthetics: Beethoven’s late piano sonatas and string quartets, Schubert’s song cycles, and Chopin’s works for piano. While most class sessions included musical analysis, we always try to connect the music to social and intellectual developments of the time.</p>					
<b>80454</b>	<b>Music, Language, Voice: Contemporary Issues and Problems</b>				
Miles		Full Term	M, R	3:30-4:50	CFA 212
<p>Vocal music is often thought to represent an ideal of wholeness, of an integrated self. When we hear a vocal performance, we believe in the union of words and music, of thought and feeling, and of all that is rational and irrational. This notion has been challenged severely over the past forty years by composers who view the voice as both a metaphor for psychological multiplicity and as a means to new musical possibilities. This course will explore the work of these innovative composers, ranging from Luciano Berio and Kenneth Gaburo to Joan La Barbara, Trevor Wishart, and Pamela Z. Recurring topics will include the relationship of musical structure to linguistic structure, vocal music as bodily performance, the use of extended vocal techniques, and compositional methods</p>					
<b>Philosophy</b>					
<b>80586</b>	<b>Theory of Knowledge*</b>				
Edidin		Full Term	T, F	2:00- 3:20	HCL 2
<p>'What is knowledge' is one of the traditional Big Questions of Philosophy. We'll be concerned with the conditions which must be satisfied in order to know something, with potential sources of knowledge (most notably sense perception and pure thought) and with the nature of evidence and reasons for belief. We'll also examine skeptical arguments purporting to show that nobody can know anything at all.</p>					
<b>80585</b>	<b>Formal Logic</b>				
Thompson		Full Term	T, F	10:30- 11:50	HCL 2
<p>This course will include work in syntax, semantics natural deduction for sentential logic and first-order predicate logic. The course may also include a brief introduction to some topics in basic metatheory and a similarly brief introduction to sentential modal logic.</p>					
<b>80457</b>	<b>The Philosophy of Martin Heidegger</b>				
Flakne		Full Term	W	12:30-3:20	CHL 214
<p>Heidegger is generally regarded as the most important “Continental” philosopher of the 20<sup>th</sup> Century. In this course, we will concentrate on Part I and II of Heidegger’s <i>Being and Time</i>, but will also consider key texts of the “late Heidegger” as well as discussions of Heidegger by thinkers such as Derrida, Merleau-Ponty, and Deleuze. <i>Seminar participation will be limited to fourteen, and some familiarity with European philosophy is required.</i></p>					
<b>80465</b>	<b>Introduction to Ethics/Environmental Ethics*</b>				
Flakne		Full Term	M,R	2:00-3:20	HCL 2
<p>This course will begin with an historical introduction to important ethical theories that continue to influence our thinking about ethics today (e.g., virtue ethics, contract theory, sentimentalism, deontology, utilitarianism, and rational choice). It will then ask how such theories might be meaningfully applied to such environmental dilemmas as the extension of ethical principles to other species, competing needs of development vs. conservation, and the conflict between regional self-determination and global legislation and enforcement. The class will continually confront questions about whether traditional ethical theories can cope with the kind of responsibility care for the planet seems to demand.</p>					
<b>80458</b>	<b>Introduction to Philosophy*</b>				
Langston		Full Term	T, R	10:30- 11:50	LBR 252
<p>An introduction to some of the areas treated in philosophy: Logic, Philosophy of Language; Philosophy of Religion; Ethics; Epistemology. We will look into the various areas by examining one or more problems that are traditionally treated in each of the areas we treat.</p>					

CRN	Course Title and Description	Term	Day	Time	Classroom
<b>80460</b>	<b>Medieval Philosophy and Religious Thought*</b>				
Langston		Full Term	M, R	12:30- 1:50	PME 219
<p>The period from 200 c.e. to 1400 c.e. has often been described as the Age of Faith. And such figures as Augustine, Anselm, and Aquinas had important things to say about the nature of God, the relationships of human beings to God, and the nature of faith. They also discussed the nature of reality, analyzed language and its various uses, and offered a variety of theories about the nature of ethics. Their views became the foundation on which later philosophers and theologians constructed their systems. While we will pay special attention to the thought of Augustine, Anselm, and Aquinas, we will also be concerned with the influential views of such thinkers as Boethius, Scotus Eriugena, Abelard, and Duns Scotus.</p>					
<b>Religion</b>					
<b>80459</b>	<b>Introduction to the Study of Religion*</b>				
Seales		Full Term	M, R	12:30- 1:50	LBR 152
<p>This course is an introduction to the study of the forms, functions, and meanings of religious practices as observed in human cultures. Emphasizing the relationship between ritual practice, place, and sacred space, we will examine how scholars have approached the study of religion. It will quickly become clear that few scholars agree on the best methods for study. Nor do they agree on a definition for the subject of study, "religion." This course will encourage you to define your subject of study and construct your own methods of theoretical analysis. To help you with this task, we will work together on specific examples of religious practices in particular places. We will begin the course with a specific case study, a Latino Catholic pilgrimage site in New Mexico, El Santuario de Chimayó. Throughout the term, we will interpret the events at Chimayó through different theoretical perspectives. We will ask, "What aspect of Chimayó does each theory illumine or obscure?" As the course moves along, we will also encounter other religious practices. Comparing these practices to Chimayó, we will reflect on the nature of religious studies and the meaning of key terms.</p>					
<b>80464</b>	<b>Religion in America</b>				
Seales		Full Term	M, R	3:30- 4:50	LBR 152
<p>This course is an introduction to the history of religion in the United States. It is organized <i>thematically</i> into five narrative sections that cover a general range of religious traditions in the United States, including Protestantism, Roman Catholicism, Judaism, Islam, and Buddhism. In each section, we will trace scholarly attempts to narrate the history of religion in the United States alongside primary sources. We will address such topics as disestablishment and democratization, immigration, race and ethnicity, social reform, urban religious life, revivals and awakenings, and religious diversity.</p>					
<b>80460</b>	<b>Medieval Philosophy and Religious Thought*</b>				
Langston		Full Term	M, R	12:30- 1:50	PME 219
<p><i>See Description under Philosophy</i></p>					
<b>80461</b>	<b>Christian Scriptures*</b>				
Marks		Full Term	T, F	2:00-3:20	PMC 219
<p>This course will provide a survey of the various texts that have been read as Christian Scriptures. We will consider some of the individual and communal perspectives that these writings imply. Readings will include New Testament, the so-called Apocryphal literature as well as texts known only from the Nag Hamadi discoveries. We will discuss reoccurring themes and address issues such as how various texts came to be included within a "canon" while others were excluded. Claims to orthodoxy as opposed to heresy will reveal some of what is at stake within competing interpretations of scriptures.</p>					
<b>80558</b>	<b>Varieties of Judaism in the Modern World*</b>				
Marks		Full Term	T, F	12:30-1:50	PMC 219
<p>This course will consider modern Jewish movements and currents in Jewish thought. We will explore the Jewish religious identities that developed in Europe, America and Israel, including Reform, Orthodox, Conservative, Reconstructionist, Hasidic and others. In addition we will trace Zionism and other explorations of Jewish ethnicity and culture that are not necessarily defined in religious terms. Additional explorations of Jewish philosophy, mysticism, and activism will allow us to pursue overlapping and competing ideas within these various streams.</p>					
<b>80462</b>	<b>Asian Religions*</b>				
Newman		Full Term	T, R	12:30-1:50	HCL 7
<p>Asia produced a wide variety of religious traditions that profoundly influenced the development of Asian cultures. This course will survey this rich diversity with an emphasis on the interactions between the specific religions and their cultural contexts. Among the themes we will consider are: the relationship between an individual's religious and societal obligations; the role of religion in the legitimation of secular authority; transcendent religious ideals and the realities of human existence; religion in Asian arts and sciences.</p>					

Fall 2007 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
<b>80463</b>	<b>Orientalism*</b>				
Newman		Full Term	T, R	3:30-4:50	PME 213
<p>Beginning in classical antiquity "the West" has defined itself in part in opposition to "the East," but today ever-increasing economic, political, and cultural interdependence force a reconsideration of the relationships between Asia and the West. This seminar will focus on Western perceptions and representations of Asians—with a glance at Asian perceptions of the West—and the effects these have on cross-cultural understanding. The first part of the seminar will critique Edward Said's thesis in <i>Orientalism</i> and examine Ian Buruma and Avishai Margalit's treatment of <i>Occidentalism</i>; the second part will examine Western representations of India and Tibet; the remainder of the term will be devoted to student presentations of research projects. <i>Previous study of Asia is a prerequisite for this course.</i></p>					

