

CURRICULUM GUIDE

Volume I:
CORE COURSE SYLLABI
OF
MEMBER PROGRAMS

**Association of Graduate Liberal Studies Programs
2008**

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INTRODUCTION

One of the services the association provides to its members is to collect syllabi from AGLSP faculty that represent the range of content and approaches taken in graduate liberal studies courses. This latest addition to our *Curriculum Guides* includes syllabi from coursework offered in 2008-9. For each entry, we've given the title, the type of course (e.g., core vs. interdisciplinary), a course description, readings and references, and a schedule. We hope that you find these syllabi instructive in creating and revising courses in your programs.

Volume 1 includes a variety of courses that serve as the *core*, or gateway course, for students in member graduate liberal studies programs. Although the titles and content for these courses vary from school to school, they all aim to introduce students to graduate liberal studies and to the skills that will be expected of them: active listening, critical and analytical thinking and writing, interdisciplinary research, and the ability to participate in and lead classroom discussions. We thank the following member programs that contributed their syllabi to this compilation: Fort Hayes State University, Hamline University, Nazareth College, Ramapo College of New Jersey, Reed College, Rollins College, Skidmore College, University of Minnesota, and University of Wisconsin-Milwaukee.

Mary F. Rockcastle
Chair of the Publications Committee
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Course	INFORMATION LITERACY Professor Art Morin, Fort Hays State University
Type	Core
Description	<p>Information literacy develops the utilization of information in the graduate learning process. A fuller appreciation and recognition of the need for information, identification of needed information, networking and technical skills associated with locating the information, and critical consideration of information are addressed. Students should expect to be more thoughtful consumers of scholarly and applied research and current modern information technologies.</p> <p>In this course we hope to achieve the four goals (course goals, or CGs) set out in the course description: CG 1 = Develop an appreciation and recognition of what information is needed (for the particular purpose at hand). CG 2= Learn skills that will help you to identify and locate that information. CG 3= Develop networking skills for the purpose of locating that information. CG 4 = Develop skills to critically consider that information.</p> <p>Additionally, the MLS program has several expected learning outcomes: Goal 1 – To develop an improved ability to understand an intellectual work in any field a) -To determine the subject matter and theme of an individual work. b) -To recognize the basic principle upon which a work is based. c) -To recognize the conclusions of a given work and determine whether the conclusions are warranted.</p> <p>Goal 2 – To recognize the methods of knowing in various disciplines -To identify how truth/knowledge is determined in the humanities, social/behavioral sciences, and natural sciences.</p> <p>Goal 3 – To become a wise consumer of knowledge a) -To improve the student's ability to differentiate between knowledge and data. b) -To recognize how the values of a society affects the search for knowledge. c) -To recognize how new knowledge can change the values of society. d) -To enhance the student's ability to understand the importance and uses of knowledge in an emerging knowledge paradigm.</p> <p>Goal 4 – To become a broad-based critical thinker and problem solver a) -To improve the ability to read and write critically and at an advanced level. b) -To improve the ability to frame and develop an argument logically dependent on the context. c) -To develop the student's oral communication skills. d) -To increase the level of information literacy and research acumen to make informed choices and conduct lifelong learning. e) -To develop the ability to deal with ambiguity in problems which have no right or wrong answers.</p>
Readings and References	<p>Robert Niles. 1995-2007. Statistics Every Writer Should Know. RobertNiles.com http://www.robertniles.com/stats/ (a good, and short, introductory text).</p> <p>Chris B. Crawford. 2006. <u>Making Argument Work: Knowing and Applying Basic Argument</u></p>

Strategies.

Alan M. Schlein. 2006. Find it Online: The Complete Guide to Online Research, 4th Edition, second printing. Facts on Demand Press.

Thomas Mann. 2005. The Oxford Guide to Library Research, Third Edition. Oxford University Press.

John W. Creswell. 2003. Research Design: Qualitative, Quantitative, and Mixed Methods Approaches, Second Edition. Thousand Oaks: Sage Publications.

RECOMMENDED

American Psychological Association. 2003. Publication Manual of the American Psychological Association, 5th Edition. Washington, D.C.: American Psychological Association.

Association of College and Research Libraries. Information literacy competency standards for higher education. American Library Association.

<http://www.ala.org/ala/acrl/acrlstandards/informationliteracycompetency.htm>

Edward R. Tufte. 2001. The Visual Display of Quantitative Information, 2nd Edition. Graphics Press.

Statistics Books

Rex Boggs. Exploring Data. <http://exploringdata.cqu.edu.au/>

David M. Lane. 1993-2007. Hyperstat Online Statistics Textbook.
<http://davidmlane.com/hyperstat/>

(Electronic Version): StatSoft, Inc. 2006. Electronic Statistics Textbook. Tulsa, OK: StatSoft.
Web: <http://www.statsoft.com/textbook/stathome.html> (a more advanced textbook)

SurfStat Australia: An Online Text in Introductory Statistics.

<http://www.anu.edu.au/nceph/surfstat/surfstat-home/surfstat.html> (a more complete introductory text with progress checks and exercises at the end of each chapter - along with answers).

Resources related to research and writing

Diana Hacker. A Pocket Style Manual, the most recent edition.

Arthur Plotnik. 1982. The Elements of Editing: A Modern Guide for Editors and Journalists. New York: Macmillan Publishing Company.

Alfred Rosa and Paul Eschholz. 1996. The Writer's Brief Handbook. Boston and London: Allyn and Bacon.

Margaret Shertzer. 1986. The Elements of Grammar. New York: Macmillan Publishing Company.

William Strunk, Jr. and E.B. White. 1979. The Elements of Style, Third Edition. New York: Macmillan Publishing Co., Inc.

Information About Online/virtual Sources

Here are the directions for obtaining "Off campus access to library resources"

http://www.fhsu.edu/forsyth_lib/offcampus.shtml

The online search services available in FHSU library's website will give you access to FirstSearch - a very good way to locate articles. Go to http://www.fhsu.edu/forsyth_lib/alphadata.shtml then click on FirstSearch Database. Please note that the initial FirstSearch webpage also gives you access to Worldcat, where you can find books. Also, check out http://www.fhsu.edu/forsyth_lib/resources.shtml

Here is the library's page with links to search engines

http://www.fhsu.edu/forsyth_lib/searchengine.shtml

Here is the website for digital libraries http://www.fhsu.edu/forsyth_lib/digital.shtml

Here is the website for research resources http://www.fhsu.edu/forsyth_lib/resources.shtml

To access many, many, many other libraries, go to "LIBWEB Library Servers via WWW" at <http://sunsite.berkeley.edu/Libweb/> You can use the interlibrary loan service of your local library to borrow books from other libraries.

For those who live in Kansas, see also "Blue Skyways" at

<http://skyways.lib.ks.us/about/sitemap.html>

RESOURCES ON THE INTERNET

Evaluation and use of search engines

"Internet Tutorials: How to Choose a Search Engine or Directory"

http://www.library.kent.edu/files/Choose_Search_Engine.pdf
(mentioned in Mann 116, but a different URL)

"Search Engine Showdown"

<http://searchengineshowdown.com/>
(mentioned in Mann, 116)

"Search Engine Watch"

<http://searchenginewatch.com/>
(mentioned in Mann, 116, but a different URL)

SEARCH ENGINES AND INFORMATION RESOURCES

Search engines

AllTheWeb.com

<http://www.AllTheWeb.com/>
(mentioned in Mann, 116)

AltaVista

	<p>http://www.AltaVista.com/ (mentioned in Mann, 116)</p> <p>Ask.com http://www.ask.com/ Can search for pictures</p> <p>Dogpile "all the best search engines piled into one" http://www.dogpile.com/</p> <p>Giga Blast http://www.gigablast.com/ (Mentioned in Schlein, 141)</p> <p>Google Print or books.google.com http://books.google.com/ (Google Print mentioned in Mann, 118)</p> <p>MetaCrawler(R) "Search the search engines!"(R) http://www.metacrawler.com/</p> <p>Teoma - now Ask.com http://www.ask.com/ (Teoma is mentioned in Mann, 115)</p> <p>WebCrawler (R) "The Web's Top Search Engines Spun Together" http://www.webcrawler.com/</p> <p><u>Information resources</u></p> <p>FedStats "Celebrating 10 years of making statistics from more than 100 agencies available to citizens everywhere" http://www.fedstats.gov/</p> <p>Librarians' Internet Index "Websites you can trust" http://www.lii.org/ (Mentioned in Mann, 117)</p> <p>Library of Congress http://www.loc.gov/index.html (Mentioned in Mann, 118)</p> <p>LibrarySpot (TM) http://libraryspot.com/ (Mentioned in Mann, 117)</p> <p>Refdesk.com "The single best source for facts" http://www.refdesk.com/ (Mentioned in Mann, 117)</p> <p><u>Access to the "invisible web"</u></p>
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	<p>Complete Planet (TM) "The Deep Web Directory" "Discover over 70,000+ searchable databases and specialty search engines" http://aip.completeplanet.com/ (mentioned in Mann, 118)</p> <p>GeniusFind "categorizes thousands of topic-specific search engines and databases" http://www.geniusfind.com (mentioned in Mann, 118)</p> <p>invisible-web.net (may be in the process of being refurbished) http://www.invisible-web.net/ (mentioned in Mann, 118)</p> <p>Resource Discovery Network (now Intute) http://www.intute.ac.uk (mentioned in Mann, 118)</p> <p>search.com http://www.search.com (mentioned in Mann, 118)</p> <p>Webseek at Columbia University "A Content-Based Image and Video Search and Catalog Tool for the Web" http://persia.ee.columbia.edu:8008/ (Mentioned in Schlein, 145)</p> <p><u>Other resources for increasing your information literacy</u></p> <p>Donald Beagle, Donald Bailey, and Barbara Tierney. 2006. <u>The Information Commons Handbook</u>. New York: Neal-Schuman Publishers.6</p> <p>Nancy Lane, Margaret Chjisholm, and Carolyn Mateer. 2000. <u>Techniques for Student Research: A Comprehensive Guide to Using the Library</u>. New York: Neal-Schuman Publishers, Inc.</p> <p>Paul Messaris. 2001. <u>Visual Literacy: Image, Mind, and Reality</u>. Westview Press.</p> <p>Jerry Miller, ed. 2000. <u>Millenium Intelligence: Understanding and Conducting Competitive Intelligence in the Digital Age</u>. CyberAge Books. isbn: 0910965285. About business intelligence, not military intelligence.</p> <p>Arlene Roddo Quaratiello. 1997. <u>The College Student's Research Companion</u>. New York: Neal-Schuman Publishers, Inc.</p> <p>Ann Marlow Riedling. 2006. <u>Learning to Learn: A Guide to Becoming Information Literate in the 21st Century</u>. New York: Neal-Schuman Publishers.</p> <p>Chris Sherman and Gary Price. 2001. <u>The Invisible Web: Uncovering Information Sources Search Engines Can't See</u>. CyberAge Books</p> <p>Nicholas G. Tomainolo, edited by Barbara Quint. 2004. <u>The Web Library: Building a World Class</u></p>
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	<p><u>Personal Library With Free Web Sources</u>. CyberAge Books. isbn: 0910965676</p> <p><u>Resources for teaching (or learning about) information literacy at the high school and undergraduate levels</u></p> <p>Jane Birks and Fiona Hunt. 2003. <u>Hands-on Information Literacy Activities</u>. New York and London: Neal-Schuman Publishers, Inc.</p> <p>Joanna M. Burkhardt, Mary C. MacDonald, and Andr��e J. Rathemacher. 2003. <u>Teaching Information Literacy: 25 Practical Standards-based Exercises for College Students</u>. Chicago: American Library Association.</p> <p>Douglas Cook and Natasha Cooper, eds. 2006. <u>Teaching Information Literacy Skills to Social Sciences Students and Practitioners: A Casebook Application</u>. Chicago: Association of College and Research Libraries.</p> <p><u>Other sources relevant to IDS 804</u></p> <p>Mitchell Stephens. 2007. <u>The Rise of Image, the Fall of the Word</u>. Oxford University Press. isbn: 0195098293</p>
Schedule	<p>FIRST ASSIGNMENT: INTRODUCTIONS</p> <p>Worth 400 points.</p> <p>Related to learning outcomes 2, 4d, and 4e.</p> <p>Related to CG 1.</p> <p>Introduce yourself in the appropriate forum in the Discussion Board of the course's Blackboard site. Tell us:</p> <ol style="list-style-type: none"> 1) the ways in which you collect information/knowledge 2) the methods you use to determine whether that information/knowledge is true 3) the methods you use to determine whether that information/knowledge is useful 4) the ways in which you use that information/knowledge <p>SECOND ASSIGNMENT: PREPARATORY EXERCISES</p> <p>Worth 1,200 points.</p> <p>Related to learning outcomes 1c, 2, 3d, 4a, 4d, 4e.</p> <p>Related to CG 1, CG 2, CG 3, CG 4.</p> <p>There are six preparatory exercises; they are described below. Each exercise is worth 200 points.</p> <p>First preparatory exercise: 'The 'average web' exercise.</p> <p>Select a website that does not have "gov" or "edu" address. Assess the following:</p> <p>Who is the intended audience.</p> <p>What kind of information is provided.</p> <p>The quality of information provided.</p> <p>What relevant information is not provided.</p> <p>Ways in which the website is successful and ways in which it is unsuccessful.</p> <p>Second preparatory exercise: the 'professional web' exercise.</p> <p>Select a government website related to your MLS concentration. Assess the following:</p> <p>Who is the intended audience.</p> <p>What kind of information is provided.</p> <p>The quality of information provided.</p> <p>What relevant information is not provided.</p> <p>Ways in which the website is successful and ways in which it is unsuccessful.</p> <p>Third preparatory exercise: The TV commercial exercise.</p>

	<p>Watch three television commercials. For each commercial, assess the following:</p> <ul style="list-style-type: none"> Who is the intended audience. What is the purpose of the commercial. How images are used. How was text used. What kind of information is provided. The quality of information provided. What relevant information is not provided. Ways in which the commercial is successful and ways in which it is unsuccessful. <p>Fourth preparatory exercise: the newspaper editorial exercise.</p> <p>Read a newspaper editorial. Assess the following:</p> <ul style="list-style-type: none"> Who is the intended audience. What is the purpose of the editorial. What kind(s) of arguments were used. What kind(s) of evidence or facts were used. The quality of the arguments and facts used. What relevant facts and arguments were left out. Ways in which the editorial is successful and ways in which it was unsuccessful. <p>Fifth preparatory exercise: the academic journal exercise.</p> <p>Select two articles from academic journals related to your MLS concentration. For each article, assess the following:</p> <ul style="list-style-type: none"> Who is the intended audience. What is the purpose/conclusion of the article. What kind(s) of arguments were used. What kind(s) of evidence or facts were used. The quality of the arguments and facts used. What relevant facts and arguments were left out. Ways in which the article is successful and ways in it is unsuccessful. <p>Sixth preparatory exercise: the network exercise.</p> <p>You may find chapter 12 in the book by Thomas Mann to be helpful here (see also page 373 in the Schlein book). Formulate a narrowly focused question relating to your MLS concentration (example from public administration: "Do you think the use of zoning to limit how a person uses his own property amounts to a 'taking'? If so, should government reimburse a person whose property value or use has been diminished because of a zoning regulation?") Find four people interested in a topic related to the question and who work in disparate parts of the society/economy (example: someone in government, someone in education, and someone in the corporate world). Using e-mail, send each person your question. Reply to any who respond to your question. Assess the following:</p> <ul style="list-style-type: none"> What are the advantages of creating a network? What are the disadvantages of creating a network? <p>THIRD ASSIGNMENT: WEEKLY POSTINGS OF ACTIVITIES RELATED TO THE READING ASSIGNMENTS, LECTURE ASSIGNMENTS, AND RESEARCH PAPER</p> <p>Worth 2,400 points.</p> <p>Related to learning outcomes 2, 3d, 4a, 4b, 4d, 4e</p> <p>Related to CG 1, CG 2, CG 3, CG 4</p> <p>Each week, starting with the week that begins on September 16 and ending with the week that begins with November 5, you are required to submit weekly postings. During each of these weeks:</p> <ol style="list-style-type: none"> 1) post comments on how you are using the suggestions from the recorded lectures and that week's reading to help you with your research paper (for example, for the first week, post comments on
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how you are using suggestions found in the recorded lectures and suggestions from Crawford, pages -150);

- 2) post comments (successes, difficulties, questions) regarding the research and writing pertaining to your research paper;
- 3) ask questions or express concerns; and
- 4) post notes (questions, suggestions, ideas, comments) to the comments submitted by other students.

FOURTH ASSIGNMENT: THE MAJOR RESEARCH PAPER

Worth 3,000 points.

Related to learning outcomes 2, 3a, 3b, 3d, 4a, 4b, 4d, 4e

Related to CG 1, CG 2, CG 4

You should start working on the research paper immediately. Each student will write a major research paper on "An Assessment of TINA." (About TINA: See the first paragraph of [David Korten's](#) review of Thomas Friedman's book The Lexus and the Olive Tree. Thus the purpose of the research paper is to assess the claim that "There Is No Alternative" (TINA) to globalization as it is now being experienced.) The paper must include a title page (which will not be numbered) and it must be at least 15 pages long (not counting the title page and "References" section). The paper must be typed, double-spaced, with one-inch margins and 12-point font size with Times New Roman font style. The "References" section must list at least twenty (20) sources. The "References" section must list only those sources cited in the research paper; any source cited or used in the paper must be listed in the "References" section - please carefully read the "Instructions for a Formal Research Paper," found later in the syllabus. The first draft of your research paper is due November 16. I will use the rubric in the "Assignments" section of the class to provide comments on your first draft. The final version of your research paper is due December 5. When writing the final version of your research paper you are responsible for correcting all errors in the first draft of your paper, even those I missed when reading the first draft of your paper.

FIFTH ASSIGNMENT: CRITIQUES OF ASSIGNED RESEARCH PAPERS

Worth 900 points.

Related to learning outcomes 1a, 1b, 1c, 3d, 4a, 4d, 4e

Related to CG 1, CG 4

You will be assigned three research papers to critique. You do not need to use the rubric found in the "Assignments" section of Blackboard, but your critique must consider the elements in that rubric.

SIXTH ASSIGNMENT: RESPONSES TO CRITIQUES OF YOUR RESEARCH PAPER

Worth 900 points.

Related to learning outcomes 3d, 4a, 4b, 4d, 4e

Related to CG 1, CG 4.

You must respond to each critique of your research paper. Each response must be detailed and specific.

SEVENTH ASSIGNMENT: THE FINAL EXAM

Worth 600 points.

Related to learning outcomes 3d, 4a, 4b, 4e

Related to CG 1, CG 2, CG 3, CG 4

Write no more and no less than one, single-spaced response to each question below.

1. How has this class helped me develop an appreciation and recognition of what information is needed for the purpose at hand?
2. List and discuss at least three skills for identifying and locating information that you have

developed or enhanced because of this class.

3. What are the advantages and disadvantages of networking?

4. What does it mean to "critically consider information"?

Instructions for a Formal Research Paper

1. Think about how you might approach the topic.

2. Begin research. Find resources through

(a) the Forsyth library's on-line catalog and online search services;

(b) internet searches – see “Information About Online/virtual Sources,” below; and

(c) indexes in the library, such as the Social Science Citation Index, The Reader's Guide to Periodicals, Lexus-Nexus, the index to the New York Times, the Social Science Index, and so forth.

3. Begin writing the paper. Don't be afraid to write the middle before you write the beginning and end. Don't be afraid to revise. In fact, the less you revise, the more likely you are to have problems with your paper. You might find it helpful to create an outline at some point in the process that will help you understand the direction and emphasis of your paper. See also http://www.fhsu.edu/~amorin/MLS_Writing.html

4. Research, write, revise, write, revise, think, think, think, write, revise; consult with me if you wish.

5. Write the paper. Assume that the audience for the paper is relatively intelligent but has NOT taken IDS 803.

6. Check citations and quotes for accuracy. When citing sources, use the in-text citation technique. Don't plagiarize – see http://www.fhsu.edu/~amorin/MLS_Plagiarism.html. See also FHSU's academic honesty policy at <http://web.fhsu.edu/universitycatalog/gen/academichonesty.asp>. Make sure to use quote marks when you are quoting. Follow the 'string of four' rule (which is: use quote marks when you use four or more of the same words in the same order as found in a source you used). Include a citation in the following instances: whenever you quote (include the citation immediately after the quote), whenever you use information or an idea that you obtained while doing research for the paper, and whenever you paraphrase or summarize an argument, findings, or information that you found while doing research for the paper. If you use graphs or tables, place them between the body of the paper and the "References" section (one graph or table per page). If you use tables and graphs in your research paper, go by the 1/4 rule: for every graph or table, there must be four pages of text (not including the title page and "References" section). If you use a table or graph, make sure to explicitly refer to it in your paper: it doesn't make sense to use graphs or tables unless you refer to them in the body of the paper. Make sure that all of your sources are cited in the paper; make sure that all of the sources cited in the paper appear in your "References" section at the back of the paper. If you list a resource from the Internet in the "References" section, then you must include the date that you accessed that source. Failure to follow the instructions in this step could result in a "U" in the class.

7. Print the paper. Read the paper, looking for spelling and other mistakes (technical and analytical). Revise. Aim for technical perfection - I expect the paper to be free of spelling, punctuation, and other 'technical' errors.

8. Re-print, re-read, re-vise. Aim for technical perfection - I expect the paper to be free of spelling,

	<p>punctuation, and other ‘technical’ errors.</p> <p>9. Print final version. Aim for technical perfection. The paper should have a title page, the body of the paper, and a “References” section that lists all of the sources cited in the paper. Sources in the “References” section should be alphabetized, following the ‘author, date, title’ format. Beginning with the first page of the paper, pages should be numbered. The title page should not be numbered. The “References” section should not begin at the bottom of the last page of the body of the text. Rather, the "References" section should start at the top of a new page. Make two copies of the research paper: one for you and one for me.</p>
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Course	<i>INTRODUCTION TO GRADUATE LIBERAL STUDIES</i> Professor Art Morin, Fort Hays State University
Type	Core
Description	<p>An orientation to the M.L.S. as an opportunity to enhance the critical thinking, analytical, and writing skills so valued in today's world and workplace. The purpose of the course is to help the student become acquainted with the concept of interdisciplinary liberal education and understand its potential in fostering intellectual growth, personal satisfaction, and the ability to enhance employability in a world where knowledge has become the key resource.</p> <p>This course will introduce you to interdisciplinary liberal education in three ways. First, it will introduce you to the MLS program: it will provide a brief description of each of the four core MLS courses (IDS 801, IDS 802, IDS 803, and IDS 804). Second, it will afford you an opportunity to hear how liberal education is personally, and/or professionally advantageous from the perspectives of six guest lecturers. Third, taken as a whole, the reading assignments are interdisciplinary. Course reading and writing assignments will help you develop and enhance your analytical (critical thinking) skills and your writing skills. One consequence of all this should be intellectual growth and personal satisfaction. It is hoped that the development and enhancement of analytical and writing skills will improve your employability, but this should be considered a happy coincidence and biproduct.</p> <p>Goal 1 – To develop an improved ability to understand an intellectual work in any field</p> <ul style="list-style-type: none"> a) -To determine the subject matter and theme of an individual work. b) -To recognize the basic principle upon which a work is based. c) -To recognize the conclusions of a given work and determine whether the conclusions are warranted. <p>Goal 2 – To recognize the methods of knowing in various disciplines</p> <ul style="list-style-type: none"> -To identify how truth/knowledge is determined in the humanities, social/behavioral sciences, and natural sciences. <p>Goal 3 – To become a wise consumer of knowledge</p> <ul style="list-style-type: none"> a) -To improve the student's ability to differentiate between knowledge and data. b) -To recognize how the values of a society affects the search for knowledge. c) -To recognize how new knowledge can change the values of society. d) -To enhance the student's ability to understand the importance and uses of knowledge in an emerging knowledge paradigm. <p>Goal 4 – To become a broad-based critical thinker and problem solver</p> <ul style="list-style-type: none"> a) -To improve the ability to read and write critically and at an advanced level. b) -To improve the ability to frame and develop an argument logically dependent on the context. c) -To develop the student's oral communication skills. d) -To increase the level of information literacy and research acumen to make informed choices and conduct lifelong learning. e) -To develop the ability to deal with ambiguity in problems which have no right or wrong answers.

<p>Readings and References</p>	<p><u>Sources of interest</u></p> <p>Mortimer Adler. Labor, leisure, and liberal education http://www.sourcetext.com/grammarian/adler2.html</p> <p>John J. Doherty, Mary Anne Hansen, and Kathryn K. Kaya. 1999. Teaching information skills in the information age: The need for critical thinking. <i>Library Philosophy and Practice</i>. Spring, Vol 1, Issue #2 http://www.webpages.uidaho.edu/~mbolin/doherty.htm</p> <p>Peter Drucker. Nov 1996. The age of social transformation. <i>The Atlantic Monthly</i>. http://www.theatlantic.com/politics/ecbig/soctrans.htm</p> <p>Richard W. Paul. Critical thinking: what, why, and how. http://www.outopia.org/teach/resources/CritThink1.pdf</p> <p>Plato's Allegory of the Cave http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_1/plato.html Chapter Nine in Plato's <i>The Republic</i> contains an argument related to Dr. Faber's discussion of True Freedom http://www.constitution.org/pla/repub_09.htm</p> <p>Theo Röhle. September 2007. Desperately seeking the consumer: Personalized search engines and the commercial exploitation of consumer data. <i>First Monday</i> Volume 12, Number 9 http://www.firstmonday.org/issues/issue12_9/rohle/index.html).</p>
<p>Schedule</p>	<p><u>First List</u></p> <p>Some students will be assigned to answer these questions. We will call these “Group A” students. An answer must be at least one and a half pages in length (single-spaced, 12-point New Times Roman font, one-inch margins). The remaining students – “Group B” students - will be required to comment on the answers. “Group A” students are invited to respond to comments about their answers.</p> <p>Questions pertaining to Richard Paul, “Critical thinking: What, why and how”</p> <ol style="list-style-type: none"> 1. What are the characteristics of higher order thinking and learning? To what degree do you see these characteristics manifested in the everyday life of those with whom you associate? 2. Richard Paul claims that we have “the responsibility to have evidence to support what [our] words imply” (49). Why do we have this responsibility? 3. Critique (e.g., discuss the strengths and weaknesses of) the following statement: “Correcting and qualifying one discipline by another, and all disciplines by our experience, requires a personal synthesis that rests heavily on our capacity to think critically for ourselves” (50). 4. Has Richard Paul left out anything important in his list of “the perfections and imperfections of thought”? Defend your answer. <p>Questions pertaining to Richard Paul, “Background logic, critical thinking, and irrational logic games”</p> <ol style="list-style-type: none"> 1. Richard Paul purports to describe how people think. What evidence does he offer to substantiate his claims? Comment. 2. Richard Paul claims that our ability to think about our thinking rests on linguistic skills, social skills, and logic. Does anything else need to be added to this list? Provide a justification for your response. 3. What are the distinctions between these three kinds of people: idealizer rationalizer, and

reasoner? For each kind of person, explain how you would know when you encountered him or her.

Second List

All students will respond to both questions. Each response must be at least one and a half pages in length (single-spaced, 12-point New Times Roman font, one-inch margins). Each student must post a comment on at least two other answers.

1. Where are you in the cave: (a) in chains, (b) moving out of the cave, (c) out of the cave but not yet with complete sight, (d) out of the cave and can see the sun, or (e) on your way back down into the cave? What about yourself and your life experiences substantiate how you would answer this question?
2. Critique chapter nine in Plato's Republic. In other words, analyze the strengths and weaknesses of the argument and general point made in that chapter. In your opinion, what constitutes true freedom? Substantiate your claim.

Third List

Some students will be assigned to answer these questions. We will call these "Group A" students. An answer must be at least one and a half pages in length (single-spaced, 12-point New Times Roman font, one-inch margins). The remaining students – "Group B" students - will be required to comment on the answers. "Group A" students are invited to respond to comments about their answers.

Questions pertaining to Adler, "Education and the pursuit of happiness"

1. Mortimer Adler mentions two conceptions of happiness. Discuss each conception, then offer a critique of Adler (a critique discusses strengths and weaknesses).
2. Why, according to Adler, will democracy fail if a democratic society focuses only on psychological happiness? Do you agree or disagree? Substantiate your claim.
3. How can schooling or education help us understand and strive for happiness as a normative goal?
4. If we focus on education as preparation for a vocation or profession, how does that enslave us, according to Adler? Do you agree or disagree? Substantiate your claim.

Questions pertaining to Adler, "Labor, leisure, and liberal education"

1. What difference does Mortimer Adler see between leisure and play? Do you agree or disagree? Substantiate your claim.
2. According to Adler, what is the end or purpose of a liberal education? If Adler is correct, has the time for liberal education passed? Substantiate your claim.
3. How does Adler understand the term "work"? Do you agree or disagree? Substantiate your claim.
4. In your opinion, what is the inter-relation between private excellences and public excellences? Substantiate your claim.
5. Discuss why the following claim is true, then provide an argument why it is not true: "Based on Adler's argument, we would have to conclude that in the USA today we are under the spell of the industrial fallacy."

Fourth List

Some students will be assigned to answer these questions. We will call these "Group A" students. An answer must be at least one and a half pages in length (single-spaced, 12-point New Times Roman font, one-inch margins). The remaining students – "Group B" students - will be required to comment on the answers. "Group A" students are invited to respond to comments about their answers.

Questions pertaining to Peter Drucker, "The age of social transformation"

	<ol style="list-style-type: none"> 1. Drucker claims that the best way to meet social needs in the post-industrial, information society is through third-sector (non-profit) organizations. Do you agree or disagree? Substantiate your position. 2. According to Drucker, what is the role of the manager in the post-industrial, information society? Do you agree or disagree? Substantiate your position. 3. Critique the following claim: "The more mobile our society, the greater the volatility of a community's emigration and immigration; the greater that volatility, the less there will be an incentive and ability for individuals to address community needs; thus as mobility increases, 'community' will fade." <p><u>Fifth List</u> All students will respond to both questions. Each response must be at least one and a half pages in length (single-spaced, 12-point New Times Roman font, one-inch margins). Each student must post a comment on at least two other answers.</p> <p>Questions pertaining to Viktor Frankl's book</p> <ol style="list-style-type: none"> 1. According to Frankl, where does the meaning of life come from? Do you agree or disagree? Substantiate your claim. 2. Frankl claims that one always has a choice, regardless of one's circumstances. Provide at least three instances from your life that would substantiate his claim.
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Course	<i>ORIGINS AND IMPLICATIONS OF THE KNOWLEDGE SOCIETY</i> Professor Art Morin, Fort Hays State University
Type	Core
Description	<p>Origins and Implications of the Knowledge Society involves understanding the historical origins and the current and future implications of the information revolution that is unfolding. As our society ushers in the information revolution, a deeper understanding of new ways of knowing will serve as a catalyst for the future. Substantial changes in the social, political, educational, and economic contexts are the destined targets of the information/knowledge shift. This course focuses on where these changes come from, what the likely changes will be, and the utility of such changes on the way we know, learn, and grow.</p> <p>This course is writing-intensive. You are not likely to succeed in this course unless you devote several hours each day to the course. Please familiarize yourself with the Course Calendar, which is posted in the "Assignments" section of Blackboard. If you use an attachment to post an assignment, you must use either a "doc" (not a "docx") or an "rtf" file. The Course Calendar lists due dates for all of the assignments. Late assignments will not be accepted, unless the instructor determines that a late assignment is justified. Completion of the assignments should help you achieve the course's expected learning outcomes. The expected learning outcomes of this class are:</p> <ul style="list-style-type: none"> A. To determine the subject matter and theme of an individual work. B. To recognize the conclusions of a given work and determine whether the conclusions are warranted. C. To improve the student's ability to differentiate between knowledge and data. D. To enhance the student's ability to understand the importance and uses of knowledge in an emerging knowledge paradigm. E. To improve the ability to read and write critically and at an advanced level. F. To improve the ability to frame and develop an argument logically dependent on the context. G. To increase the level of information literacy and research acumen to make informed choices and conduct lifelong learning. H. To develop the ability to deal with ambiguity. <p>These learning outcomes are a subset of the expected learning outcomes of the MLS program.</p>
Readings and References	<p><u>Required Reading</u> Vannevar Bush. April 1945. "As We May Think." <u>The Atlantic Monthly</u> http://www.theatlantic.com/doc/194507/bush</p> <p>Peter F. Drucker. 1994. <u>Post-Capitalist Society</u>. isbn: 0-88730-661-6 Simon Head. 2005. <u>The New Ruthless Economy: Work and Power in the Digital Age</u>.</p> <p>Frank Webster, ed. 2004. The Information Society Reader.</p> <p>Catherine L. Mann (with Jacob Funk Kirkegaard). 2006. Accelerating the Globalization of America The Role for Information Technology.</p> <p>Francis Fukuyama. 2002. Our Posthuman Future Consequences of the Biotechnology Revolution.</p>

Suggested Articles

Theo Röhle. September 2007. [Desperately seeking the consumer: Personalized search engines and the commercial exploitation of consumer data](http://www.firstmonday.org/issues/issue12_9/rohle/index.html). First Monday Volume 12, Number 9 http://www.firstmonday.org/issues/issue12_9/rohle/index.html.

Yo Takatsuki. December 27, 2006. [Dealing with toxic computer waste](http://news.bbc.co.uk/2/hi/business/6110018.stm). BBC News <http://news.bbc.co.uk/2/hi/business/6110018.stm>

Mark Ward. January 2, 2008. [Boom times for hi-tech criminals](http://news.bbc.co.uk/2/hi/technology/7154187.stm). BBC News <http://news.bbc.co.uk/2/hi/technology/7154187.stm>

Information About Online/virtual Sources

Here are the directions for obtaining "Off campus access to library resources"

http://www.fhsu.edu/forsyth_lib/offcampus.shtml

The online search services available in FHSU library's website will give you access to FirstSearch - a very good way to locate articles. Go to http://www.fhsu.edu/forsyth_lib/alphadata.shtml then click on FirstSearch Database. Please note that the initial FirstSearch webpage also gives you access to Worldcat, where you can find books. Also, check out http://www.fhsu.edu/forsyth_lib/resources.shtml

Here is the library's page with links to search engines

http://www.fhsu.edu/forsyth_lib/searchengine.shtml

Here is the website for digital libraries http://www.fhsu.edu/forsyth_lib/digital.shtml

Here is the website for research resources http://www.fhsu.edu/forsyth_lib/resources.shtml

To access many, many, many other libraries, go to "LIBWEB Library Servers via WWW" at <http://sunsite.berkeley.edu/Libweb/> You can use the interlibrary loan service of your local library to borrow books from other libraries.

See also "Blue Skyways" at <http://skyways.lib.ks.us/about/sitemap.html>

Other Books and Sources of Interest

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Baker, John C., Beth E. Lachman, Dave R. Frelinger, Kevin M. O'Connell, Alexander Hou, Michael S. Tseng, David Orletsky, Charles Yost. 2004. [Mapping the Risks Assessing the Homeland Security Implications of Publicly Available Geospatial Information](#). Santa Monica: RAND

Balkovich, Edward, Tora K. Bikson, Gordon Bitko. 2005. [9 to 5: Do You Know If Your](#)

Boss Knows Where You Are? Case Studies of Radio Frequency Identification Usage in the Workplace. Santa Monica: RAND

Cammaerts, Bart and Leo Van Audenhove. 2003. ICT-Usage among Trans-national Social Movements in the Networked Society: To Organize, to Mediate & to Influence, Key Deliverable The European Media and Technology in Everyday Life Network, 2000-2003. http://www.lse.ac.uk/collections/EMTEL/reports/cammaerts_2003_emtel.pdf

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<http://www.iana.org/gtld/gtld.htm>

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Schedule	<p>FIRST ASSIGNMENT: INTRODUCE YOURSELF. Worth 200 points. Check the Course Calendar for the due date. You must complete this assignment in order to pass the class. This assignment should be at least one page (single-spaced) in length. Post your introduction in the "introduction" forum in the "Discussion Board" section of the course's Blackboard site to introduce yourself to others in the class. Tell us:</p> <ol style="list-style-type: none"> 1. Where you live 2. Your MLS concentration 3. Your profession and something about yourself 4. How your profession uses information and information technology <p>SECOND ASSIGNMENT: WEEKLY ASSIGNMENTS. Worth 1,500 points. Check the Course Calendar for the due dates. There are eight weekly assignments. For each weekly assignment, list what you consider to be four important points from the reading assignments for that week. Post your list in the appropriate forum in the "Discussion Board."</p>

	<p>Related to learning outcomes A, B, E, and F.</p> <p>THIRD ASSIGNMENT: COMMENTS OF WEEKLY ASSIGNMENTS Worth 1,000. Check the course calendar for due dates. Each student will be assigned at least two other students. For each weekly assignment except the eighth weekly assignment, you will post a critique of the lists submitted by the students to whom you were assigned (a critique is an analysis of strengths and weaknesses). The students to whom you were assigned are encouraged to reply to your critique. Related learning outcomes: A, B, and E.</p> <p>FOURTH ASSIGNMENT: CRITIQUES OF THREE OF THE ASSIGNED BOOKS AND ASSIGNED CHAPTERS IN WEBSTER'S BOOK Worth 1,000 points. Check the Course calendar for due dates. Critique three of the required books: Drucker, Head, and Mann. In each critique, include a consideration of (a) the author's argument and conclusion(s); (b) whether the evidence substantiated the author's argument and conclusion(s); (c) implications of the author's argument and conclusions; and (d) the quality of the writing. (This list draws upon the list presented by Dr. Paul Faber in IDS 801.) Each critique must be two pages in length; no longer and no shorter than two pages (single-spaced, 12-point New Times Roman font; one-inch margins). For each of these three books, students will be required to post a comment on the critiques of at least two other students. Additionally, each student will be assigned specific chapters in the Webster book to critique and students will be required to post a comment on the critiques of at least two other students. Related to learning outcomes A, B, E, F, and H.</p> <p>FIFTH ASSIGNMENT: MINI-RESEARCH PAPER ON THE DIGITAL DIVIDE Worth 3,000 points. Check the Course Calendar for the due date of the mini-research paper. Resources you are required to use for this paper are: the lecture by professor Mark Bannister, Chapter 18 in Webster's book, and information from the CIA's <u>World Factbook</u> (which can be found on the CIA's webpage: http://www.cia.gov). This research paper must have ten other sources and must be at least ten pages in length, not including the title page and "References" section (double-spaced, 12-point New Times Roman font, one-inch margins). You are required to submit a first draft no later than July 7. I will provide comments, as will other students (you are responsible for correcting all errors in the first draft, even those I missed). You are required to submit a revised version of the paper after considering these comments. I will provide the due date for the final version of the paper later this summer. More information about this paper will be given to you once the summer session has started. Related to learning outcomes C, D, E, F, G, and H.</p> <p>SIXTH ASSIGNMENT: CRITIQUES OF MINI-RESEARCH PAPERS Worth 600 points (200 points each). Check the Course Calendar for the due date of the critiques. You will be assigned three mini-research papers that you will be required to critique. Base each critique on the evaluation form posted in the "Assignments" section of Blackboard (if you use the form, also include commentary). Post each critique under the mini-research paper about which the critique was written. Related to learning outcomes A, B, D, E, G, and H.</p> <p>SEVENTH ASSIGNMENT: RESPONDING TO CRITIQUES OF YOUR MINI-RESEARCH PAPER. Worth 600 points (200 points each). Check the Course Calendar for the due date of the responses. Respond to each of the three critiques of your mini-research paper.</p>
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Related to learning outcomes E, F, and H.

EIGHTH ASSIGNMENT: THE FINAL EXAM

Worth 600 points (each question is worth 200 points). Check the Course Calendar for the due date of the final exam.

Think about and work on the questions below throughout the summer. Your response to each question must be no longer and no shorter than two, single-spaced pages: that is, each response must be two pages in length. Post your responses in the appropriate forum in the Discussion Board.

Related to learning outcomes E, F, and H.

1. Write an essay on how to develop the ability to deal with ambiguity.
2. Respond to the question: "How are the changes being experienced in the information society shaping how we know, learn, and grow - and how will they?"
3. What are the four most important things you learned because of this class?

Instructions for a Formal Research Paper

1. Think about how you might approach the topic.

2. Begin research. Find resources through

(a) the Forsyth library's on-line catalog and online search services;

(b) internet searches – see “Information About Online/virtual Sources,” below; and

(c) indexes in the library, such as the Social Science Citation Index, The Reader's Guide to Periodicals, Lexus-Nexus, the index to the New York Times, the Social Science Index, and so forth.

3. Begin writing the paper. Don't be afraid to write the middle before you write the beginning and end. Don't be afraid to revise. In fact, the less you revise, the more likely you are to have problems with your paper. You might find it helpful to create an outline at some point in the process that will help you understand the direction and emphasis of your paper.

4. Research, write, revise, write, revise, think, think, think, write, revise; consult with me if you wish.

5. Write the paper. Assume that the audience for the paper is relatively intelligent but has NOT taken IDS 803.

6. Check citations and quotes for accuracy. When citing sources, use the in-text citation technique (author year, page #). Don't plagiarize – see http://www.fhsu.edu/~amorin/MLS_Plagiarism.html. See also FHSU's academic honesty policy at <http://web.fhsu.edu/universitycatalog/gen/academichonesty.asp>. Make sure to use quote marks when you are quoting. Regarding quotes: Follow the ‘string of four’ rule (which is: use quote marks when you use four or more of the same words in the same order as found in a source you used). Include a citation in the following instances: whenever you quote (include the citation immediately after the quote), whenever you use information or an idea that you got from someone else, and whenever you paraphrase or summarize someone else's information or argument. If you use graphs or tables, place them between the body of the paper and the “References” section. Each graph and table should appear on a separate page. It doesn't make sense to use graphs or tables unless you refer to them in the body of the paper. Do not use more than one graph or table for every four pages of text in the body of the report. Make sure that all of your sources are cited in the paper; make sure that all of the sources cited in the paper appear in your "References" section at the back of the paper. If you list a resource from the Internet in the "References" section, then you must include the date that you

	<p>accessed that source. Failure to follow the instructions in this step could result in a “U” in the class.</p> <p>7. Print the paper. Read the paper, looking for spelling and other mistakes (technical and analytical). Revise. Aim for technical perfection - I expect the paper to be free of spelling, punctuation, and other ‘technical’ errors.</p> <p>8. Re-print, re-read, re-vise. Aim for technical perfection - I expect the paper to be free of spelling, punctuation, and other ‘technical’ errors.</p> <p>9. Print the final version. Aim for technical perfection. The paper should have a title page, the body of the paper, and a “References” section that lists all of the sources cited in the paper. Sources in the “References” section should be alphabetized, following the ‘author, date, title’ format. Beginning with the first page of the paper, pages should be numbered. Do not number the title page; begin page numbering on the first page of text and continue to the end of the paper (including the "References" section). The “References" section should not begin at the bottom of the last page of the body of the text. Rather, the "References" section should start at the top of a new page. Make two copies of the research paper: one for you and one for me.</p>
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Course	WAYS OF KNOWING IN COMPARATIVE PERSPECTIVE Professor Tim Murphy, Fort Hays State University
Type	Core
Description	<p>A comparative, critical exploration of the nature, kinds, worth, and limits of human knowledge. Roughly equal amounts of attention are given to (a) the sciences, (b) the arts and humanities, and (c) a selection from a menu of such special topics as mathematical knowledge, epistemic relativism, moral knowledge, religious knowledge, and the role of the search for knowledge in well-lived human lives.</p> <p>GOALS</p> <p>Cognitively:</p> <ol style="list-style-type: none"> 1. To acquaint you with the nature, kinds, worth, and limits of human knowledge. 2. To help you to fashion insightfully, consistently, and coherently a holistic framework for relating the various ways of knowing characteristic of the different disciplines and domains of life. 3. To help you to develop your ability to think critically. <p>Affectively:</p> <ol style="list-style-type: none"> 1. To encourage you to respect the past achievements, and to care to participate for yourself in the future achievements, of humankind's quest for knowledge. 2. To encourage you to feel an appropriate humility about our own and our species' efforts to sound the depths of things.
Readings and References	<ol style="list-style-type: none"> 1. W.V. Quine and J.S. Ullian, <i>The Web of Belief</i>, Second Edition (New York: Random House, 1978). 2. <i>The WKCP Companion and Anthology</i>, a Copley Custom Textbook 3. DVDs. Note: there are 56 recorded lectures, programs, or presentations
Schedule	

Course	<i>HOME: AN INTERDISCIPLINARY STUDY</i> Professor Julie Neraas, Hamline University
Type	Core
Description	<p>The purpose of home, wrote Gaston Bachelard, is to shelter the dreamer. “Home,” wrote Emily Dickinson, “is the definition of God.” The physical body is a home. So is language. What does it mean to be at home in a stupendously large universe? Whether we consider home from psychological, architectural, political, racial, cosmological, or spiritual vantage points, its related themes are heavy laden. Think: leaving home, homecoming, homelessness, exile. In this course we explore the topic through the lenses of immigrants, artists, poets, writers, architects, a cosmologist, and advocates for the homeless. Texts will include: <u>Home</u>, Rybczynsky; <u>Lost in the City</u>, Edward Jones; <u>Home: American Writers Remember Rooms</u>, eds., Fifer; <u>The House That Race Built</u>, Arnold Rampersad; <u>Rachel and Her Children</u>, Jonathan Kozol; <u>Waist High in the World</u>, Nancy Mairs, selections from <u>Minding the Body</u>, <u>Color Complex</u>, other poems and essays.</p> <p>Course Objectives:</p> <ol style="list-style-type: none"> 1. To tap the rich emotional vein that is home, exploring the subject across many disciplines and vantage points. We will learn from: an architect, mystic, cosmologist, homeless advocate, immigrants, homeless advocate, and those writing about the politics of home in Israel/Palestine. 2. To become familiar with, and confident in fulfilling the expectations in Graduate Liberal Studies, including: writing an academic essay, a personal reflection paper, reading texts as both critical and generous readers, taking leadership in classroom discussions, becoming familiar with Bush Library and other resources in the CLICK NET system, and to feel welcomed into the Hamline GLS community. 3. To explore the significance of our region of the country, not only for a sense of belonging, but also in terms of commitment to stewardship that comes from familiarity with and fondness for a particular geographical region. 4. To learn about homelessness in the Twin Cities, and efforts to end it. 5. To reflect on racial, political and class issues related to home, as well as psychological and spiritual/religious dimensions of home.
Readings and References	<p>Required Texts:</p> <ol style="list-style-type: none"> 1. <u>The Hidden Heart of the Cosmos</u>, Brian Swimme 2. <u>Home</u>, Rybczynski 3. <u>Imagining Home: Writers from the Midwest</u> 4. <u>Home: American Writers Remember Rooms</u>, ed., Fifer and Fifer 5. <u>Rachel and Her Children</u>, Jonathan Kozol 6. <u>Lost in the City</u>, Edward P. Jones 7. <u>Lost in Translation</u>, Eva Hoffman 8. <u>Days of Obligation</u>, Richard Rodriguez 9. <u>The Big House, Colt or The Lemon Tree</u>, Solan 10. <u>Waist High in the World</u>, Nancy Mairs

	<p>11. <u>The House That Race Built</u>, Ampersand</p> <p>Articles: “Becoming at Home in the Universe,” Sharon Parks, from <i>Big Questions, Worthy Dreams</i>: “What We Lost,” Ray Suarez, from <i>The Old Neighborhood</i>; “Stone Soup,” from Barbara Kingsolver, <i>High Tide in Tucson</i>; “Introduction” to <i>The Male Body and The Female Body</i>. Lawrence Goldstein, “Alien Territory,” Margaret Atwood, <i>Bodybuilder Americanus</i>,” Sam Fussell, from. “The Female Body,” Margaret Atwood, “Mirrors,” Lucy Greely, “Department of the Interior,” Linda Hogan, in <i>Minding the Body</i>. Biblical passages.</p>
Schedule	<p>Assignments</p> <p>1. A personal reflection paper/essay in which you reflect on your own experience of home, draw from at least 3-4 of the following questions, one of the themes in #8, and/or other relevant themes. Suggested length: 5-6 pages, double spaced, with one inch margins, due on September 22nd.</p> <p>a. In the house(s)/home(s) in which you grew up, what was the emotional center?</p> <p>b. How did the following physical features of the house impact your view and experience of the world: its physical location, its design and materials, its rooms, the neighborhood or countryside around it, how your family used its spaces?</p> <p>c. Have you lived in places that may have been houses, but would not qualify as home?</p> <p>d. How did your house(s)/home(s) reflect larger social issues, such as: class, race, ethnicity, or other factors?</p> <p>e. When and where have you felt most at home in the world? When or where have you felt least at home in the world?</p> <p>f. Are there people who are or have been “home” for you? How so?</p> <p>g. To speak psychologically and spiritually, do you have a sense for the “inner home” within you? If so, what supports this capacity? What takes away from experiencing an “inner home?”</p> <p>h. Choose one of the following categories to flesh out in terms of a significant life theme/experience related to the subject of home: * leaving home * homesickness * exile * homecoming * the body as home * home base * the heart’s home * homebody * homespun * homestead * home schooled * home team * home run * home free * an eternal/ heavenly home * a broken home</p> <p>2. A critical review of one of the following texts: Home, Rybczynski, Imagining Home; Home: American Writers Remember Rooms, Fifer; Lost in Translation, Hoffman; Days of Obligation, Rodriguez; The House That Race Built, Ampersand; Lost in the City, Edward P. Jones, Due. Nov. 10th. See attached Critical Review/Analytic Summary sheet.</p> <p>3. A combination research/experiential assignment that explores one of our themes in more depth, or addresses a gap in our course, tapping a related theme that we did not explore.</p>

There is a lot of latitude in this assignment, the goal being *to learn something about this broad subject both by combing written resources and to engage in hands-on learning in the community with real people. You are strongly encouraged to go beyond your comfort zones.* For example: you might interview someone who lives in a setting completely different from what you have experienced as home, and get inside that dwelling if possible. Visit/stay over night at a homeless shelter and interviewing its staff or residents; find a way to meet with someone who lives on the river (homeless), take a tour and talk with residents of: a gated community, a large suburban home, subsidized housing, a home built by Habitat for Humanity volunteers, a house or apartment that a refugee/ refugee family and/or families inhabit, a one room studio apartment, transit-ional housing, The Bridge for Runaway Youth, District 202 for GLBT youth, etc. Write up your learnings in **8-10 pages**, drawing in our course learnings where possible. The final product should demonstrate that you have engaged in research (library based, web-based, etc.) and learning from people in the community. **Due on Dec. 1st.**

4. Final summary of learnings due on Dec. 8th. This is an opportunity to go back over our course material, combing them for the most significant learnings for you. You will need to focus on just three or four, given the length of the paper. **Suggested length: 5-6 pages.**

Calendar

Class #1 September 8th: Introductions, syllabus, laying out our theme. Watch the Swimme video on the cosmos.

1. Introductions

What they hopes for themselves in the MALS program

Go around and have each person say something about their childhood/ growing up home, (or, if they lived in several or many homes, choose one to comment on)

a) its physical structure b) what the emotional center of it was if there was one

2. Laying out the subject/why I am interested in it:

* it's a perfect theme in which to practice interdisciplinary and learning.

(we need interconnected knowing in this day and age...)

HOME is an intersection of so many vital centers to life:

We are going to explore it from all angles:

I am: the daughter of an architect, the niece of an architect, the grand-daughter or a carpenter/builder...the daughter of an artistic mother who has done a lot of interior design, and not as much for people with means, but for people who want a lovely home of simple means...second generation Scandinavian...all four of my grandparents came to America in their late teens and early twenties, and have maintained close ties with relatives in Sweden and Norway,

1. Cosmological: the universe of which we are a part, and the earth as our particular home, about 2/3 out of the andromeda galaxy in the midst of the Milky Way.

This is the ultimate in contexts.

Education is in part of a process of coming to understand some of the contexts in which we live.....**how we frame things matters....**

Given the complex and challenging/frightening world in which we live, we **must live as a global**

	<p>partner, and expand our idea of home from the U.S., or a region of the U.S., to the earth...LIFE IS ALWAYS REVISING OUR BOUNDARIES OUTWARD (Douglas Steere, Quaker writer)</p> <p>we have not been in relationship in the right way...and our home is suffering mightily because of it.</p> <p>2. biographical/bio-regional; visa vis our region of the country, the particular MN, upper mid-west, U.S. its unique features, what's endangered here?</p> <p>3. Architectural: the actual bricks and mortar of homes...the ideas behind and within them...in the case of Rybczynsky, the idea of comfort, when it entered...the history of homes ...and the systemic forces that impact home:</p> <p>a) the highway act in 1961 that paved the way for roads to suburbs</p> <p>b) the loss of neighborhood and community that came with commuting (Ray Suarez's chapter on "What We Lost")</p> <p>4. Psychological: the interior home, being at home with one's self.... if this is not healthy, there are a lot of ramifications.</p> <p>Also...we in the west think of different seasons across the life span....in one's late teens and early 20's its time for leaving home (a natural step in the west, we send our kids off to college or trade school), returning home...</p> <p>5. Biological: our bodies as home...not only the cultural powers that shape our sense of gender and sexuality, but also what happens to one's sense of home when his or her body is ill.</p> <p>6. Race and home: we are going to press our definition of home to include racial construction; the ways in which our imagination and politics view race. Toni Morrison writes as an African American woman about not accepting the house "rules," and by that she means of the all knowing white father or his mistress. "If I had to live in a racial house, it was important to rebuild it so that it was not a windowless prison into which I was forced, a thick walled container from which no cry could be heard, but an open house, ...generous in its supply of windows and doors. i.e., it became imperative for her to transform the house completely."</p> <p>"How to be both free and situated "...convert a racist house into a non-racist home.</p> <p>"These are questions of concept, of language, of habitation, of occupation, so much of what seems to lie about in discourses on race concerns legitimacy, authenticity, belonging, community, these discourses are about home; an intellectual home, a spiritual home, family and community as home, forced and displaced labor in the destruction of home, dislocation and alienation within the ancestral home; creative responses to exile, the devastations, pleasures and imperatives of homelessness...the body, estranged, violated, rejected, deprived," [and...my addition...the beloved body]</p> <p>"in all of these formations, race magnifies the matter that matters?"</p> <p>7. Socio-political: nation, yes, there is no example of the politics of home more poignant or troubling than Israel/Palestine...the politicization of land</p>
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8. language as home: here we will hear the **stories of immigrants**, the challenges of assimilation and integration

HOME AS SANCTUARY, REFUGE, SAFETY (9/11 world focused on this)

9. spiritual/ religious: religion AS home: **a community, a set of narratives and rituals and beliefs and activities and ways of making meaning** that provide a sacred canopy under which one lives...

many people are spiritually homeless...what happens in that situation, where the canopy no longer provides shelter or meaning? (my article)

Judaism: the core story is about exile and homecoming...also the idea of the promised land given to the Jews...

Christianity: Jesus tells his disciples, who are afraid of his death, that heaven can be likened to a mansion with many rooms, one for each, that he will go ahead to prepare.

mystics: Teresa of Avila, spiritual life equated with an interior castle...in which one moves from the outer to the inner home with God

10. economics: oikoumene: care of the household...what a long way we have come from care of the household as an understanding of the work of economics...we would be living differently were this the case

look at the **crises related to home in our time:**

*mortgage crisis

* zoning laws.....that often bring up class, race and ethnicity issues

11. home is where the private world and the public world meet: how are strangers treated, where are there open doors, closed doors, etc. **hospitality** – central the world's three monotheisms, because of the harshness of the desert in which they originated

EXERCISE: writing

* **a place I have felt at home**

* **a place I have felt least at home**

* **an experience of homesickness**

* **an experience of creating home**

* **a person who has been home for me**

pick up a small item and a large item from the tray of shells, etc., write from them...with whatever comes..."here is a small traveling case, built to survive in the ocean...with wrap around ridges as protective layers, how did such a small creature live in such a tight house?"

Read aloud

Social Location exercise: we name our vantage point, and some of the ways of seeing we bring to this subject because of our social location

I am a white American woman, the grandchild of four Scandinavian immigrants, who were born of humble means, yet found a way to recreate home on a different shore, with dignity and

pride...they built and owned their own homes, a real sign of having made it in a new country...I have been a Minnesotan for twenty five years, having moved from the pacific northwest, and in some ways Minnesota is home, in other ways it is not...

4. Go over the syllabus

5. See the Brian Swimme clip

Assignment for next time: Read Swimme's book, *The Hidden Heart of the Cosmos*, Parks article: "Becoming at Home in the Universe," and begin your autobiographical reflection paper.

THEME #1 THE UNIVERSE AS HOME

Class #2 September 15th: Conversation about Swimme, Parks and library tour.

Assignment for next time: Read *Imagining Home: Writing From the Midwest*. Come to class thinking about the distinct features of our bio-region in the upper Midwest. Finish your autobiographical paper.

THEME #2 (BIO) REGION AS HOME

Class #3 September 22nd: Midwest writers, pop quiz.

Assignment for next time: Read Rybcynzsky and "Stone Soup," B. Kingsolver.

THEME #3 HISTORY, ARCHITECTURE, AND HOME

Class #4 September 29th: architecture and the history of home in America.

Assignment for next time: Read *Home: American Writers Remember Rooms of Their Own*, eds., Fifer and Fifer.

Class #5 October 6th: Conversation about the interior of houses.

Assignment for next time: Read Nancy Mairs' *Waist High in the World*, other chapters by: Greely and Mairs, complete your experiential assignment.

THEME #4 THE BODY AS HOME

Class #6 October 13th: Conversation about Mairs and Greely.

Assignment for next time: Read Eva Hoffman's *Lost in Translation* and articles on the body as home by: Goldstein, Atwood and Hogan.

THEME #5 IMMIGRANTS, LANGUAGE AND HOME

Class #7 October 20th: Conversation about Hoffman, Goldstein, At-wood, Hogan.

Assignment for next time: Read Richard Rodriguez's *Days of Obligation*.

Class #8 October 27th: Conversation about Rodriguez.

Assignment for next time: Read Edward P. Jones' *Lost in the City* and pages vii – 111 in *The House That Race Built*.

THEME #6 RACE AND HOME

	<p>Class #9 November 3rd: Conversation about Jones and Lubiano texts.</p> <p>Assignment for next time: Read pages 116-224 in <i>The House That Race Built</i>, chapters:</p> <p>Class # 10 November 10th: More about race.</p> <p>Assignment for next time: Read remainder of Lubiano,</p> <p>Class #11 November 17th:</p> <p>Assignment for next time: Read Kozol's <i>Rachel and Her Children</i>.</p> <p>THEME #7 HOMELESSNESS</p> <p>Class # 12 November 24th: Conversation about Kozol, guest speaker.</p> <p>Assignment for next time: Read Julie Neraas' "<i>Being Between Stories, Religiously</i>," and the first half of Colt's <i>The Big House or The Lemon Tree</i> by Sandy Tolan. Finish your final project.</p> <p>THEME #8 WORLDVIEW/STORY AS HOME</p> <p>THEME #9 THE POLITICS OF HOME</p> <p>Class # 13 December 1st: Learning from student projects.</p> <p>Assignment for next time: finish Colt or Tolan and your final summary of learnings. Read assigned biblical passages</p> <p>THEME #9 A HEAVENLY HOME</p> <p>Class #14 December 8th:</p> <p>Quiz on Homelessness in Minnesota and The Twin Cities</p> <ol style="list-style-type: none"> 1. What do you know about homelessness in Minnesota? How many homeless people are there, on any given night, in the Twin Cities? 2. How many individuals are known to have died while homeless last year in our state? Venture a guess. 3. What percentage of homeless people are employed? 4. What is the percentage of homeless people who have been diagnosed with mental illness? 5. What percentage of those experiencing homelessness are children? 6. What hourly wage/earnings must an individual earn to afford fair market rents in Minnesota? 7. Over the course of a year, how many youths living on their own will experience homelessness in Minnesota? How many of these youth would you guess are gay, lesbian, bi-sexual or transgender? 8. In the metro area, about how many low income families are competing for how many affordable units? (I'll give you the answer as of 2006: 39,000.
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	9. How many people in the Twin Cities will sleep outside tonight in: St. Paul? Minneapolis?
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Course	<i>WRITING THE ESSAY</i> Professor Patricia Weaver Francisco, Hamline University
Type	Core
Description	<p>In this course we will read and write toward an understanding of the broad range of possibilities in the personal and critical essay. The essay is a versatile form for both scholarly and creative work, a staple of academic discourse, and a form experiencing renewed vigor both for contemporary readers and writers.</p> <p>The root of the word essay is <i>essai</i>: a try or an attempt. Not only does this describe the tone of a successful essay, it describes my approach to this course. In the first half of the course, we will experiment with and develop material in several forms of the personal essay and focus on research techniques and argumentation in the critical essay. Mid-semester, you will begin to draft and revise a full-length essay of your choice. We will prepare by reading with an eye for what excellent examples of the essay can teach and by examining best practices for structure, strategy, argumentation, using research, and developing a personal voice.</p> <p>Writers will participate in small groups to facilitate discussion of the reading and of student work. In addition two of our class sessions will be conducted on line via Blackboard, and Blackboard will be used occasionally to supplement face-to-face class sessions as well. Of particular importance to the success of this course is the quality of your contribution to the community of reading and discussion – both in class and online. Grades will be based on a separate evaluation of class participation and of writing.</p>
Readings and References	<p><i>One Hundred Great Essays</i> (Penguin Academics Series) edited by Robert J. DiYanni, Longman, 2008</p> <p><i>The Fourth Genre: Contemporary Writers of/on Creative Nonfiction</i>, edited by Robert L. Root, Jr. and Michael J. Steinberg, Longman, 2007</p> <p><i>Still Life with Oysters and Lemon</i>, Mark Doty, Beacon Press, 2001</p> <p><i>OPTIONAL: A Writer's Reference</i>, Sixth Edition, edited by Diana Hacker, Bedford/St. Martin's, 2007</p>
Schedule	<p>SEPT 6 Intros What is an essay?</p> <p>“You might write a newspaper article about the Little Miss Blue Crab Festival of Franklin County, naming the contestants, the organizers, and the judges, describing the contest, announcing the winner. If you undertook this same subject matter as a piece of creative nonfiction, your main focus would not be the event itself but the revelation of something essential about the nature of beauty contests, or children in competition, or the character of the fishing village, or coastal society, or rural festivals. In a first-person essay, the focus might be on how you personally fit or don't fit into this milieu, what memories of your own childhood it calls up, how it relates to your experience of competition in general, or other structures in your life and, by extension, life in general. You would have “distance on it,” a perspective that embraces not just the immediate event</p>

	<p>but its place in a human, social, historical, even cosmic context.” - Janet Burroway</p> <p>SEPT 13 The writing process The Personal Essay – Structural Elements</p> <p>ASSIGNMENTS DUE: “I’m from” exercise/”Creed” exercise List Essay Blackboard Assignment Reader Response Questions</p> <p>READING: Xerox: Writing Process: Roorbach, Hunt, Des Pres, Dillard, Kearney, Lyon Xerox: The List Essay: Bliss Xerox: Essay structure: Sherlock <i>Fourth Genre</i> – The Essay: All of Part 3, Lott, Foster, Gornick, Harvey, Lopate, Sanders, Singer <i>Fourth Genre</i> – The List Essay: Black, Lamy, Saltzman</p> <p>A link to George Ella Lyon's poem "Where I'm From" http://www.georgeellalyon.com/where.html</p> <p>A link to http://writersalmanac.publicradio.org/index.php?date=2006/07/23</p> <p>A link to Irene Sherlock's essay - please read for our discussion about structure next week. http://www.nytimes.com/2005/01/23/fashion/23love.html?scp=1&sq=Modern+Love&st=nyt</p> <p>SEPT 20 The Personal Essay: Persuasive strategies Group Presentations – The Personal Essay: The Meditation Essay</p> <p>ASSIGNMENTS DUE: Meditation/ode essay exercise Reading Response Questions for group presentations (Final preparation for presentations will be in class on Sept 20.)</p> <p>READING: Xerox: Woiwode <i>Fourth Genre</i>: Hampl, Iyer, Lopate <i>100 Great Essays</i>: Introduction, Dillard (Living Like Weasels) (See group readings below)</p> <p>Group 1 –Idea - Baker, Barthes, Birkerts, Brownmiller,, Didion (On Self-Respect), Ehrlich, Hazlitt, Montaigne</p> <p>Group 2 – Anecdote - Barry, Dubus, Florey, Kleinzahler, Sedaris, Steele, Tan, Woolf (Professions for Women)</p> <p>Group 3 – Image - Carter, Cooper, Donne, Kingston, Ozick, Quindlen, Sanders, White, Woolf</p>
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	<p>(Death of a Moth)</p> <p>SEPT 27 The Critical Essay: Making an Argument</p> <p>ASSIGNMENTS DUE: Personal Essay: Persuasive Essay Exercise</p> <p>READING: Xerox: Walker, Golberg, Personal Essay Strategies, Thesis Statements <i>100 Great Essays</i> – Anzaldua, Brady, Copeland, DuBois, Feynman, Franklin, Gaddis, Gilchrist, Goodman, Holland, King, Kincaid, Lawrence, Mencken, Miner, Orwell (Both), Porter, Postman, Sontag, Staples, Swift, Talbot <i>Fourth Genre: Chavez</i> (<i>A Writer's Reference</i> – A1,2,3,4)</p> <p>OCT 4 The Critical Essay – Research Strategies</p> <p>Part of our class will take place in the Hamline Library with librarian Kate Borowske. Kate will present/answer questions about library resources to prepare for the Oct 11 assignment. Please come to our classroom first.</p> <p>ASSIGNMENTS DUE: Critical Essay: Work of Art Exercise/Toulmin Argument</p> <p>READING: XEROX: James, Kael, Baldwin, Menken, Birkerts Toulmin Argument Sheet <i>Fourth Genre: Lethem</i></p> <p>OCT 11 The first draft process – mapping, question list, thesis statements</p> <p>ASSIGNMENTS DUE: Critical essay – Nature research essay exercise</p> <p>READING: Xerox: Critical essay Structures and Strategies <i>100 Great Essays: Davenport, Doyle, Gordon, Lopez, Momaday, Silko, Thomas, Thoreau</i> <i>Fourth Genre: Barnes, Hurd, Orlean, Peterson, Raymo, Root, Sanders, Sayner</i> (<i>A Writer's Reference: R 1,2,3,4</i>)</p> <p>OCT 18 Workshop: First drafts Writing the Second Draft</p> <p>ASSIGNMENTS DUE: First draft</p>
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	<p>OCT 25 (on line) Course conducted on Blackboard - NO SATURDAY MEETING Alternative Essay Structures: the lyric essay, the braided essay</p> <p>ASSIGNMENTS DUE: Structural Analysis: Due via Digital Dropbox on Blackboard Blackboard discussion and assignments</p> <p>READING: Xerox: Walker <i>Fourth Genre</i>: Structure: White, Cofer, McPhee</p> <p>NOV 1 (on line) Course conducted on Blackboard – NO SATURDAY MEETING Second draft feedback</p> <p>ASSIGNMENTS DUE: Second draft – Due via Digital Dropbox on Blackboard to small group and to me. See Blackboard assignments.</p> <p>READING: Xerox: Reader Response Questions, Second Draft Questions</p> <p>NOV 8 Workshop: Second Drafts Revision</p> <p>ASSIGNMENTS DUE: Answer Reader Response Questions for small group members and bring copy for writers and for me.</p> <p>READING: Xerox: Elbow 1 & 2, Cliché list, Hunt 2 (<i>A Writer's Reference</i> – MLA 1, 2,3,4,5)</p> <p>NOV 15 Proofing/ MLA Style/Citations Structural Analysis papers</p> <p>ASSIGNMENTS DUE: Revise a segment of your second draft Bring structural analysis papers to class</p> <p>READING: Doty</p> <p>NOV 22 Sending work into the world Essay Book Club</p> <p>ASSIGNMENTS DUE: TBA</p>
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	<p>READING: Essays from <i>Confluence</i>, <i>River Teeth</i>, <i>American Scholar</i></p> <p>NOV 29 (Thanksgiving break – happy pie!)</p> <p>DEC 6 (last class) Celebration Reading of final essay excerpts</p> <p>ASSIGNMENTS DUE: Portfolios due</p>
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Course	<i>BEING HUMAN</i> Professors Timothy Kneeland and Tim C. Bockes, Nazareth College
Type	Core
Description	<p><u>Course Description</u></p> <p>“Being Human” is a graduate level seminar, and a core course in the Master of Arts in Liberal Studies program. Together, we will examine what it means to be a human being with the aid of many different lenses: the methods and assumptions that characterize different disciplines, our classmates, and ourselves.</p> <p><i>Course Objectives</i></p> <p>A seminar should engage participants in the spirit of inquiry as much as (or more than) the expectation of resolution. In that spirit, then, we may entertain more questions than answers, and our fundamental goal is to encourage and facilitate an appreciation for the challenge and fun of disciplined inquiry, including:</p> <ol style="list-style-type: none"> 1. An appreciation for multidisciplinary investigation, 2. An appreciation for interpretation, critique, debate, and revision of a point of view, 3. An expanded, enriched perspective of what it means to be a human being. <p><i>How the course works</i></p> <p>The <i>content</i> of the course is based loosely on a hierarchical organization of questions regarding what it means to be a human being. These questions begin with a biological theme, then progress through psychology, sociocultural considerations, and end with a projection into the future. Since meaning is derived from relatedness, we will often find ourselves comparing and contrasting humanity with various other states and systems: other species, machines, and even fictional organisms.</p> <p>Since the course is <i>structured</i> mainly as a seminar, the roles of students and instructors should be explained. As your instructors, we expect to serve as guides, assistants, and resources while you sustain the direction and focus of specific discussions. This structure works to the extent that students assume responsibility and prepare for each meeting by reading and thinking about the assigned readings. In addition, you will have three basic assignments:</p> <p><u>Annotated Bibliography.</u> Find 20 different sources that explore a topic of interest to you that relates to “being human,” and write a one-paragraph description of each source. For example, if you are interested in the fine arts, you may explore how Expressionists portrayed our species. You could find movies, books, articles, television programs that discuss this area. (The what, where, when and how will be discussed in detail later in the course.) This assignment will receive two grades (see grading requirement below): one for an early draft, and another for the final draft.</p> <p><u>Question Responses.</u> Along with most assigned readings, we will provide you with questions that are related to, or inspired by those readings. Questions will be posted on the Blackboard site, and your <i>thoughtful, engaged, typed</i> answers will be due the day the material is discussed. Your answers may serve to support your own participation in class discussions, and they may also be shared by us with the rest of the class.</p> <p><u>Class Facilitation.</u> You and two partners will lead a class discussion for about 40 minutes. This</p>

	<p>will entail being prepared with not only the readings for that class, but also some secondary material that you will present to the rest of us. Supporting material must include academic sources, for which we have provided a partial list of acceptable journals.</p> <p><u>Final Representation.</u> As a capstone to the course, you will choose a way to represent what you have discovered in this class. You should play to your strengths, choose a medium that best represents whatever it is that you want to communicate: essay, sculpture, song, drama, mathematical equation. The list may be endless.</p>
Readings and References	<p><u>Required Texts:</u> Butler, O. E. (1988). <i>Kindred</i>. Boston, MA: Beacon. Demos, J. (1994). <i>Unredeemed Captive</i> Doi, T. (2001). <i>The anatomy of self</i>. (This book is currently out of print, though many individual copies are available from on-line sources.) Kress, N. (1998). <i>Beaker's Dozen</i>. NY: Tor. (This book is also currently out of print, and available from on-line sources.)</p> <p><u>Readings on electronic reserve:</u> Bateson, G. (1972). Conscious purpose versus nature. Dawkins, R. (1988). Selfish genes and selfish memes. Hofstadter, D. (1988). Prelude...Ant Fugue. Introduction Hopkins, J. (1998). Nirvana. Conze, E. (trans.) (1998). from Buddhist Scriptures. Additional reading material will be distributed and required as the semester progresses.</p>
Schedule	<p>ONE 1. Humanity & Philosophy - Genesis (In class) 2. Beginning Premises & Assumptions - Kress "Unto the Daughters" 3. Origins</p> <p>TWO Culture (and Origins leftovers) - Dennett: pp. 3-16 "Introduction," (for 9/10), Dawkins (for 9/10), Bateson (for 9/10), Demos: The Unredeemed Captive (for 9/17)</p> <p>THREE The Biology of Being Human - Kress: "Margin of Error,; and "Evolution" (for 9/24), H&D: Ant Fugue</p> <p>FOUR The Psychology of Being Human - H&D: (a) Computing Machinery and Intelligence, (b) The Turing Test: A Coffeehouse Conversation, (for 10/1)</p> <p>Doi: <i>The Anatomy of Self</i> (for 10/8)</p> <p>FIVE The Fine Arts - Butler: <i>Kindred</i> (for 10/15) Kress: "Ars Longa" (for 10/22) Kress: "Grant Us This Day" (for 10/22)</p> <p>SIX</p>

	<p>Humanity and Spirituality - Conze & Hopkins (for 10/29), Songs of the Spirit (11/12)</p> <p>SEVEN The Future</p> <p>EIGHT Final Representations - Final Representations, 12/10 = a final exam day</p>
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Course	KNOWLEDGE AND CULTURE Professors Candide Carrasco and Lindsay Reading Korth, Nazareth College
Type	Core
Description	<p><u>COURSE DESCRIPTION:</u></p> <p>What is knowledge? What is culture? How does culture affect how we know, and what is accepted as knowledge? What is the relationship between knowledge and experience? Knowledge and wisdom? Knowledge and power? Through reading, viewing, discussion and writing, we will explore these and other absorbing questions from a variety of perspectives.</p> <p>What is the relationship between knowledge and culture, and chaos and order? What is chaos? When and where do we encounter it? In society? In our personal lives? How do we create order in response to such chaos? How do different forms of order limit and free us?</p> <p>From sociologist Alan Johnson: “ Living in a culture is something like participating in the magician’s magic because all the while we think we’re paying attention to what’s ‘really’ happening, alternative realities unfold without even occurring to us.” We really don’t know our own culture, which is the point of socialization into culture... and then there’s the problem of ‘other’ cultures. Enter ethnocentrism and the tendency (perhaps universal) to assume that the ideas and practices of one’s own culture are standard, normal, natural and even superior. Our course will ask us to examine critically and deeply our assumptions/practices as culturally situated and consequences of our relationship to “others.”</p> <p><u>Course Goals:</u></p> <ul style="list-style-type: none"> • Enhance critical thinking, writing, listening skills in the process of interdisciplinary study. • Integrate personal experience with the material of the course. • Develop the ability to look at arguments critically rather than just taking them at face value. • Increase tolerance for ambiguity, understanding that acquiring knowledge is a matter of dialogue and process, not an end result. • Examine ethnocentricity and related phenomena as embodied in cultural beliefs, practices and products, with a view toward improving the acuity of our perception, the depth and breadth of our understanding, and the sophistication and deftness of our judgment. • Explore how various representations of reality, including texts verbal and visual, artistic and otherwise, embody cultural values and pressures, as well as mask them, convey them, reinforce them, and challenge and subvert them. <p><u>Outcomes</u></p> <p>A successful student will be able to:</p> <ol style="list-style-type: none"> 1. demonstrate new understanding about our society and its strengths and weaknesses in relationship to knowledge, thinking and truth 2. demonstrate new understanding of foreign cultures and subcultures 3. draw conclusions about society and culture and support their conclusions in formal and informal writing, formal presentations and informal discussion 4. after having reflected about their personal involvement in their culture, <ol style="list-style-type: none"> a. identify their historical roots b. Identify hidden aspects of cultural influence on their life style c. be able to incorporate these issues into their own vision of Truth

	<p><u>Course Structure:</u> Our course is designed to be interdisciplinary in spirit and in fact, drawing on the material and methods of the humanities, especially literary, dramatic and film studies, and the social sciences, especially gender and gay studies. The style of the class will be primarily participatory with in-class viewing, directed discussion and oral presentations. We wish to encourage and foster ownership of learning, critical thinking, and effective communication. We hope that the education experience of the course will be cumulative and lasting and that it will have impact beyond this place and this time.</p>
Readings and References	<p><i>The Immoralist</i> by Andre Gide Plato's <i>Republic</i>, Book 7 (the Allegory of the Cave) <i>The Kite Runners</i> by Khaled Hosseini</p>
Schedule	<p>August 29: Knowledge defined Culture Defined Cutting of "Discreet Charm of the Bourgeoisie" "Nacirema"</p> <p>September 5: (labor day) <i>alternate date See Pilobolus September 30:</i></p> <p>September 12: Plato's <i>Republic</i>, Book 7 (the Allegory of the Cave) (Electronic reserve)</p> <p>September 19: Video: "The Buried Mirror"</p> <p>September 26: "Internet visit to the Louvre"</p> <p>****September 30 special class on Friday see "Pilobolus"</p> <p>October 3: Special guest Lorraine about dance and high culture versus pop culture</p> <p>October 10: Deconstructing the Other: Gender and Society film TBA</p> <p>October 17: The Impact of culture on knowledge ***** Student presentations</p> <p>October 24: The Impact of culture on knowledge *****Student presentations</p> <p>October 31: Waking up Reading: <u>The Immoralist</u> by Andre Gide</p> <p>November 7: Gender Identity: "Ma Vie en Rose"</p> <p>November 14: Sexual Identity: "Brokeback Mountain" ****Due: Deconstructing the Other Papers</p> <p>Thanksgiving Break</p> <p>November 28: Race:</p>

Reading: Class: The Kite Runners

December 5: TBA

December 12: Wrap up at French House – Student Video Selections about
The power of food

****Due: Formal Portfolio

Grading Rubric: Weekly Reflections

Objective: As a consciousness raising class, reflection about course material and discussion is essential. The goals of this course are to move the student forward in his or her thinking about:

1. the impact (positive and negative) the culture and society have on knowledge, thinking and behavior
2. the nature of other societies' cultural bias and strengths
3. how our culture directly impacts the student personally in thinking and behavioral choices
4. how it serves our culture and society to keep us unconscious
5. how in examining other cultures we can understand our own culture better
6. the role of art in society
7. elements of human society that are universal

Reflections : suggested length 1-3 pages typed, 12 point font.

writing style – informal, but easy to understand. Corrected for grammar, spelling and sense.

Informal in that there no need to revise for impact or to cite references – these are reflections – the audience is yourself and the professors.

Due: every week, beginning of class

Weekly Reflection Questions

1. Explore how culture enhances knowledge and how it may impede it. Use specific examples.
2. Buried Mirror: What is cultural imperialism? How do you see it at work in today's world?
3. Plato: Are our leaders people who have emerged from the cave and returned?
4. Visit to the Louvre: Many critics are opposed to the concept of museum that separates Art from the people. How do you see the relation between High Art and the masses? Is there confluence or total divorce? How could we resolve this separation?
5. Pilobolus: How does the culture (society) influence the way we feel about our bodies?
6. Deconstructing the Other: gender and society – What are your ideas for your research paper
7. The Immoralist: If you are born as the "other" gay, black, Jewish, woman, physically or mentally challenged etc...how do you deal with the culture that marginalize you? What do you do to solve your predicament?
8. Ma Vie En Rose: How would you, as a parent, have dealt with this situation? What would you do if your child were like Ludovic?
9. Brokeback Mountain: Cinema and minorities. Why do you think minorities are so eager to see themselves on screen? Does cinema influences culture or culture regulates cinema?
10. The Kite Runners: What are the elements that are not mentioned in the Kite Runner? What aspects of Afghan life does the author omit and how do you they think they impact the situation? Is pathos a valuable instrument or just an instrument of manipulation?

The Impact of High/Popular Culture on Knowledge

Student Presentations

	<p>In your environment analyze an aspect(s) of culture that impact the way you know things.</p> <p>Format: 7-10 minutes (you will be timed)</p> <p>Visual Aids are encouraged but must be factored into the timing of your over-all presentation.</p> <ul style="list-style-type: none"> Power point Video Over head transparency Charts Posters Audio Support <p>Due: October 16 & 23</p> <p>To date we have examined cultural imperialism, the emergence of consciousness, the impact of culture on knowledge and perspective as demonstrated in visual art and in dance. Turn your attention to your own environment and how the social values and norms in your own world impact the way you and those around you interpret the events, and the behavior of those around us.</p> <ol style="list-style-type: none"> 1. Analyze the interface between society and knowledge that you want to explore 2. Discover personal and universal examples to support your claim 3. Find a dynamic way to communicate your illustration to the class <p>You will be graded on:</p> <p>Analysis</p> <ul style="list-style-type: none"> Logic of argument Suitability of example(s) Depth of analysis Support for argument <p>Presentation</p> <ul style="list-style-type: none"> Clarity of presentation Power of communication including: <ul style="list-style-type: none"> Shape of presentation Build to compelling summation Visual and audio support Effective speaking (word choice, voice modulation, performance) <p><u>Research Paper: Deconstructing the Other: Affirming Woman's Voice</u></p> <p>This assignment will be introduced October 9</p> <p>Due: November 13</p> <p>Format: 5-7 pages (plus bibliography), double spaced, 12 pt font. Please use the MLA format in making citations</p> <p><u>Purpose:</u> Analyze how culture from the Middle Ages to today Has constructed and stigmatized the feminine identity</p> <p><u>Audience:</u> the instructors and a wider reading public – aim for publication in a scholarly journal</p> <p><u>Self:</u> your voice</p> <p><u>Subject:</u> Society and gender roles</p> <p><u>Final Portfolio</u></p> <p>Objective: As a consciousness raising class, formal reflection about course material and discussion is essential.</p>
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	<p>The goals of this course are to move the student forward in his or her thinking about</p> <ul style="list-style-type: none"> • the impact (positive and negative) the culture and society have on knowledge, thinking and behavior • the nature of other society's cultural bias and strengths • how our culture directly impacts the student personally in thinking and behavioral choices • how it serves our culture and society to keep us unconscious • how in examining other cultures we can understand our own culture better • the role of art in society • elements of human society that are universal <p>Portfolio:</p> <p>After having reviewed your reflections, your presentations and your notes from class discussion,</p> <ul style="list-style-type: none"> • Select reflections and notes that illustrate the growth of your thinking during the course of the semester which support the evolution of your thinking. • Write a formal 4-5 page paper answering the following question <p><i>Considering the path that we have followed and the questions we have addressed during the course, is it possible to define Truth?</i></p> <ul style="list-style-type: none"> • Place selected reflections and paper in a folder and submit during the final class session <p><i>Format:</i></p> <p>Suggested length 4-5 pages typed, 12 point font.</p> <p>Writing style – formal. Your audience is your professors. You will be graded on both form and content.</p> <p><i>Content:</i></p> <ul style="list-style-type: none"> • Clarity of idea • Progression of logic • Support for concepts (using course materials) <p><i>Form:</i></p> <ul style="list-style-type: none"> • Attention to grammar, spelling and syntax • Ease of comprehension • Power of rhetoric • Supportive materials are properly cited
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Course	VALUES AND ACTION Professors April Laskey Aerni and Alec Sutherland, Nazareth College
Type	Core
Description	<p>This course can be summarized like this: Are there ethical and aesthetic dimensions to life which help us determine what we value and why? This course explores the relationship between moral aspirations and daily life, between what we say we value and how we live. It emphasizes self-reflective possibilities.</p> <p>As a Liberal Studies course, Values and Action is by its nature interdisciplinary. It is both the joy and the challenge of such a course that we will embrace the subject matter and methodologies developed in history, sociology, literature, philosophy, theology, economics, anthropology, and other disciplines.</p> <p>Skill development advanced by this course will include: listening, reading, critical thinking and writing in the process of interdisciplinary study; recognizing and learning to trace the implications of personal and social values; and examining critically the beliefs, values, and actions which express persons' or cultures' world views.</p> <p>FORMAT AND RESOURCES We will make use of a wide variety of resources and classroom activities, including: brief lectures and in-class discussions; a variety of readings; films, art and music; informal writing exercises; and formal writing.</p> <p>COURSE REQUIREMENTS</p> <ul style="list-style-type: none"> • Weekly formal papers – These papers will respond to directed questions and will be a combination of analysis and reflection. Papers must conform to the standards of good college writing at this level. Unsatisfactory papers may be rewritten for a compromise grade <u>after</u> a conference with the instructor. 25% of course grade. • Reading “Dia-Log” – This requirement will involve a journal in which you will write weekly responses to the readings, at least one paragraph per reading. In the absence of more detailed guidance you will characterize and summarize the reading in question, give your assessment of it, its implications, its impact upon you, etc. You will bring your journal to class each Wednesday, at which time you will exchange it with another student (a different student each week), who will in turn write a response to your entry. This reading/writing dialogue will occur in class so that journals may be returned to their owners for weekend use. 25% of course grade. • Class participation – Participation will include whole class and small group discussion, individual and/or group reports, and small group and individual in-class writing activities. Each person's experience will depend upon his/her attitude, attendance, engagement, and preparation as well as his/her own participation with other members of the class. 25% of course grade. • Final portfolio – This will be the capstone of the course and will involve a cumulative response to the work of the term. More details to follow. 25% of course grade.
Readings and References	<u>Epic of Gilgamesh</u> <u>The Moon and Sixpence</u> by Somerset Maugham <u>Disgrace</u> by J.M. Coetzee

	<u>Reinventing the Bazaar</u> by John McMillan <u>Happiness: Lessons from a New Science</u> , Richard Layard <u>What's Your Life Worth?</u> , David Dranove <u>Your Money or Your Life</u> , Joe Dominguez & Vicki Robins <u>Walden</u> by H.D. Thoreau <u>The Plague</u> by Albert Camus <u>Ethics for the New Millenium</u> by the Dalai Lama
Schedule	Intro to course - Film: Rashomon Truth and character - Epic of Gilgamesh Truth and character – Maugham, Moon and Six-Pence Truth and character - Coetzee, Disgrace Humans as economic beings – McMillan, Reinventing Chs 1-6 Humans as economic beings – McMillan, Reinventing Chs 1-6 Humans as economic beings – Camus, Plague Humans as economic beings – Film- The Seventh Seal (Bergmann) Happiness – Layard, Happiness Happiness – Layard, Happiness, Readings on Bhutan Happiness and markets – Thoreau, Walden Happiness and markets - Dominguez, Your Money or Your Life Humans as political beings - Dranove, What's Your Life Worth? Presentations - As selected by individuals and professors Conclusion - Dalai Lama, Ethics for a New Millenium

Course	<i>THE SEARCH FOR MEANING</i> Dr. Anthony T. Padovano, Ramapo College of New Jersey
Type	Core
Description	This course on meaning is structured around five themes: GOD, SELF, COMMUNITY, DARKNESS, DEATH and LIGHT. We shall explore these themes over fifteen sessions. We shall integrate philosophy, sociology, theology, psychology and film in the search for meaning.
Readings and References	See below.
Schedule	<p>I. GOD</p> <p>There can be no comprehensive discussion of meaning which avoids the God question. Whether we affirm, deny or evade the God question, we are obliged to consider it.</p> <p>January 17:</p> <ul style="list-style-type: none"> • Introduction to the semester • Lecture and Discussion: Religious Experience and Religion <p>January 24:</p> <ul style="list-style-type: none"> • Film: <u>Babette's Feast</u> <p>January 31:</p> <ul style="list-style-type: none"> • <u>Man's Search for Meaning</u>: Victor Frankl • Decalogue I: A Film <p>The following two items must be read and included in the FIRST PAPER due February 7:</p> <ul style="list-style-type: none"> • <u>Sidhartha</u> Herman Hess (<i>a fast-read classic on the 'search for salvation'</i>) • <i>The Questions of King Melinda</i> <p>II. SELF</p> <p>All questions of meaning center on the self and on the experiences the individual must engage.</p> <p>February 7:</p> <ul style="list-style-type: none"> • <u>Essay on Civil Disobedience</u>: Thoreau • <u>Letter from a Birmingham Jail</u> and <u>On Forgiveness</u>: Martin Luther King, Jr. <p>February 14:</p> <ul style="list-style-type: none"> • Film: <u>Priest</u> <p>February 21:</p> <ul style="list-style-type: none"> • <u>Art of Loving</u>: Erich Fromm • Discussion: Merleau-Ponty on World as Self <p>This film must be seen and included in the SECOND PAPER due on Feb. 28. <i>Film: <u>Solaris</u> (Sci-Fi classic on love-relations as the primary human reality)</i></p> <p>III. COMMUNITY</p> <p>There can be no meaning without the other. Indeed, paradoxically, the other is an essential element in the emergence of self-consciousness.</p> <p>February 28:</p> <ul style="list-style-type: none"> • <u>The Plague</u>: Albert Camus • SECOND PAPER DUE

March 7:

- Film: Decalogue 5 and Decalogue 10

March 21:

- Wealth Addiction: Philip Slater
- Universal Declaration of Human Rights
- Film: Wall Street (Spring Break but film must be viewed at home)

IV. DARKNESS

An exploration of factors that destroy meaning as a credible alternative for many people.

March 28:

- Trauma and Recovery: Judith Herman
- **THIRD PAPER DUE**

April 4:

- Film: Seven

April 11:

- Existential Psychotherapy: Yalom (Selections)

These two items must be read over the weekend and included in the **FOURTH PAPER** due on April 18:

'Ontological Insecurity' chapter from RD Lang's 1962 masterpiece in Philosophical 'existential' Psychopathology "The Divided Self." He argues that modernity madly posits the self as an external object and parenting/education that denigrates subjective personal experience contributes to a sense of unsure existence—ontological insecurity—a pathology endemic to modernity. 20 pages roughly? Not unreadable.

How to Kill an Elephant George Orwell (Short story on how, as a colonial Burmese police officer, a native crowd coaxed Orwell into shooting a stray elephant to death. How immorality, and loss of self, is situated in social context.)

V. DARKNESS and LIGHT

April 18:

- Death of Ivan Ilich: Tolstoy
- **FOURTH PAPER DUE**

April 25:

- Film: Shawshank Redemption

May 2:

- Book of Job
- The Wall J-P Sartre (A short story of a captured Spanish anarchist sentenced to the firing squad during the Spanish Civil War. He comes to accept his death and the absurdity of clinging to life, experiences the liberating truth of life in the face of death, and is suddenly, unexpectedly, and randomly released from prison.

A **FIVE PAGE REACTION PAPER** will be expected at four different points throughout the semester. There will be no final exams or research paper. Class attendance and participation count substantially in grading.

Throughout the semester, we shall deal with 20 pages total of student writing. We shall read nine books and view eight films.

Course	<i>THE UNITED STATES IN A CHANGING WORLD</i> Professors Martha Ecker and Yolanda Prieto, Ramapo College of New Jersey
Type	Core
Description	<p>The events of September 11, 2001 precipitated a renewed interest in global studies. In order to better understand the context in which this tragedy occurred, we will focus on the economic, political, ideological, and cultural changes of the past three decades.</p> <p>In the 1970s, increasing economic competition from Europe and Japan challenged American power. Since then, the reorganization of the world economy by multi-national corporations and new information technologies, and the collapse of the Soviet Union have reshaped global politics and the global economy. This world reorientation has been accompanied by an increase in religious and nationalist movements. As we will see in the last part of the course, these international changes have had domestic consequences. The significant gains of the social movements of the 1960s and 1970s--the civil rights, women's, and gay rights movements--have been negotiated through the narrowing economic opportunities facing most Americans.</p> <p>In a world so radically different from that of the 1950s and 1960s, what "knowledge" means has also changed. We begin with a unit that examines our categories and methods. Our discussions throughout the course will question the male, European-oriented canon on which liberal western education has long been based.</p>
Readings and References	<p>Barbara Ehrenreich and Arlie R. Hochschild, <u>Global Woman: Nannies, Maids, and Sex Workers in the New Economy</u>, Henry Holt & Co. LLC, New York, N.Y. 2002.</p> <p>David C. Korten, <u>The Great Turning: From Empire to Earth Community</u>, Kumarian Press, Bloomfield, Ct. 2006.</p> <p><u>Additional readings</u> will be distributed to students in advance and are listed below.</p> <p>Ahmad, Eqbal, "Roots of the Religious Right" <u>Dawn</u> (January 24, 1999).</p> <p>_____ "Religion in Politics" <u>Dawn</u> (January 31, 1999).</p> <p>Davis, Mike, "Planet of Slums," Double Standards, (March-April 2004).</p> <p>Harrison, Faye, V. "The Persistent Power of "Race" in the Cultural and Political Economy of Racism" Annual Review of Anthropology, 1995.</p> <p>E.J. Hobsbawm, <u>Nations and Nationalism Since 1780</u> (excerpt) (London, 1990).</p> <p>Ankie Hoogvelt, <u>Globalization and the Postcolonial World</u> (excerpt) (Baltimore, 1997).</p> <p>Huntington, Samuel, "The Clash of Civilizations?" <u>Foreign Affairs</u>, (Summer, 1993) 22-49.</p> <p>Kennedy Paul, <u>Preparing for the 21st Century</u> (excerpt) (New York, 1994).</p> <p>Kurz, Kathleen and Cyntia Prather, <u>Improving the Quality of Life of Girls</u>, UNICEF, 1995 (on reserve at the library)</p>

	<p>Luker, Kristin, <u>Dubious Conceptions: The Politics of Teenage Pregnancy</u> excerpt (New York, 1996)</p> <p>Mann, Michael, "Globalization and September 11," <u>New Left Review</u> (November, December 2001) 51-73.</p> <p>Marks, Jonathan, "Science and Race," <u>American Behavioral Scientist</u>, Nov/Dec, 1996.</p> <p>Marx, Karl, "The Communist Manifesto" (excerpt) in Charles LeMert (ed.) <u>Social Theory: The Multicultural and Classical Readings</u> (Boulder, Colorado, 1999).</p> <p>Moghadam, Valentine, "Revolution, Religion, and Gender Politics: Iran and Afghanistan Compared," <u>Journal of Women's History</u> (Winter, 1999) 172-195.</p> <p>Said, Edward W. "<i>The Clash of Ignorance</i>," <u>ZNET</u></p> <p>Sanjek, Roger, "The Enduring Inequalities of Race,"</p> <p>Scott, Joan "The Evidence of Experience," <u>Critical Inquiry</u>, (summer, 1991) 773-797.</p>
Schedule	<p>Course Requirements</p> <ul style="list-style-type: none"> --attendance (for course credit, no more than three classes missed) --having an e-mail account (if you don't, this is easily done at the computer center, E Bldg) --full weekly participation in class discussions --two written projects, one (about 10-12pp.) a discussion of course readings in response to questions supplied by the instructors; the other, of similar length, a more open-ended project using course materials as well as additional research. <p>I. Introduction: Course Theory and Content</p> <p>January 22 Introductory meeting-content, context and course requirements</p> <p>January 29 and February 5</p> <p>Modernity:</p> <p>Samuel P. Huntington, "The Clash of Civilizations?" http://history.club.fatih.edu.tr/103%20Huntington%20Clash%20of%20Civilizations%20full%20text.htm</p> <p>Edward Said, "The Clash of Ignorance" www.zmag.org/saidclash.htm</p> <p>Ahmad, Eqbal, "Roots of the Religious Right" http://www.geocities.com/CollegePark/Library/9803/eqbal_ahmad/eqbal_roots_religious.html</p> <p>Karl Marx, The Communist Manifesto (excerpt) http://www.anu.edu.au/polsci/marx/classics/manifesto.html</p> <p>First 4 chapters in Korten's <u>The Great Turning</u></p> <p>February 12</p> <p>Transformed Horizons: The US at the end of the Twentieth Century:</p> <p>Article re 9/11/01-Bernard Barber, "Beyond Jihad vs McWorld," <u>The Nation</u>.</p> <p>January 21, 2002. www.thenation.com/doc.mhtml?i=20020121&s=barber</p> <p>E.J. Hobsbawm, <u>Nations and Nationalism Since 1780</u>, pp. 1-45.</p> <p>Michael Mann, Globalization and September 11</p>

	<p>Ehrenreich and Hochschild, Introduction to Global Woman and first chapter</p> <p>II. Global Contexts: Nation-States, Economies and Ideologies</p> <p>February 19 The New Economies Paul Kennedy, Preparing for the Twenty-First Century (Vintage Books, 1995), 47-64.</p> <p>February 26 Nation States Korten, Part III, America, the Unfinished Product. Excerpt from E.J. Hobsbawm, <u>Nations and Nationalism Since 1780: Programme, Myth and Reality</u>. (Cambridge, 1990) pp. 163-183. Ehrenreich & Hochschild, The Care Crisis in the Philippines and Filipina Workers in Hong Kong Homes.</p> <p>III. Race, Gender and Religion</p> <p>March 4 Rest of Ehrenreich and Hochschild. Kurz and Prather, <u>Improving the Quality of Life of Girls</u>, pp. 1-5</p> <p>March 11 Spring Recess</p> <p>March 18 & 25 Women, Men, and Fundamentalism Excerpt from Ankie Hoogvelt, <u>Globalization and the Postcolonial World</u> (Baltimore, 1997), pp. 182-200. Valentine M. Moghadam, "Revolution, Religion and Gender Politics: Iran and Afghanistan Compared," <u>Journal of Women's History</u> (Vol 10, No. 4: Winter, 1999) 172-195. Mike Davis, Planet of Slums http://www.doublestandards.org/davis2.html</p> <p>March 25: FIRST ASSIGNMENT DUE</p> <p>V. Changing World, Changing Knowledge</p> <p>April 1 Thinking New Questions Scott, "The Evidence of Experience"</p> <p>VI. Building on Shifting Ground: Life in the US Today</p> <p>April 8 Race and Economic Crisis Articles on Race by Harrison, Marks, and Sanjek and Cornell West, <u>Race Matters</u> (on reserve)</p> <p>April 15 Teenage Girls: Sex and Pregnancy Luker, <u>Dubious Conceptions</u> (excerpt) Video: "Looking for Love"</p>
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	<p>VII. Constructing Conclusions</p> <p>April 22 Implications for Policy Kurz and Prather, <u>Improving the Quality of Life of Girls</u>, pp. 31-65 Last part of Korten</p> <p>April 29 Open discussion time</p> <p>May 6 Exam week: class will not meet formally, but instructors will be available to consult with students and to receive assignments: SECOND ASSIGNMENT DUE TODAY</p>
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Course	ENGENDERING HISTORY: HISTORIOGRAPHY OF MASCULINITY AND FEMININITY Professor Jacqueline Dirks, Reed College
Type	Core
Description	<p>More than thirty years ago, academic historians began a systematic study of women's lives and experiences. This body of work in turn generated new understandings of public and private life, and influenced the formation of other fields of historical inquiry, including the history of sexuality and disability studies. In this course, we will read key works in the fields of women's history and the history of gender, alternating between historical monographs and historiographical essays that have caused us to re-examine our views of what counts as history.</p> <p>"Historiography" refers to the writing of history, to the changing debates about the past among historians. "Gender" is used to designate the socially and culturally constructed meanings assigned to biologically male and female individuals. Many though not all of the historians we will read have been influenced by feminist theory, and all of them lived through and were influenced by the women's movements of the late twentieth century.</p> <p>The course will focus on works in American history, and will move chronologically from the colonial period into the twentieth century. The focus will be on key case studies in American history that both embodied and changed the ways we think about private and public life, the relations between women and men, and the shifting constructions of femininity and masculinity.</p>
Readings and References	See below
Schedule	<p>Week One Some Ways to Think About Women and History</p> <ol style="list-style-type: none"> 1. Ellen Carol Dubois, "Three Decades of Women's History," <i>Women's Studies</i>, 35:1 (2006): 47-64 Linda Gordon, "What's New in Women's History?" in Teresa de Lauretis, ed., <i>Feminist Studies, Critical Studies</i> (Indiana University Press, 1986) 2. Laurel Thacher Ulrich, <i>A Midwife's Tale: The Life of Martha Ballard, Based on Her Diary, 1785-1812</i> (New York, Knopf: 1990), Introduction, Chapters 1-5 (to page 204) 3. Ulrich, <i>A Midwife's Tale</i>, Chapters 6 through the Epilogue 4. "A Midwife's Tale," U.S. 1998 [dir. Richard P. Rogers; written and produced by Laurie Kahn-Leavitt ; Blueberry Hill] color 88 minutes To be screened and discussed in class. <p>Week Two History Through Families</p> <ol style="list-style-type: none"> 1. Article 2. Brenda Stevenson, <i>Life in Black and White: Family and Community in the Slave South</i> (Oxford U. Press, 1996), Preface, Introduction, Part I (through page 158)

	<p>3. Stevenson, <i>Life in Black and White</i>, Part II (through page 257)</p> <p>4. Stevenson, <i>Life in Black and White</i>, Part II (through page 328)</p> <p>Week Three Gender and Class in Nineteenth Century America Readings will include articles from Mark C. Carnes and Clyde Griffen, eds., <i>Meanings for Manhood: Constructions of Masculinity in Victorian America</i> (U. Chicago Press, 1990)</p> <p>Week Four Gender and Politics in the fin de siecle United States</p> <ol style="list-style-type: none"> 1. Joan Wallach Scott, "Gender: A Useful Category of Historical Analysis," in Scott, " in <i>Gender and the Politics of History</i> (Columbia U. Press, 1988): 28-50. 2. Gail Bederman, <i>Manliness and Civilization: A Cultural History of Gender and Race in the United States, 1880-1917</i> (U. Chicago Press, 1995), Chapters 1-3 (to page 120) 3. Bederman, <i>Manliness and Civilization</i>, Chapters 4-Conclusion (through page 239) 4. Documents: Theodore Roosevelt, "The Strenuous Life," (1899); Ida B. Wells-Barnett, "On Lynching"; Charlotte Perkins Gilman, "The Yellow Wall-Paper". We will also screen and discuss the first "Tarzan of the Apes" film, a silent movie from 1918 based on the Edgar Rice Burroughs story. <p>Week Five Gendering the Great Depression</p> <ol style="list-style-type: none"> 1. Alice Kessler Harris, "Designing Women and Old Fools: The Construction of the Social Security Amendments of 1939," in Linda M. Kerber et.al. eds, <i>U.S. History as Women's History: New Feminist Essays</i> (UNC Press, 1995): 87-106 2. Linda Gordon, "Dorothea Lange: The Photographer as Agricultural Sociologist," <i>Journal of American History</i> 2006 93(3): 698-727. 3. & 4. TBA <p>Week Six Gender Conservatism in the 1950s</p> <ol style="list-style-type: none"> 1. Elaine Tyler May, <i>Homeward Bound: American Families in the Cold War Era</i> (1985) (through Chapter 6 to page 161) 2. May, <i>Homeward Bound</i>, Chapter 7 through Epilogue 3. K.A. Cuordileone, <i>Manhood and American Political Culture in the Cold War</i> (Routledge, 2005) (through Chapter 3, page 96) 4. Documents: Arthur Schlesinger, Jr., "The Crisis in American Masculinity" (1958) reprinted in Schlesinger, <i>The Politics of Hope</i> (Houghton Mifflin, 1963): 237-246. Eleanor Harris, "Men Without Women," <i>Look</i>, November 22, 1960, 124-30 http://historymatters.gmu.edu/d/6564
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	<p>“The Apartment” (1960, dir. Billy Wilder, U.S., 125 min. b/w) (Students will need to screen this outside of class.)</p>
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Course	EXILE: LITERARY AND THEORETICAL CONFIGURATIONS Professor Ülker Gökberk, Reed College
Type	Core
Description	<p>Half course for one semester. The course explores multifaceted experiences of exile represented in twentieth-century literature and theory. A small selection of film screenings complements textual analyses. Through selected readings, we will distinguish between various modes of displacement, such as exoteric and esoteric forms of exile, voluntary and involuntary exile, individual transplantation and the dislocation of large groups. Differences between the representation of exile in men's and women's writing will be addressed. Varying definitions of exile, ranging from catastrophe to a new state of freedom, will be compared. The link between expatriotism, marginality, and modernity will be among the themes we will discuss. The writers' actual experiences as exiled persons often have a profound impact on the themes and techniques of their works. The autobiographical aspects of exilic texts will be a major tenet of the course. We will investigate categories such as dislocation, isolation, oppression, and alienation as they emerge in the discourse of exile. For many authors, writing in an uprooted state necessitates the shift from one language and audience to another. We will inquire after linguistic and syntactical disruptions as literary devices which may subvert official versions of reality and experiment with new constellations. While emphasizing the heterogeneity of the approaches, we will also aim at establishing a working definition of an "aesthetics of exile."</p> <p>Literary readings include works by Kafka, Nabokov, Ingeborg Bachmann, Christa Wolf, Edward Said, Salman Rushdie, and Turkish expatriates in Germany. Studies of exile associated with the Frankfurt School, postcolonial theory, poststructuralism, and new feminist thought constitute the theoretical framework. Rainer Werner Fassbinder's <i>Ali</i> and the Italian-Turkish production <i>Steam: The Turkish Bath</i> are the films to be discussed. Conference.</p>
Readings and References	<p>Said, Edward. <i>Reflections on Exile</i>. Cambridge, Massachusetts: Harvard, 2000.</p> <p>Milbauer, Asher. <i>Transcending Exile</i>. Gainesville: University Press of Florida, 1985.</p> <p>Broe, Mary Lynn & Angela Ingram, eds. <i>Women's Writing in Exile</i>. Chapel Hill and London: The University of North Carolina P, 1989. (Reserve only.)</p> <p>Knapp, Bettina. <i>Exile and the Writer</i>. University Park: Pennsylvania: The Pennsylvania State U P, 1991. (Handout.)</p> <p>Kafka, Franz. <i>Amerika</i>. New York: Schocken, 1996.</p> <p>Euripides. <i>Medea</i>. Chicago: Ivan R. Dee, 2000.</p> <p>Müller, Heiner. <u>Medeaplay</u>, <u>Despoiled Shore</u>, <u>Medeamaterial</u>, and <u>Landscape with Argonauts</u>, in: <i>Hamletmachine</i>. New York: Performing Arts Journal Publications, 1984.</p> <p>Wolf, Christa. <i>Medea</i>. New York: Doubleday, 1998. (Reserve only.)</p> <p>Rushdie, Salman. <i>East, West</i>. New York: Pantheon, 1994.</p> <p>_____. <i>Imaginary Homelands</i>. London: Granta/Penguin, 1992.</p> <p>Nabokov, Vladimir. <i>The Real Life of Sebastian Knight</i>. New York: Vintage, 1992.</p>

	<p>Özdamar, Emine Sevgi. <i>Mother Tongue</i>. Consortium Book Sales & Distribution, 1994. (Reserve and hand-out.)</p> <p>Bhabha, Homi. <i>The Location of Culture</i>. New York: Routledge, 1994.</p> <p>Senocak, Zafer. <i>Atlas of a Tropical Germany</i>. University of Nebraska Press, 2000.</p> <p>Wallraff, Günter. <i>Lowest of the Low</i>. (Reserve and hand out.)</p> <p>Bachmann, Ingeborg. <i>Malina</i>. New York, London: Holmes & Meier Publishers, 1999.</p> <p>Films</p> <p>Rainer Werner Fassbinder, <i>Ali</i>.</p> <p>Ferzan Özpetek: <i>Steam: The Turkish Bath</i>.</p> <p>The time for the film screenings: TBA (outside of the regular class hours). We may include Passolini's <i>Medea</i>, if there is time and interest.</p>
Schedule	<p>Week 1. August 29: Reflections on Exile Introduction to the Course; Said, "Introduction," xi-xxxv, "Reflections on Exile," pp. 173-86, in: RE. Milbauer, <i>Transcending Exile</i>, "Preface," xi-xv. <i>Women's Writing in Exile</i>, "Introduction," pp. 1-15. Knapp, <i>Exile and The Writer</i>, "Introduction," pp. 1-19. Assignment: <i>Amerika</i>, Chs 1-6.</p> <p>Week 2. September 5: The American Dream <i>Amerika</i>, Chs 1-6. Assignment: <i>Amerika</i>, Chs 6-8.</p> <p>Week 3. September 12: America: Freedom or Captivity? <i>Amerika</i>, Chs 6-8. Assignment: Euripides, <i>Medea</i>; Müller, all <i>Medea</i> variations, as indicated in the list of texts; Wolf, <i>Medea</i>, "Introduction" by Margaret Atwood; Chs 1-5 (pp. 5-102).</p> <p>Week 4. September 19: Mythos of Exile Euripides, Müller, Wolf: <i>Medea</i>. Assignment: Wolf, <i>Medea</i>, pp. 103-186. Shari Benstock, "Expatriate Modernism," in: <i>Women's Writing</i>, pp. 20-40.</p> <p>Week 5. September 26: Expatriated Matria Wolf, <i>Medea</i>; "Expatriate Modernism." Assignment: Said, RE: Ch 10 "Bitter Dispatches from the Third World" (pp. 98-104), Ch 19 "Orientalism Reconsidered" (pp. 198-215), Ch 27 "Representing the Colonized" (pp. 293-316). Rushdie, <i>East West</i> (selections).</p> <p>Week 6. October 3: Postcolonial Representations of Exile Said and Rushdie. Assignment: Rushdie, <i>Imaginary Homelands</i>: "Imaginary Homelands" (pp. 9-21),</p>

"'Commonwealth Literature' Does Not Exist" (pp. 61-70), "The New Empire Within Britain" (pp. 129-138), "Homefront" (pp. 143-7), "On Palestinian Identity: A Conversation with Edward Said" (pp. 166-84--recommended), "John Berger" (pp. 209-12--recommended).

Week 7. October 10: Hegemony and the Literature of the Powerless

Rushdie.

Assignment: Nabokov, *Sebastian Knight*.

Fall Break (October 13-21).

Week 8. October 24: Writing in Translation

Nabokov, *Sebastian Knight*.

Transcending Exile, pp. 39-54.

Assignment: Özdamar, *Mother Tongue* (the stories: *Mother Tongue* and *Grandfather's Tongue*).

Bhabha, *The Location of Culture*, "Introduction: Locations of Culture," and other selections TBA.

Week 9. October 31: Migration, Border Lives, and Hybridity

Özdamar, Bhabha.

Assignment: Senocak, *Atlas of A Tropical Germany* (selections).

Wallraff, *Lowest of the Low* (selections).

Week 10. November 7: Representing the Other

Senocak, Wallraff.

Film: Fassbinder, *Ali*.

Week 11. November 14: The Exiled Insider

Wallraff and critical readings of *Lowest of the Low*.

Assignment: Bachmann, *Malina*.

Ingeborg Majer O'Sickey, "Mystery Stories: The Speaking Subject in Exile," in: *Women's Writing*, pp. 369-94.

Week 12. November 21: Fascism in the Family

Malina.

Assignment: Completion of *Malina*.

Week 13. November 28: Symbolic Language: 'The Weapon that Murders'

Malina.

Week 14. December 5: Displacement as Death and Rebirth

Özpetek, *Steam: The Turkish Bath*.

Conclusion.

Course	<i>RAILWAYS AND MODERNITY</i> Professor Paul A. Silverstein, Reed College
Type	Core
Description	The intimate link between transportation, communication, and social imagination is nowhere more exulted than with the oft-claimed causal effects attributed to recent technological developments – particularly air travel and the Internet – for global integration. In order to explore this relation between mobility and (post)modernity, I propose to examine an earlier historical period of travel and spatial cohesion associated with the railway. In particular, the course will explore how the growth of railway systems from the mid-19th through the mid-20th century contributed to colonial expansion, urbanization, national integration, and the spread of world capitalism. Drawing on literary sources, we will look at representations of the railway journey as a salient trope for the speed and uncertainty of modern life. Decidedly interdisciplinary in its approach, the course will draw on theoretical approaches to transportation and communication from throughout the social sciences and humanities. It will supplement these theoretical readings with concrete historical and ethnographic materials that focus primarily on the United States, Britain, France, and India. In the end, while no specific disciplinary training or prior knowledge is assumed, the course seeks to be rigorous in its approach and coverage of the time-period and subject in question.
Readings and References	See below.
Schedule	<p>N.B. Readings marked with an asterisk (*) are available for purchase at the bookstore. Those marked with a plus sign (+) are recommended readings. All others are required.</p> <p>Assignments: One short (1-2 page) response paper engaging with a theme emerging from the assigned readings will be due each week in class. In addition, a longer (7-8 page) seminar paper based on some minimal outside research and expanding on one of the course topics will be due on April 26. Proposals, including a five entry bibliography, for the seminar paper will be due on March 7.</p> <p><i>Railways as Modernity</i></p> <p><u>Weeks One-Two:</u> Urban Modernities (1/24, 1/31)</p> <p>*Berman, Marshall. 1982. <i>All That Is Solid Melts Into Air</i>. New York: Penguin, pp. 5-36, 131-171.</p> <p>Baudelaire, Charles. 1947 [1869]. <i>Paris Spleen</i>. New York: New Directions. Poems: "A Wag," "One O'Clock in the Morning," "Crowds," "Evening Twilight," "The Eyes of the Poor," "Loss of a Halo," "Comes the Charming Evening."</p> <p>Le Corbusier. 1987 [1929]. <i>The City of Tomorrow and Its Planning</i>. New York: Dover, pp. xxi-xxvii, 5-25, 43-53, 84-103, 163-193.</p> <p><u>Week Three:</u> Modernity and Communication (2/7)</p> <p>*Mattelart, Armand. 1996. <i>The Invention of Communication</i>. Minneapolis: University of Minnesota Press, pp. xiii-xvii, 26-53, 85-111, 163-178.</p> <p>De Certeau, Michel. 1984. <i>Practice of Everyday Life</i>. Berkeley: University of California Press pp. 111-114.</p> <p>+Virilio, Paul. 1977. <i>Speed and Politics</i>. New York: Semiotext(e).</p>

	<p><u>Week Four:</u> Railways and the Modern Imagination (2/14)</p> <p>*Schivelbusch, Wolfgang. 1977. <i>The Railway Journey</i>. Berkeley: University of California Press. +Faith, Nicholas. 1990. <i>The World the Railways Made</i>. New York: Carroll and Graff.</p> <p><i>The European Nation-State</i></p> <p><u>Week Five:</u> Railways in Victorian Britain (2/21)</p> <p>*Freeman, Michael. 1999. <i>Railways and the Victorian Imagination</i>. New Haven: Yale University Press. Dickens, Charles. 1900 [1866]. "The Signal Man." In <i>Christmas Stories</i>. New York: Scribners.</p> <p><u>Week Six:</u> Railways in Fin-de-Siècle France (2/28)</p> <p>Weber, Eugen. 1976. <i>Peasants Into Frenchmen</i>. Stanford: Stanford University Press, pp. 195-220. *Zola, Emile. 1999 [1890]. <i>La Bête Humaine</i>. Oxford: Oxford University Press. +Carter, Ian. 2001. <i>Railways and Culture in Britain: The Epitome of Modernity</i>. Manchester: Manchester University Press. (Chapters One and Five (on Zola)).</p> <p><i>Railways and Imperialism</i></p> <p><u>Week Seven:</u> Railways and the Raj (3/7).</p> <p>Davis, Clarence and Kenneth Wilburn, Jr. 1991. <i>Railway Imperialism</i>. New York: Greenwood Press, pp. 1-6, 103-120, 175-196. Kerr, Ian. 2001. <i>Railways in Modern India</i>. New York: Oxford University Press, pp. 1-67, 304-327. +Kerr, Ian. 2000. <i>Building the Railways of the Raj, 1850-1900</i>. New York: Oxford University Press.</p> <p><u>Week Eight:</u> Railways in Latin America (3/21)</p> <p>*Zanetti, Oscar and Alejandro Garcia. 1998 [1987]. <i>Sugar and Railroads. A Cuban History, 1837-1959</i>. Chapel Hill: University of North Carolina Press.</p> <p><i>Railways and Transnationalism</i></p> <p><u>Week Nine:</u> The New Britain (3/28)</p> <p>*Darian-Smith, Eve. 1999. <i>Bridging Divides: The Channel Tunnel and English Legal Identity in the New Europe</i>. Berkeley: University of California Press. +Axel, Brian Keith. 2000. <i>The Nation's Tortured Body</i>. Durham: Duke University Press, pp.158-196.</p> <p><i>The American Experience</i></p> <p><u>Week Ten:</u> American Pastoralism I (4/4)</p> <p>*Marx, Leo. 2000 [1964]. <i>The Machine in the Garden: Technology and the Pastoral Ideal in America</i>. Oxford: Oxford University Press, esp. pp. 3-33, 145-353. +Kasson, John F. 1976. <i>Civilizing the Machine. Technology and Republican Values in America</i>,</p>
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1776-1900. New York: Hill and Wang.

Week Eleven: American Pastoralism II (4/11)

*Stilgoe, John R. 1983. *Metropolitan Corridor: Railroads and the American Scene*. New Haven: Yale University Press.

Hawthorne, Nathaniel. 1937 [1843]. "The Celestial Railroad." In *The Complete Novels and Selected Tales of Nathaniel Hawthorne*. New York: Random House.

Twain, Mark. 1903 [1875]. "Cannibalism and the Cars." In *Sketches, New and Old*. New York: Harper and Bros.

Crane, Stephen. 1963 [1898]. "The Bride Comes to Yellow Sky," *The Complete Stories and Sketches of Stephen Crane*. Thomas Gullason, ed. Garden City: Doubleday.

Eco, Umberto. 1992 [1991]. "How to Travel on American Trains." In *How to Travel with a Salmon*. New York: Harcourt Brace, pp. 111-114.

+McLuhan, T.C. *Dream Tracks: The Railroad and the American Indian, 1890-1930*.

Week Twelve: Chicago (4/18)

Cronon, William. 1991. *Nature's Metropolis*. New York: Norton, pp. 55-93.

D'Eramo, Marco. 2002. *The Pig and the Skyscraper*. London: Verso, pp. 11-24, 95-110, 195-209.

+Lindsey, Almont. 1944. *The Pullman Strike: The Story of a Unique Experiment and of a Great Labor Upheaval*. Chicago: University of Chicago Press.

Week Thirteen: California (4/25)

*Deverell, William. 1994. *Railroad Crossing: Californians and the Railroad, 1850-1910*. Berkeley: University of California Press.

Course	MASTERPIECES OF MODERN LITERATURE Professor Ed Cohen, Rollins College
Type	Core
Description	In responding to modern literature, we tend to value invention above imitation, expression above reflection, idiosyncrasy above convention. But modern literature (in any age) is a compromise between innovation and tradition. In this course, we will focus on literary memory, on literary inheritance, on the historical sense that T. S. Eliot describes as "a perception, not only of the pastness of the past, but of its presence." In pursuing these motifs, we will also consider how modern literature reflects modern themes, including the separation of thought from emotion, the isolation of the self from community, and the dissolution of established concepts of order.
Readings and References	<p>Conrad, <i>Heart of Darkness</i> Eliot, "Tradition and the Individual Talent" Faulkner, <i>Go Down, Moses</i> Flaubert, <i>Madame Bovary</i> Hartley, <i>The Go-Between</i> Ibsen, <i>Hedda Gabler</i> Joyce, <i>Portrait of the Artist as a Young Man</i> Kafka, "The Metamorphosis" Lawrence, <i>Sons and Lovers</i> Lindsay, <i>Picnic at Hanging Rock</i> Marquez, <i>Story of a Shipwrecked Sailor</i> Spark, <i>The Prime of Miss Jean Brodie</i> Steinbeck, <i>The Grapes of Wrath</i></p> <p>selected readings in modern literature</p> <p>Assignments</p> <p>The principal readings assigned this term have been selected not only because they reflect significant themes in modern literature but also because most of them illustrate in various ways a focus of the course, the relationship between the past and the present. Supplementary texts will be distributed in class the meeting before they are to be discussed.</p> <p>All written work must be prepared on a word processor, and any revisions requested must have the previous drafts attached to them. When you consult published sources to support your ideas, they must be documented according to the format prescribed in the MLA or Turabian styles.</p> <p><i>Final versions of all written work must be submitted by December 8.</i></p> <p><u>Focus Papers (40%)</u></p> <p>Four focus papers are required. Focus papers are informal responses (two or three pages in length) evaluated on their cogency of thought and expression. Submit each focus paper no later than the night before the Monday when we will discuss the text that your paper interprets. You may write as many focus papers as you wish. Each is worth 10% of your final grade, and the four highest grades will count toward your grade in the course.</p>

	<p>Guidelines for the preparation of focus papers appear on pages 4 and 5 of this syllabus.</p> <p><u>Presentation (20%)</u> For each major text that we are reading this term, one or two students will be responsible for leading the class discussion. Please prepare to shape the conversation by (1) consulting scholarly studies of the work, (2) suggesting or eliciting interdisciplinary approaches to the text, and (3) suggesting how one might link the text and its historical context.</p> <p><u>Research Paper (40%)</u> This paper establishes a relationship between a literary text and its historical context. You must assert a connection between the text of your choice and the world in which it was conceived, composed, or published. The paper is a formal study (12-15 pages) graded on the quality of the thesis, the analysis, the research, and the written expression. A first draft of your research paper is due on or before November 17.</p>
Schedule	<p>A 25 "Tradition and the Individual Talent"</p> <p>S 1 8 <i>The Go-Between</i> 15 <i>Madame Bovary</i> 22 <i>Sons and Lovers</i> 29</p> <p>O 6 <i>The Grapes of Wrath</i> 13 <i>Heart of Darkness</i> 20 <i>Hedda Gabler</i> 27 <i>A Portrait of the Artist as a Young Man</i></p> <p>N 3 10 <i>Go Down, Moses</i> 17 <i>The Prime of Miss Jean Brodie</i> 24 <i>The Metamorphosis</i></p> <p>D 1 <i>The Story of a Shipwrecked Sailor</i> 8 <i>Picnic at Hanging Rock</i></p>

Course	MILESTONES OF MODERN SCIENCE Professor Joseph Siry, Rollins College
Type	Core
Description	<p>Modern science amounts to an ongoing inquiry into what we know and what we remain ignorant about in the universe. Seen as a journey from the past, scientists' endeavors are a pathway littered with signs appearing as mileposts that both alert and confuse the traveler concerning how far we must yet travel to solve underlying mysteries of material existence.</p> <p>This class is an inquiry into the meaning of a few great contemporary ideas in the history of science in the last two centuries that alert us to our own dubious role in the origins, essence and character of experience. Our discourse is built around the great intellectual revolutions that mark the development of scientific thought, particularly the events associated with Newton, Darwin, Freud and Einstein who were great harbingers of our modern worldview.</p> <p>The course explores the concept of empirical knowledge as one revolutionary ingredient in natural history and natural philosophy. By emphasizing the importance of how and when scientists change their ideas about existence, our pursuit encourages you to reflect on how we acquire knowledge of the universe. We examine milestones in detail in the popular works of Feynman and Kaku in physics, Mayr, and Margulis in biology. These books relate to the earlier milestones representing the contributions of Kepler, Darwin, and geneticists.</p> <p>Through the use of primary documents, commentaries, poetry, plays and allegories this investigation of contemporary scientific thought's foundations conveys both the complexity of technical details and the simplicity of methods used to distinguish errors from certainties about nature. Thus we explore the treatment of science in rhetoric, literature, and drama.</p> <p>To demonstrate this dual character of science three thematic threads through this labyrinth of physical existence are represented by the words: Cosmos, Bios, Lux - Order, life and light, respectively, are applied to the course's numerous details as an organizational framework. This orderliness conveys the pervasive magnitude of science's contributions to the intellectual, commercial, political, social, and moral life of our times.</p>
Readings and References	<p>Required Texts</p> <ul style="list-style-type: none"> • Mircea Eliade, The Sacred and the Profane. • Richard Feynman, The Meaning Of It All. ✓ • Bertolt Brecht , "Galileo." • Deirdre N. McCloskey, The Rhetoric of Economics.✓ • Rene Dubos, The White Plague. • Leo Marx, The Machine in the Garden. ✓ • Ernst Mayr, One Long Argument. ✓ • David Bainbridge, The X in Sex: How the X Chromosome Controls our Lives. ✓ • Lynn Margulis, Symbiotic Planet. ✓ • Karen Horney, Neurosis and Human Growth. ✓ • Michio Kaku, Beyond Einstein. (Anchor Books; RANDOM House, 1995). ✓ • Michael Frayn, "Copenhagen." <p>Dramas: Bertolt Brecht, <i>Galileo.</i> & Eric Bentley's <i>essay.</i></p>

	Michael Frayn, <i>Copenhagen</i> .
Schedule	<p>January</p> <p>17 Who are we, & what ought we to know about this world? <i>zeitgeist</i> & themes of Cosmos, Life, & Light.</p> <p>24 Cosmic worldviews and hierophany, <u>The Sacred and the Profane</u>, by M. Eliade. Research ideas due.</p> <p>31 Describing a cosmos: Brecht , "<i>Galileo</i>" & <u>The Rhetoric of Economics</u>, D. McKloskey, pp. xi-34. 107-111.</p> <p>February</p> <p>7 Worldviews, zeitgeist, & methods: <u>The Meaning of it All</u>, R. Feynman</p> <p>14 <u>The Machine in the Garden</u>, by Leo Marx. Do worldviews shape technology? Research proposal due.</p> <p>21 Life: <u>The White Plague</u>, by Rene Dubos the personal quest for health and public <i>sanitas</i>.</p> <p>28 Life: Shattering complacent worldviews & Ernst Mayr, <u>One Long Argument</u>.</p> <p>March</p> <p>6 Life: <u>The X in Sex: How the X Chromosome Controls our Lives</u> by David Bainbridge. Essay Due</p> <p>13 Spring Break:</p> <p>20 Life, its five or six kingdoms? and Lynn Margulis, <u>Symbiotic Planet</u>. Research bibliography due.</p> <p>27 The human predicament and Karen Horney, <u>Neurosis and Human Growth</u>.</p> <p>April</p> <p>3 Light: quantum relativity's paradox & <u>Beyond Einstein</u>, by Michio Kaku</p> <p>10 Michael Frayn, <i>Copenhagen</i>. Research Draft due.</p> <p>17 Microcosm: quarks, genes & <i>uncertainty</i> in our post-modern <i>zeitgeist</i>: Ernst Mayr, <u>One Long Argument</u>.</p> <p>24 FINAL oral presentations, a 5-minute, succinct rehearsed talk to us. Reports on research essays concerning a profound scientific idea: What did you learn?</p> <p>May 1 FINAL oral presentations, a 5-minute, succinct rehearsed talk to us. Reports on research essays concerning a profound scientific idea: What did you learn?</p> <p>Welcome to our inquiry about the great ideas, discoveries and influences in science that have shaped our current knowledge of the order, origins and behavior of existence. Science is that facet of the quest for order, meaning and predictability in reality, dominating our lives today. As the heirs of an unfathomable ancient legacy of dreams, mistakes and hunches gone wrong, modern science is a method of detecting errors as we discover a sublime meaning to our conscious</p>

existence in an immense universal emptiness.

What must you accomplish in this class? value.

Attendance, speaking in class about questions from the texts, active participation: **20%**

Two Response papers (short): 2-3 pages typed (books of your choice) due the days indicated: [Feynman, 2/7; Marx, 2/14; Dubos/White Plague, 2/21; Mayr, 2/28; Genetics, 3/6; Margulis, 3/20; Horney, 3/27; Kaku, 4/3;.]**20%**

Mid-term essay (long) : 6-7 pages typed, **due 3/6**: How have ideas associated with Newton, Darwin, Einstein, or technology changed your thoughts about the cosmos? **Use the texts** (Eliade, Feynman, Brecht, Bentley, McCloskey, Marx, Mayr) to support your views. **20%**

Term-long research paper on a scientific topic of your choice: 10-12 pages typed (excluding the footnotes, timeline & bibliography); use the readings to support your views!

Thesis statement & timeline due: one page typed, a paragraph and ten to twelve dates explained.

Abstract and bibliography (due 3/20) one page abstract on the scope and focus, an annotated bibliography of at least six sources not from the world wide web and three or four from the web.

Orally report on the essay, a rehearsed 5-minute concise oral presentation discussing what you learned about a significant scientific idea of some importance. (4/24 or 5/1)

Final draft due – for every web based source of information you should have two print research sources, preferably one from a periodical and one from a book (4/10-17). I return these drafts to you and you have until 5/1 to turn in the redraft –should you chose to do so.

Both the **Study Guide** (posted on the MLS web page) and many sections of **my web site** are there for you to use and refer to with respect to definitions, the times and people we are studying.

If you would like to have and get credit for a threaded discussion in the class, please let me know so that I can set that up in Blackboard, a software program the College hosts for just such a purpose. The history of science is studied: internally as discoveries or externally as social influences.

Twin Dialectical Perspectives

methods of science

<i>subject of study</i>	analytical	synthetic
macrocosm [universe]		
microcosm [quantum]		

	<p>You may select any topic related to science, biographies of scientists or the influence of events on science or science on events as a focus of your research. The ideal is for you to write a research essay of some length to inform us about some important facet of science.</p> <p>Although any topic that has a corresponding article in <u>Scientific American</u>, or <u>Nature</u>, or <u>Isis</u>, or <u>Zygon</u>, may be the focus of your term-long research paper here are some suggestions for you to consider. Both you and I should concur on any choice you make:</p> <p>Internal history of science (ideas about the accurate rendering of nature) What are revolutions in science? (Thomas Kuhn and I. Bernard Cohen) Was Galileo or the Church more wrong in the trial of Galileo in 1633? How is cosmology different today from Newton's time? (Hawking, Who was Isaac Newton and what did he achieve in his lifetime? (Christianson) Who were the precursors of Darwin? (Eisley) How did Darwin change our view of life? (Gould, Mayr, Ghiselin) Conquest of chemistry compounds [search for a periodic table of elements]. (Lavoisier, Mendeleev) What did Marie and Pierre Curie accomplish? ($E=Mc^2$) How time and space are depicted in western thought as opposed to eastern concepts (Capra). What is the measure of matter in the Quantum universe? (Hawking, Lederman, Gell-Mann) The coming of genetics and twentieth century ideas of inheritance (Watson, Lewontin, Keller). The search for the molecules of inheritance, Rosalind Franklin & Barbara MacIntock. Reductionism & specialization in science, (some specific example of); 1780-1980.</p> <p>External history of science (influences of scientific discovery on society) Did the Renaissance create scientific thought or did scientific practices create a renaissance? Newton, the bible, and a mechanistic view of God as clockmaker. Was the secularization of modern society due to science or due to commercial culture? Women's work and "separate spheres" as a response to professional specialization in 19th century. The Industrial Revolution as a fruit on the Newtonian tree of science (Leo Marx). Opposition to Darwin from the scientific and religious communities. Social Darwinism and the reconfiguration of ethnic politics 1860-1960. Atomic scientists and the uses of power and policy of mass destruction 1939-1999. Eugenics and the perfection of the human race 1880-1950. The rise of an ethical concern for wildlife, animals and our Earth (Rene Dubos). The loss of species and the destruction of ecosystems (E. O. Wilson). The influence of empirical science on applied science, technology & engineering (Leo Marx).</p>
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Course	RELIGION AND WESTERN CULTURE Professor R. Barry Levis, Rollins College
Type	Core
Description	<p>With the fall of the Roman Empire and the end of the Ancient World, Europe began a long transitional period which concluded with the dawning of the modern period. Once regarded as an age of darkness and stagnation, the Middle Ages more recently has been perceived as an era of remarkable intellectual and cultural vitality. Perhaps the main influence on medieval thought and civilization has been the church. Christianity became the single most preponderant institution in Europe in intellectual, political, social, economic, as well as religious spheres. In this course, we will explore the impact of Christianity on Europe, how it came to dominate thought and culture and then how other factors replaced it in the fifteenth and sixteenth century. Finally we will explore the growth of modern attitudes and the triumph of secularism.</p> <p><u>Course Goals</u></p> <ol style="list-style-type: none"> 1. To explore the emergence of religious influence on Western culture and its blending with the pre-existing ancient culture. 2. To assess the impact that religion had on the emergence of modern western culture. 3. To examine the impact of secularism on the decline of religious influence. 4. To develop research skills appropriate to graduate study. <p><u>Essays</u></p> <p>For three reading assignments, students are required to complete an essay of approximately 750 words dealing with a specific aspect of the material. The essay should consider a single ideal or point which attracts the student, in which that idea is fully explored, showing its relevance not only to the period under consideration but also to what has been studied previously. It must not merely review the entire assignment, but explore a single idea in depth. These essays will be used as the basis for class discussion and a select few may be read each week. Essays will be collected and evaluated weekly.</p> <p><u>Term Paper</u></p> <p>Each student will produce a fifteen-page term paper on a topic of his or her own choosing. The topic should be narrowly defined and focus on a specific aspect of the material we cover in this course. The paper will be based on an extensive bibliography utilizing primary resources as well as current scholarship. Nevertheless, the finished product should concentrate on the original analysis of the student. Because students may not have undertaken a project of this nature in some time, we will devote some class time to general hints about research techniques, and students will confer frequently with the instructor. By February 11, students must meet with the instructor to select a topic. A preliminary bibliography will be submitted on February 18. Sample note cards must be submitted on March 3. By April 21, students must review with the instructor a thesis statement, opening paragraph, and outline of the paper. The final paper must be submitted by May 5. Students must follow all of the steps of the research project exactly as directed in order to receive credit for the assignment.</p>
Readings and References	John Dominic Crossan, <i>Jesus, A Revolutionary Biography</i> (Harper SanFrancisco) Augustine, <i>The Confessions</i> (Mentor) <i>Sir Gawain and the Green Knight</i> (Norton) Thomas Aquinas, <i>Politics and Ethics</i> (Norton)

	<p>Christine de Pizan, <i>The Book of the City of Ladies</i> (Persea Books)</p> <p>Erasmus, <i>The Praise of Folly</i> (Norton)</p> <p>Galileo, <i>Discoveries and Opinions</i> (Doubleday)</p> <p>Pascal, <i>Selections from the Thoughts</i> (Dover)</p> <p>Swift, <i>Tale of a Tub</i> (Oxford Press)</p> <p>Julian of Norwich, <i>Revelation of Divine Love</i> (Penguin)</p> <p>Castiglione, <i>Book of the Courtier</i> (Penguin)</p> <p>Kate Turabian, <i>A Manual for Writers of Term Papers</i> (Chicago)</p>
Schedule	<p>Introduction</p> <p>Library Orientation</p> <p>The Beginnings of Christianity</p> <p>Crossan</p> <p>The Triumph of Christianity</p> <p>The Gospel According to John; The Epistle of Paul to the Romans</p> <p>The Church Fathers</p> <p>Augustine, <i>Confessions</i></p> <p>The Age of Chivalry</p> <p><i>Sir Gawain</i></p> <p>Research Break; No Class</p> <p>The Medieval Synthesis</p> <p>Aquinas, <i>Politics & Ethics</i></p> <p>Spring Break</p> <p>Medieval Mysticism</p> <p>Julian of Norwich</p> <p>Medieval Women</p> <p>Christine de Pizan, <i>The Book of the City of Ladies</i></p> <p>The Italian Renaissance</p> <p>Castiglione, <i>Book of the Courtier</i></p> <p>The Northern Renaissance</p> <p>Erasmus, <i>The Praise of Folly</i></p> <p>The Reformation</p> <p>Martin Luther and John Calvin (R)</p> <p>The Impact of Science</p> <p>Galileo, <i>The Starry Messenger</i></p> <p>Religious Reaction to the New Thought</p> <p>Pascal, <i>Selections from The Thoughts</i>; Bach, <i>St. John</i></p>

	The Enlightenment Swift, <i>Tale of a Tub</i> Term Papers Due
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Course	RELIGION AND WESTERN CULTURE - 2 Professor Steve Phelan, Rollins College
Type	Core
Description	<p>The Judaeo-Christian culture of Europe with its mixtures of Greek philosophy and modern science/technology is in crisis, or at least on trial, in the current conflicts of the Middle East and across the globe. This course will move quickly over three millennia on the stepping stones of the great books—the Torah, the Bible, and the Koran backed up by their rich oral and critical traditions—to discover in the Roman Empire, the Middle Ages, the Renaissance, and the Enlightenment how those traditions are embodied in some of the most powerful and creative voices of western culture.</p> <p>Our initial questions will revolve around the universal religious impulse and the manifestations of it in creation mythology (Aristotle: <i>mythos</i> = story). Here we see oral cultures evolving concepts of divinity in poetic forms conducive to ritual and sacrifice. In the second phase, religion and God become embodied in a text which has both a letter and a spirit. In this phase of the course, we will investigate the modes of interpretation.</p> <p>Both of these manifestations of religion exist inside the political and social dimensions of a changing human society. In the third phase of the course we will study some of these “external” factors. How do the three religions of the inspired book react to the Golden Age of Greek culture and its relatively secular stance? What happens when indigenous religion meets up with nation and empire, with collapse of empire and expansion to new worlds? As philosophy and science grow, how does religion adapt? What do feudalism and democracy have to do with religion? Why does religious fervor seem always eventually to divide the congregation? How important or even tenable are the basic theological concepts?</p> <p>In the process of building this foundation for our entire body of knowledge, we will focus on the questions of peace, conflict, war, holy land, proselytism, exclusion/inclusion, community, and social justice. All three religions have profound understanding and rich textures of ideals for human growth and development. So where do the crusades and holocausts and suicide bombings fit in?</p> <p>GOALS OF THE COURSE: To erect the scaffold on which to arrange the history of western civilization.</p> <ol style="list-style-type: none"> 1. To learn how to read a book of religion. 2. To follow the evolution of religious concepts through historical change. 3. To learn how to focus a course and a question into a project of research with depth and clarity. 4. To learn how to write a term paper at the graduate level. 5. To bridge the period between the classical era of Greece and the modern age of science and technology. 6. Better to understand the roots of the current crisis and its religious heritage. 7. To grow lasting friendships through appreciation of our differences. <p>COURSEWORK: Each student will sign up for two or three focus papers during the term. These papers (600-800 words) will focus on a single idea suggested by the readings for the week and valuable for the student’s own research project. The focus paper must have a clear and unified approach while</p>

	<p>demonstrating critical perspective. During the class period, the student will summarize the focus paper as a way of initiating discussion. If you are thoroughly familiar with the reading for the week, you may do your focus paper or give an introductory report on an alternate item indicated by the asterisk. Please negotiate this in advance so that we don't have more than one student doing the switch in any given week.</p> <p>A term paper of 10-12 pages will be due on April 19 (<i>nota bene</i>: not a class day) on a subject of personal choice relevant both to the course and the issues of our times. Choose a topic for which you have some passion or concern. The paper should have a clear focus and deal reasonably with the historical context. In other words, even if you focus on one author or text, you are required through your library and internet research to give evidence from outside the author and text. Suggested deadlines to give yourself: topic and prospectus by week 3 (email to me for comments), bibliography by week 6, thesis statement and outline for the workshop at week 9, and first full draft by week 11. The final draft in MLA documentation, including a bibliography, is due in my office by 7 pm, Thursday, April 19th.</p>
Readings and References	See below.
Schedule	<p>Introduction and Library Orientation Emergence: Your Story of Creation</p> <p>Ancient Israel, Judaism, and The Story of Creation The Bible: <i>Genesis</i>, chaps. 1-11 read carefully, then scan the rest Karen Armstrong: <i>Holy War</i>, vii-75 Creation mythology: bring in one, non-western creation account</p> <p>The Formation of Christianity: From the Gospels to Irenaeus The Bible: John's Gospel John D. Crosson: <i>Jesus: A Revolutionary Biography</i> Matthew, Mark, Luke, or Thomas</p> <p>Christianity, Empire, and Neoplatonism: Aurelius Augustine: <i>The Confessions</i>, Books 1-10, scan rest Augustine: <i>The City of God</i></p> <p>The Formation of Islam and its Medieval Influences Armstrong: 147-274 The Koran: everyone bring some excerpts</p> <p>The Age of Chivalry: <i>Sir Gawain and the Green Knight</i> <i>The Song of Roland</i> or Chretien de Troyes (Percival)</p> <p>Gothic Architecture and Scholasticism: Thomas Aquinas: <i>On Politics and Ethics</i>, 3-111 Panofsky, M^{le}</p> <p>SPRING BREAK</p> <p>The Medieval World View:</p>

	<p>Dante Alighieri: <i>The Inferno</i> Geoffrey Chaucer: <i>The Canterbury Tales</i></p> <p>Medieval Mysticism: Julian of Norwich: <i>Revelations of Divine Love</i> Meister Eckhart: Selections to be provided</p> <p>Workshop on research papers: Bring your stuff: notecards, outlines, definitions, thesis statement, unanswered questions, laptop, rough drafts</p> <p>Humanism and The Northern Renaissance: Desiderius Erasmus: <i>The Praise of Folly</i> Thomas More: <i>Utopia</i></p> <p>The Reformation: Martin Luther: <i>Selections</i>, 42-98, 166-206, 363-503 John Calvin, George Fox, Cotton Mather, etc. Full paper due with all drafts and readers' comments</p> <p>Science and the Enlightenment: Galileo's Telescope of Creation Galileo Galilei: <i>Discoveries and Opinions</i>, first three parts with intros William Bartram: selections provided</p> <p>Christian Humanism and the End of the Epic John Milton: <i>Paradise Lost</i>, esp. Books I-II, VIII-IX, outline Johann Sebastian Bach:</p> <p>Final: feast or fast?</p>
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Course	THE HUMAN ORDER Professor Scott M. Rubarth, Rollins College
Type	Core
Description	<p>The social and political philosophies of the ancient world reflect the effort to shape the human community according to a universal order in which human beings have a natural place and a natural purpose. In this course, students explore the social and political thought of ancient Greece and Rome in the context of the culture in which that thought arose. The course also examines the cosmology and science of the ancient world, with an emphasis on the attempt to direct the powers of reason to the discovery of a natural order.</p> <p>Focus papers: You are required to write EIGHT focus papers on the assigned readings. All students must write a paper on the <i>Iliad</i>. The purpose of the focus paper is to facilitate a critical and thoughtful response to the text and to cultivate one's ability to write clear and persuasive argumentative essays. Each paper must have a clearly articulated thesis. Evidence and argument supporting the thesis should be drawn from the text and be properly cited. Focus papers are NOT summaries or journal entries, though both activities may be useful in <i>generating</i> a tenable thesis and organizing your thought. Your paper must present a reasoned argument in support of a clear and interesting thesis. This genre of writing will most likely be unfamiliar to you so please pay careful attention to the Focus Paper evaluation guide.</p> <p>The focus papers are due in class on the date of the assigned reading. You may be asked to share your papers with fellow students who will offer constructive comments. The length of the papers varies (see below). Papers exceeding the assigned length by more than 100 words will not be accepted. Failure to adhere to the formal requirements of the assignment will affect the grade. All written work must conform to MLA style and word counts must be listed at the end of the paper. Please identify the focus paper number on the title (e.g. "Focus Paper 1: Homer's Love of War").</p> <p>The following are the length parameters for the assigned focus papers: Focus Papers 1-2 (500 words) Focus Papers 3-4 (750 words) Focus Papers 5-6 (1000 words) Focus Papers 7-8 (1250 words)</p> <p>Summary & Response Sheets: On the days that you choose not to write a focus paper you are required to bring in a "Summary & Response" [S&R] for the assigned reading. This consists of a brief summary of the entire reading accompanied by observations, comments and questions. In addition to the S&R paper, you must generate three possible theses that you would consider supporting had you written the Focus Paper. All work must be typed and show care and pride. The S&R papers are graded as Credit/No Credit and should not be less than 200 words. I will not be giving feedback or comments on the S&R papers so please keep a copy for yourself. You may turn in no more than two S&R papers in a row (this helps to evenly distribute the focus papers).</p> <p>Throughout the course we will discuss the characteristics of a well-written essay/paper. Be prepared to share part or all of your Focus Paper or S&R in class. Both lavish praise and constructive criticism are encouraged by fellow students as we analyze each other's work and ideas.</p>

<p>Readings and References</p>	<ul style="list-style-type: none"> ○ Homer. <u>The Iliad</u>. Trans. Robert Fagles. New York: Penguin, 1990. ○ Wender, Dorthea, ed. <u>Hesiod and Theognis</u>. New York: Penguin, 1973. ○ Grene, David and Richmond Latimore, ed. <u>Greek Tragedies 1</u>. Chicago: University of Chicago Press, 1991.] ○ Arrowsmith, William, ed. <u>Four Plays by Aristophanes: The Clouds, Birds, Lysistrata, Frogs</u>. New American Library, 1984. ○ Barnes, Jonathan ed. <u>Early Greek Philosophy</u>. New York: Penguin, 2002. ○ Plato, <u>Five Dialogues</u>. 2nd ed. Trans. Grube, G. M. A.: Indianapolis: Hackett, 2002. ○ Plato. <u>Symposium and Phaedrus</u>. Trans. Benjamin Jowett: Dover, 1994. ○ McKeon, Richard, ed. <u>Introduction to Aristotle</u>. Modern Library, 1965. ○ Inwood, Brad and Lloyd Gerson. <u>The Epicurus Reader: Selected Writings and Testimonia</u>: Hackett, 1994. ○ Seneca, <u>Dialogues and Letters</u>. Trans. Costa, C.D.N.: Penguin Classics, 1997. ○ Virgil. <u>The Aeneid</u>. Trans. Robert Fitzgerald: Vintage Classics, 1990. ○ Ovid. <u>Metamorphoses</u>. Trans. David Raeburn. New York: Penguin Classics, 2004. <p>*This is a reading intensive course. The texts are numerous however many are quite thin. These are some of the most important texts underlying our Western literary heritage. They are also the backbone of any well-rounded library.</p> <p>Alternative (Optional) Texts: Those who wish to build a serious liberal arts library should consider purchasing the complete works of Plato and Aristotle instead of (or in addition to) the selections listed above. The works below are the standard scholarly editions of the complete works of Plato and Aristotle. Talk to me if you have any questions. These are books which you will want to keep for life.</p> <ul style="list-style-type: none"> ○ Cooper, John and D.S. Hutchinson, ed. <u>Plato: Complete Works</u>. Indianapolis: Hackett, 1997. ○ Barnes, Jonathan, ed. <u>The Complete Works of Aristotle</u>. 2 vols: Princeton University Press, 1995. <p>Recommended Outside Reading:</p> <ul style="list-style-type: none"> ○ Gottlieb, Anthony. <u>The Dream of Reason: A History of Philosophy from the Greeks to the Renaissance</u>. W.W. Norton & Company, 2002. ***HIGHLY RECOMMENDED FOR ALL STUDENTS ○ Boardman, John, Jasper Griffin, and Oswyn Murray, ed. <u>The Oxford Illustrated History of Greece and the Hellenistic World</u>. Oxford: Oxford University Press, 2001. ○ Boardman, John, Jasper Griffin, and Oswyn Murray, ed. <u>The Oxford Illustrated History of Roman World</u>. Oxford: Oxford University Press, 2001. ○ Denby, David. <u>Great Books</u>. New York: Simon & Schuster, 1996. ○ Teachers, Joint Association of Classical. <u>The World of Athens: An Introduction to Classical Athenian Culture</u>. Cambridge: Cambridge University Press, 1984.
<p>Schedule</p>	<p>Week 1 [Aug. 21] Read: Homer, <u>The Iliad</u> 1-8</p> <p>Week 2 [Aug. 27] Homer, <u>The Iliad</u> 9-18</p> <p>Week 3 [Sept. 4] <i>Labor Day - No Class</i> Homer, <u>The Iliad</u> 19-24 Recommended: Ovid, <u>Metamorphoses</u> 12-13</p>

Week 4 [Sept. 11]

Hesiod, Works and Days

Theognis, Elegies

Sappho, Selected poems [see on-line "Course Materials"]

Week 5 [Sept. 18]

Aeschylus, Agamemnon

Sophocles, Oedipus the King

Week 6 [Sept. 25]

Aeschylus, Prometheus Bound

Sophocles, Antigone

Euripides, Hippolytus

Week 7 [Oct. 2]

Aristophanes, Lysistrata

Aristophanes, Clouds

Week 8 [Oct. 9]

Presocratics (fragments and testimonia)

Hippocrates, On the Sacred Disease [see "Course Materials"]

Recommended: Gottlieb, Dream of Reason pp. 3-128.

Week 9 [Oct. 16]

Plato, Apology, Meno, (required) and EITHER

(a) Phaedo

(b) Euthyphro and Crito

Recommended: Gottlieb, Dream of Reason pp. 130-219 (for this week and next week).

Week 10 [Oct. 23]

Plato, Republic (selections), Symposium, and Phaedrus

Recommended: See previous week

Week 11 [Oct. 30]

Aristotle, De Anima, Physics III, and Metaphysics I, XII

Recommended: Gottlieb, Dream of Reason pp. 220-279 (for this week and next week)

Week 12 [Nov. 6]

Aristotle, (Selections) Nicomachean Ethics 1, 2, 10 and Politics

Recommended: See previous week

Week 13 [Nov. 13]

Epicurus, Letter to Menoeceus, Principal Maxims and Vatican Sayings

Epictetus, Handbook [See "Course Materials"]

Seneca, Essays

Recommended: Gottlieb, Dream of Reason pp. 283-345.

Week 14 [Nov. 20]

Virgil, The Aeneid (1-4, 6, 8-9, 12)

	<p>Week 15 [Nov. 27] Ovid, <u>Metamorphoses</u> (1-4, 10-11, 15)</p> <p>Week 16 [Dec. 4] ROMAN THEME PARTY</p>
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Course	THE ORIGINS OF MODERNITY Professor Patricia Lancaster, Rollins College													
Type	Core													
Description	<p>Course Objectives:</p> <p>To explore the roots of modernity by studying and discussing classic works of philosophy, political theory, literature and art. e will focus on the themes of individuality and freedom, reason and personal expression, paying special attention to increasing secularization and to the ways in which changing conceptions of nature relate to changing views of the individual and society.</p> <p>Requirements:</p> <p>Regular class attendance and participation. Students are expected to arrive in class prepared to participate by having completed the assigned readings.</p> <p>Three short papers: two presentations in class and one response paper. One presentation will focus on the historical and/or social context and one will relate the issues and arguments raised in the reading to contemporary events or concerns. The presenter will also prepare questions that stimulate class discussion of the evening’s topic. The presentations should be accompanied by a written document of 2 to 4 pages. I will pass around a sign-up sheet to ensure that we have at least two presentations each week to use as discussion-starters. The response paper is a personal reflection on a particular text or topic. I will read and comment on these three assignments.</p> <p>Two 6-8 page analytical/critical papers – the first due on October 18, the second on December 13.</p>													
Readings and References	Edgar Knoebel (ed.), <i>Classics of Western Thought: The Modern World</i> (HBJ) John Stuart Mill, <i>On Liberty</i> (Hackett) Alexander Pope, <i>Essay on Man</i> (Dover) Voltaire, <i>Candide</i> (Hackett) Mary Wollstonecraft, <i>A Vindication of the Rights of Woman</i> (Penguin Classics) Roy Porter, <i>The Enlightenment</i> (Palgrave) Pierre de Beaumarchais, <i>The Barber of Seville; The Marriage of Figaro</i> (Penguin Classics) Jane Austen, <i>Sense and Sensibility</i> (Penguin Classics) Emile Zola, <i>Germinal</i> (Penguin Classics) Jeffrey Meyers, <i>Impressionist Quartet</i>													
Schedule	<table><tr><td>9/3</td><td>Labor Day Holiday – no class</td></tr><tr><td>9/10</td><td>Hobbes and Locke in Knoebel; Leibniz (hand-out); begin Voltaire</td></tr><tr><td>9/17</td><td>Voltaire’s <i>Candide</i> and Pope in Knoebel; hand-out on Hogarth</td></tr><tr><td>9/24</td><td><i>The Enlightenment</i> – Porter</td></tr><tr><td>10/1</td><td>Rousseau in Knoebel and Wollstonecraft, 18th century art</td></tr><tr><td>10/8</td><td>Beaumarchais – <i>Barber of Seville</i> and <i>Marriage of Figaro</i></td></tr></table>		9/3	Labor Day Holiday – no class	9/10	Hobbes and Locke in Knoebel; Leibniz (hand-out); begin Voltaire	9/17	Voltaire’s <i>Candide</i> and Pope in Knoebel; hand-out on Hogarth	9/24	<i>The Enlightenment</i> – Porter	10/1	Rousseau in Knoebel and Wollstonecraft, 18 th century art	10/8	Beaumarchais – <i>Barber of Seville</i> and <i>Marriage of Figaro</i>
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10/8	Beaumarchais – <i>Barber of Seville</i> and <i>Marriage of Figaro</i>													

10/15	(no class) first paper due by Thursday October 18
10/22	Mozart – <i>Marriage of Figaro</i> and film-clip of <i>Don Giovanni</i>
10/29	Condorcet and Burke in Knoebel
11/5	Goethe and Romantic poets in Knoebel; Delacroix and Géricault
11/12	Jane Austen – <i>Sense and Sensibility</i>
11/19	John Stuart Mill’s <i>On Liberty</i> and Alexis de Tocqueville in Knoebel
11/26	Marx in Knoebel and Zola (<i>Germinal</i> , <i>J’accuse</i>)
12/3	Meyers, <i>Impressionist Quartet</i>
12/10	Ibsen, <i>Hedda Gabler</i>
<i>Final paper due by 12/13.</i>	

Course	READING AND SEEING Professor Marc-André Wiesmann, Skidmore College
Type	Core
Description	<p>Nature of the course: Through Western culture, one can trace a long tradition of written literary texts -- lyric and epic poems, novels, critical essays -- that describe visual works of art and that force their readers to reflect about the fundamentally different natures of reading and seeing. On the other hand, innumerable paintings and statues use scenes and characters from written works as a topic for visual representation. In this seminar, we will explore this fascinating interplay between the written and the visual arts historically and thematically. To grasp more specifically the shape and intricacies of the topic, we will first examine how the written/visual interaction surfaces in certain 20th century texts. We will then go back to the first major text of Western Literature, Homer's Iliad, and analyze how, in book XVIII (description of the shield that Hephaïstos crafts for Achilles), the written/visual interplay finds its original articulation. At this point we will follow the phenomenon chronologically, bringing our investigations into the twentieth and twenty-first centuries.</p> <p>Goals of the course: The seminar is designed to underline the continuity of the Western Literary tradition through exposure to texts ranging from Antiquity to the present. It does so by addressing a theme becoming ever more compelling (cf. the burgeoning number of books and articles on the topic) to literary and art scholars, to psychologists and sociologists, and to host of other disciplines. One obvious reason for its contemporary currency is the increasingly visual nature of our culture: for better or worse, reading is losing out, seeing is winning, or so it seems. Thinking about the written/visual divide is enormously difficult, and our survey of the phenomenon in question will enable the seminar's participants to anchor their grasp of it into discrete places in the continuum of Western culture. The process of studying the written/visual interaction involves multiple and overlapping domains of inquiry: visual and verbal arts, political ideology, gender studies, religious studies, commercial advertisement, psychology and psychiatry, education, technologies then and now. This list can be lengthened almost indiscriminately, as it reflects the interconnectedness of all human intellectual and/or creative endeavors. I will encourage all participants to use their own experience and interests and find how they relate to the theme of the seminar.</p>
Readings and References	Homer, <u>The Iliad</u> , Richmond Lattimore translation. Virgil, <u>The Aeneid</u> , Allan Mandelbaum translation. Ovid, <u>The Metamorphoses</u> Oscar Wilde, <u>Portrait of Dorian Gray</u> . Emile Zola, <u>The Masterpiece</u> . Lessing, <u>Laocoon</u> . Shakespeare, <u>The Rape of Lucrece</u>
Schedule	Day one: 1) Introduction: W. H. Auden: "Musée des Beaux-Arts" 2) Marguerite Yourcenar: "How Wang-Fô was saved" (short-story) William Carlos Williams: Pictures from Bruegel (poems) 3) Homer, Illiad, Book 18 (Shield of Achilles). Virgil, Aeneid, Book 8 (Shield of Aeneas).

	<p><i>Day two.</i></p> <ol style="list-style-type: none"> 1) Ovid, <i>Metamorphoses</i>, Arachne and Minerva, Narcissus, Pygmalion, Daedalus and Icarus.. 2) Pliny the Elder, consideration on Ancient visual arts in the <u><i>Historia Naturalis</i></u>. 3) Philostratus' <u><i>Eikones</i></u> (selections). Lucian: "The Calumny of Apelles." 4) Ekphrasis in twelfth-century Romance: Chrétien de Troyes, <i>Roman de la Rose</i>, Marie de France. <p><i>Day three:</i></p> <ol style="list-style-type: none"> 1) The "paragone": Leonardo da Vinci vs. poets and writers. 2) Emblematics in the sixteenth-century: a verbal/visual construct. 3) Shakespeare's "The rape of Lucrece." 4) Lessing's <u><i>Laocoon</i></u>. <p><i>Day four:</i></p> <ol style="list-style-type: none"> 1) Diderot: Art criticism. 2) Balzac: "The unknown masterpiece." 3) Zola: <u><i>The masterpiece</i></u> (<i>L'oeuvre</i>). 4) Wilde: <u><i>The portrait of Dorian Gray</i></u>. <p><i>Day five:</i></p> <ol style="list-style-type: none"> 1) Ekphrastic poetry in the twentieth century: American, British, French. 2) Ian Hamilton Finlay's emblematics. 3) Michel Butor, <u><i>The modification</i></u>. 4) General discussion.
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Course	<i>THE GREEK AESTHETIC AND DEMOCRATIC IDEOLOGY IN THE AGE OF PERICLES</i> Professor Michael Arnush, Skidmore College
Type	Core
Description	<p>Innovative artistic movements coincide with political transformations in this seminar on the golden age of ancient Athens. We begin with an investigation into the dramatic metamorphosis from an Athens ruled by aristocratic families to the assumption of power by the people – the <i>demos</i>. After we witness – in historical, artistic and fictional forms – the challenges to democracy by the invasion of the Persian empire, we turn our attention to the explosion of artistic and political movements during the age of Pericles: the great tragedies, comedies, and histories that gave testimony to innovation and introspection; the Parthenon and its adornment on the Acropolis; and the realization of full political power of the people. Our deliberations conclude with the downfall of Athens, the waning of artistic output, and reflections on the merits and demerits of investing the citizenry with ultimate authority.</p> <p>Seminar students will evaluate multiple genres of Greek literature (histories, dramatic works and political philosophy), two modern presentations of Greek culture (Frank Miller’s film <i>300</i> and Steven Pressfield’s historical novel <i>The Gates of Fire</i>), and the artistic production of fifth century Athens. Seminar papers will focus on critical analyses of the ancient literary and artistic evidence.</p>
Readings and References	<p>Books to be purchased:</p> <ol style="list-style-type: none"> 1. Aristotle. <i>The Athenian Constitution</i>. Translated by P.J. Rhodes. England: Penguin Books, 1984. 2. Herodotus. <i>On the War for Greek Freedom: Selections from the Histories</i>. Trans. S. Shirley. Hackett, 2003. 3. Hurwitt, Jeffrey M. <i>The Acropolis in the Age of Pericles</i>. Cambridge, 2004. 4. Pressfield, Steven. <i>Gates of Fire: An Epic Novel of the Battle of Thermopylae</i>. Bantam, 1999. 5. Robinson, Eric W. <i>Ancient Greek Democracy: Readings and Sources</i>. Blackwell, 2003. 6. Thucydides. <i>On Justice, Power, and Human Nature: Selections from The History of the Peloponnesian War</i>. Trans. P. Woodruff. Hackett, 1993. <p>Readings provided (scanned onto CD-ROMs):</p> <ul style="list-style-type: none"> ➤ Aristophanes. <i>Wasps</i> (Meineck translation). ➤ Euripides. <i>The Trojan Women</i> (Chicago translation). ➤ Sophocles. <i>Antigone</i> (Chicago translation). ➤ Camp, John McK. <i>The Athenian Agora</i> (excerpts)
Schedule	<p>Main topic Readings, guest instructors, events</p> <p>Origins of democracy <i>Aristotle Athenian Constitution</i></p> <p>Persian wars <i>Herodotus Histories</i></p> <p>Film: Frank Miller’s <i>300</i> Guest: Prof. John Anzalone, MALS director, Pressfield <i>Gates of Fire</i></p>

	<p>Periclean age: politics Thucydides <i>History of the Peloponnesian War</i></p> <p>Periclean age: art Guest: Leslie Mechem, Lecturer, Classics Hurwitt, <i>Acropolis in the Age of Pericles</i> Camp, <i>Athenian Agora</i></p> <p>Peloponnesian war: politics Thucydides <i>History of the Peloponnesian War</i></p> <p>Fifth century drama Guest: Prof. Dan Curley, Classics Sophocles <i>Antigone</i> Euripides <i>The Trojan Women</i> Aristophanes <i>Wasps</i></p> <p>The end of democracy Thucydides <i>History of the Peloponnesian War</i></p> <p>Critique of democracy Guest: Prof. Frank Gonzalez, Philosophy Plato <i>Republic</i></p> <p>Final project presentations Presenters: members of the class</p>
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Course	WHAT'S LEFT OF ENLIGHTENMENT? Professors Grace Burton, Mimi Hellman, Erica Bastress-Dukehart, Skidmore College
Type	Core
Description	<p>If one examines carefully the mid-point of the century in which we live, the events which excite us or at any rate occupy our minds, our customs, our achievements, and even our diversions, it is difficult not to see that in some respects a very remarkable change in our ideas is taking place, a change whose rapidity seems to promise an even greater transformation to come. Time alone will tell what will be the goal, the nature, and the limits of this revolution whose shortcomings and merits will be better known to posterity than to us...Our century is called, accordingly, the century of philosophy par excellence. —d'Alembert, <i>Elements of Philosophy</i>, 1759</p> <p>Sapere aude! Have the courage to use your own understanding! —Immanuel Kant, <i>An Answer to the Question: What is Enlightenment?</i>, 1784</p> <p>Today when a periodical asks its readers a question, it does so in order to collect opinions on some subject about which everyone has an opinion already; there is not much likelihood of learning anything new. In the eighteenth century, editors preferred to question the public on problems that did not yet have solutions. I don't know whether or not that practice was more effective; it was unquestionably more entertaining. —Michel Foucault, <i>What is Enlightenment?</i> 1984</p> <p>Course Description The intellectual and cultural movement known as the Enlightenment shaped not only eighteenth-century Europe, but also much of the modern world. This graduate seminar will introduce students to this important movement and the continuing disagreements over its interpretations and its legacies. We will read works that predate the Enlightenment, but which foreshadow many of the events and ideas that would come out of this period. We will also read works written in the eighteenth century, along with modern discussions about the art, history, science, and philosophy of the age.</p> <p>What is unique to the Enlightenment is that the questions it raised about values of culture, politics, science, religion, nature, humanity, and even the definitions of modernity and now post-modernism, have continued to resonate with later ages searching for their own intellectual and cultural identities. As a result, the Enlightenment has been both admired for its innovative ideals and blamed for the revolutionary events those new ideals sparked.</p>
Readings and References	<p>Charles Seife, <i>Zero: The Biography of a Dangerous Idea</i> Miguel de Cervantes, <i>Don Quixote de la Mancha</i> (first half only) Alexis de Tocqueville, <i>The Old Regime and the French Revolution</i> Jean-Jacques Rousseau, <i>The Social Contract</i> Voltaire, <i>Candide</i> Thomas Crow, <i>Painters and Public Life in Eighteenth-Century Paris</i> (Introduction and chapter 7)</p> <p>Packet (our office will send this packet to students before the seminar) Immanuel Kant, "An Answer to the Question: What is Enlightenment?" Michel Foucault, "What is Enlightenment?" Rene Descartes, <i>Discourse on Method</i>, Chapters 1, 2</p>

	<p>Denis Diderot, excerpts from “Salon of 1763”</p> <p>Etienne La Font de Saint-Yenne, “Reflections on some Causes of the Present State of Painting in France”</p> <p>Mary D. Sheriff, Fragonard: Art and Eroticism, (a) introduction, “Presenting Fragonard” (1-29) and (b) chapter 2, “The Dynamics of Decoration”</p> <p>Selections from Keith Michael Baker and Peter Reill, Eds., <i>What’s Left of Enlightenment?</i></p>
Schedule	<p>Mon: Dean Grace Burton: Introduction to the Age of Enlightenment Reading: <i>Don Quixote</i> (First half only) <i>The Biography of a Dangerous Idea</i> <i>Discourse on Method</i> (Packet)</p> <p>Tues: Professor Erica Bastress-Dukehart: The History of Enlightened Thought; Reading: <i>The Old Regime and the French Revolution</i></p> <p>Wed: Professor Erica Bastress-Dukehart: The Politics of Enlightened Thought Reading: <i>The Social Contract</i> <i>Candide</i> Evening session: Movie, <i>Ridicule</i></p> <p>Thurs: Professor Mimi Hellman: Modes of Image Production and Reception in 18th Century France Reading: <i>Painters and Public Life in Eighteenth-Century Paris</i> (Introduction and chapter 7) “Salon of 1763” “Reflections on some Causes of the Present State of Painting in France” Fragonard: Art and Eroticism, (a) introduction, “Presenting Fragonard” (1-29) and (b) chapter 2, “The Dynamics of Decoration” (Packet readings)</p> <p>Fri: Professor Erica Bastress-Dukehart: What is Left of Enlightenment? Reading: Michel Foucault, “What is Enlightenment?” (Packet) David Hollinger, “The Enlightenment and the Genealogy of Cultural Conflict In the United States” (Packet) Michael Meranze, “Critique and Government: Michel Foucault and the Question ‘What is Enlightenment?’” (Packet) Dena Goodman, “Difference: An Enlightenment Concept” (Packet)</p>

Course	INTRODUCTION TO INTERDISCIPLINARY INQUIRY Professor DonnaMae Gustafson, University of Minnesota
Type	Core
Description	Course objectives: <ol style="list-style-type: none"> 1. To acquire a definition and solid understanding of interdisciplinary work. 2. To explore and develop methodological models for interdisciplinary investigation; to apply creative methods to our own areas of interest. 3. To refine skills in critical thinking, writing, discussion and oral presentation. 4. To develop thoroughness and proficiency in research techniques; to gain experience in using the University of Minnesota libraries and other resources efficiently. 5. To develop a collegial atmosphere in which all members participate in the intellectual work of the seminar. To share our own scholarly interests and creative ideas with each other.
Readings and References	Required Texts: <ol style="list-style-type: none"> 1. Barthes, Roland. <u>Mythologies</u>. Trans. Annette Lavers. New York: Hill and Wang, 1972. 2. Gibaldi, Joseph. <u>MLA Handbook for Writers of Research Papers</u>. 6th ed. New York: Modern Language Association of America, 2003. Or current edition. 3. Melville, Herman. <u>Bartleby and Benito Cereno</u>. Unabridged. New York: Dover Publications, 1990. 4. Reader for LS 8001 – 001, containing all readings except the Melville tales. Useful Materials: <ol style="list-style-type: none"> 1. Eagleton, Terry. <u>Literary Theory: An Introduction</u>. Minneapolis: University of Minnesota Press, 1983. 2. Lamott, Anne. <u>Bird By Bird: Some Instructions on Writing and Life</u>. New York: Anchor Books, 1994. 2. Sabin, William A. <u>The Gregg Reference Manual</u>. Current ed. New York: McGraw-Hill. 3. Strunk, William, and E. B. White. <u>The Elements of Style</u>. 3rd ed. New York: MacMillan, 1979.
Schedule	<p>Week 2, September 10 Introductions; the course, syllabus, assignments, and interests of seminar members. <i>What does it mean to be interdisciplinary? What does it mean to be critical?</i> Guest: Ellen Lucast, MLS writing consultant</p> <p>Library tour</p> <p>Week 3, September 17 Meet at Wilson Library on the West Bank campus at 6:00 or 7:00 as arranged for a tour and orientation to the electronic library catalog. Reading: begin reading the Melville tales.</p> <p>Interpreting and articulating meaning; what influences our understanding of meaning?</p> <p>Week 4, September 24 Reading: Herman Melville, <u>Bartleby the Scrivener: A Story of Wall Street</u>, 1853. David Kuebrich, “Melville’s Doctrine of Assumptions: The Hidden Ideology of Capitalist Production in ‘Bartleby.’” Andre Furlani, “Bartleby the Socratic.”</p>

	<p>Richard R. John, “The Lost World of Bartleby, The Ex-Officeholder; Variations on a Venerable Literary Form.”</p> <p>Assignment: First critical inquiry paper due.</p> <p>Week 5, October 1</p> <p>How do your disciplines, experiences and assumptions shape your understanding of the Melville readings?</p> <p>Reading: Herman Melville, <u>Benito Cereno</u>, 1855. Dennis Pahl, “The Gaze of History in ‘Benito Cereno.’” Sarah Robbins, “Gendering the History of the Antislavery Narrative: Juxtaposing <i>Uncle Tom’s Cabin</i> and <i>Benito Cereno</i>, <i>Beloved</i> and <i>Middle Passage</i>.”</p> <p>Assignment: Second critical inquiry paper due.</p> <p><i>Crossing disciplinary boundaries; framing critical questions</i></p> <p>Week 6, October 8</p> <p>Nineteenth-century themes and images; applying critical and analytical perspectives. MLA-style bibliography and documentation as time permits.</p> <p>Assignment: Be prepared to discuss your thoughts on a final paper topic.</p> <p><i>Interdisciplinary approaches and methods</i></p> <p>Week 7, October 15</p> <p>Bibliographic styles—discussion and practice; how do <i>you</i> define “interdisciplinary”?</p> <p>Reading: Lewis Thomas, “The Lives of a Cell” and “The Music of This Sphere,” <u>The Lives of a Cell: Notes of a Biology Watcher</u>. Oliver Sacks, “Preface,” <u>The Man Who Mistook His Wife for a Hat</u>. Sacks, “The Disembodied Lady.” Witold Rybczynski, “Lock, Stock and Barrel,” <u>One Good Turn: A Natural History of the Screwdriver and the Screw</u>.</p> <p>Assignment: submit a proposal with preliminary bibliography for your final paper.</p> <p>Week 8, October 22</p> <p>Semiotics and the ethnographic approach</p> <p>Reading: Clifford Geertz, “Thick Description: Toward an Interpretive Theory of Culture,” <u>The Interpretation of Cultures: Selected Essays</u>.</p> <p>Time for paper conferences.</p> <p>Week 9, October 29</p> <p>Midsemester group project, in class.</p> <p>Assignment: Second critical questioning assignment due.</p> <p>Week 10, November 5</p> <p>Reading: Roland Barthes, <u>Mythologies</u>. Choose four of the short “Mythologies” to read. Then read the essay “Myth Today.”</p> <p>Week 11, November 12</p> <p>Twentieth-century American images; where is “myth” in the Barthes sense in these?</p>
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	<p><i>Writing proficiently</i></p> <p>Week 12, November 19 Professional writing samples for critique and discussion of formal and stylistic elements (handout in class). Assignment: Bring a rough draft of the introductory section of your final paper to work on in class; bring two copies of your entire <i>current</i> draft to exchange.</p> <p>Week 13, November 26, in-class critiques of paper drafts.</p> <p>Week 14 – 15, December 3 and 10 Student presentations; and TBA as time permits. Final Paper due December 10.</p>
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Course	<p><i>TRADITIONS AND TRANSFORMATIONS I: ENVISIONING SELF AND SOCIETY IN AMERICAN ART, LITERATURE AND THOUGHT, 1565-1870 (LbrlSt 701)</i> Professor Jeffrey R. Hayes, University of Wisconsin - Milwaukee</p>
Type	Core
Description	<p>Of what significance is the individual in American culture? What is her or his relationship to larger society? How is that relationship seen differently by people of various backgrounds and experience? How have the terms of and responses to these questions changed over time? Why is it important that we ask these questions of ourselves?</p> <p>This course will explore the relationship between self and society in colonial/pre-modern America from a broad, interdisciplinary perspective. Each week and moving in essentially chronological order, learners will examine and discuss at least three primary “texts” drawn from visual art, literature, and other pertinent fields of thought which reflect key ideas and values that shaped a particular historical period. These texts are intended to provide significant, sometimes divergent insight into a wide array of fundamental issues, including cultural contact, colonialism, and power; standards of social justice and moral responsibility; identity questions such as race, gender, and class; interrelationships between human/nature, humane/natural, and how we define these terms; the accelerating impact of technology; and shifting concepts of knowledge, wisdom, and spiritual fulfillment.</p> <p>The course also will include a field trip to the Art Institute of Chicago to tour its pre-1870 American collections. In addition, lectures and other events sponsored by the Center for Twenty-first Century Studies may periodically augment classroom discussions.</p> <p>The goal of this course is to provide a diverse cohort of entering liberal studies graduate learners with a common introduction to issues that have defined and driven the arts and humanities. It also will offer individuals a basic sampling of resources, methods, and theories used across disciplines to explore these issues. Ultimately, the course will prepare participants for LibrlSt 702 in which many of the same or related issues will be reexamined in a modern/postmodern historical context.</p> <p><u>Course Requirements:</u> Members are expected to attend class, special lectures, and field trips. They must also complete all readings and other assignments on schedule and participate regularly in classroom discussions.</p> <p>A 1-page critical commentary on the assigned “texts” will be written and submitted in typed form before each class. Each week, one class member will prepare and present a 20-30 minute critical introduction to the scheduled topic and texts; she/he will also co-lead ensuing discussion, pose significant questions, and help to mediate different viewpoints. Most members of the class will perform this role twice during the semester when they will be excused from submitting the 1-page commentary (further instructions and schedule to be set at the first class meeting).</p> <p>Toward the end of the semester, each class member will have the <i>option</i> of submitting a <i>preliminary</i> expanded version of one of his/her weekly commentaries. Expansion should be based on the class discussion, follow-up thought, and further research. This preliminary version will be reviewed and returned on the last day of classes so that the required Final Commentary (8-10</p>

	pages) can be submitted one week later. See Course Schedule for specific deadlines.
Readings and References	<ul style="list-style-type: none"> • George McMichael [et al.], <i>Anthology of American Literature</i>, 8th ed., vol. I (Upper Saddle River, NJ: Prentice Hall, 2004). • Marianne Doezema and Elizabeth Milroy, ed., <i>Reading American Art</i> (New Haven: Yale University Press, 1998). • James Fenimore Cooper, <i>The Last of the Mohicans</i> (New York: Penguin, 1986). • Stephen Crane, <i>The Red Badge of Courage</i> (New York: Norton, 1999). [Binder/complete ed.] • Toni Morrison, <i>Beloved</i> (Plume, 1987). • Course Packet of supplementary readings: Panther Bookstore, 3132 N. Downer Avenue. • Course website: www.uwm.edu/Dept/MLS (images of all primary visual texts).
Schedule	<p>Week 1: INTRODUCTION/PRE-ASSIGNED DISCUSSION (Sept. 10)</p> <ul style="list-style-type: none"> • Nancy Anne Cluck, “Reflections on the Interdisciplinary Approaches to the Humanities,” in William H. Newell ed., <i>Interdisciplinarity</i> (New York: College Board, 1998), 353-361 [course packet] • Michael J. Collins, “Teaching Literature in a Liberal Studies Program,” and Diane Apostolos-Cappadona, “Seeing Art as Cultural Inquiry,” Phyllis O’Callaghan ed., <i>Values in Conflict: An Interdisciplinary Approach</i> (University Press of America, 1997), 19-43 [course packet] <p>Week 2: COLONIZATION (Sept. 17)</p> <ul style="list-style-type: none"> • Jacques Le Moyne de Morgues, <i>Rene Goulaine de Laudonniere and the Indian Chief Athore Visit Ribaut’s Column</i>, c.1570 (gouache on parchment, New York Public Library) • Rene Goulaine de Laudonniere, from <i>A Notable Historie Containing Foure Voyages Made by Certaine French Captaines unto Florida</i>, 1587 [course packet] • Captain John Smith, from <i>The General History of Virginia</i>, 1624 [McMichael, 25-37] • Selection of Native-American Creation Stories, dates unknown [McMichael, 48-57, 62-78] • Howard Zinn, “Columbus, the Indian, and Human Progress,” <i>A People’s History of the United States 1492-Present</i> (Harper Collins, 1999), 1-22 [course packet] • William R. Polk, “Whites, Indians, and Land,” from <i>The Birth of America</i> (Harper Collins, 2006), 186-206 [course packet] <p>Week 3: THE PURITAN (Sept. 24)</p> <ul style="list-style-type: none"> • Thomas Smith, <i>Self-Portrait</i>, c.1690 (oil on canvas, Worcester Art Museum) • Nathaniel Hawthorne, <i>The Scarlet Letter</i>, 1849 [McMichael, 1048-1166] • John Winthrop, from <i>A Model of Christian Charity</i>, 1630 [McMichael, 113-116] • Roger Williams, from <i>The Bloody Tenet of Persecution</i>, 1644 [McMichael, 133-134] • Edward Taylor, from <i>Preparatory Meditations: The Reflexion</i>, 1683; and <i>Meditation 150 (Second Series)</i>, 1719 [McMichael, 189-90, 195] <p>Week 4: 17th CENTURY WOMAN (Oct. 1)</p> <ul style="list-style-type: none"> • Unknown Artist, <i>Elizabeth and Baby Mary Freake</i>, 1674 (oil on canvas, Worcester Art Museum) • Wayne Craven, “The Seventeenth-Century New England Mercantile Image: Social Content and Style in the Freake Portraits” [Doezema & Milroy, 1-11] • Anne Bradstreet, <i>Selected Poems</i>, various dates [McMichael, 147-148, 155-159] • Mary Rowlandson, <i>A Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson</i>, 1682 [McMichael, 231-263]

	<p>Week 5: EMPIRICISM & THE GREAT AWAKENING (Oct. 8)</p> <ul style="list-style-type: none"> • John Smibert, <i>The Bermuda Group</i>, 1729 (oil on canvas, Yale University Art Gallery) • Wayne Craven, “John Smibert: The Knelleresque Ideal and the Empiricism of George Berkeley,” <i>Colonial American Portraiture</i> (Cambridge University Press, 1986), 152-163 [course packet] • Jonathan Edwards, <i>Personal Narrative</i>, 1765; and <i>Sinners in the Hands of an Angry God</i>, 1741 [McMichael, 286-296, 301-313] • Samuel Sewall, from <i>The Diary of Samuel Sewall</i>, 1674-1729 [McMichael, 220-230] • William Byrd II, from <i>The Secret Diary of William Byrd of Westover</i>, 1709-1712 [McMichael, 264-268] <p>Week 6: INDEPENDENCE & SLAVERY (Oct. 15)</p> <ul style="list-style-type: none"> • John Singleton Copley, <i>Paul Revere</i>, 1768 (oil on canvas, Museum of Fine Arts, Boston) • Paul Staiti, “Character and Class: The Portraits of John Singleton Copley” [Doezema & Milroy, 12-37] • Thomas Paine, from <i>Common Sense</i>, 1776 [McMichael, 493-495] • Olaudah Equiano, from <i>The Life of Olaudah Equiano</i>, 1789 [McMichael, 465-491] • Phillis Wheatley, <i>Selected Poems</i>, 1773 [McMichael, 544-547, 548-549] • Howard Zinn, “Tyranny is Tyranny,” <i>A People’s History of the United States 1492-Present</i> (Harper Collins, 1999), 59-75 [course packet] • William R. Polk, “Blacks in America,” from <i>The Birth of America</i> (Harper Collins, 2006), 163-185 [course packet] <p>Week 7: ENLIGHTENMENT (Oct. 22)</p> <ul style="list-style-type: none"> • Charles Willson Peale, <i>The Artist in His Museum</i>, 1822 (oil on canvas, Pennsylvania Academy of the Fine Arts) • Roger B. Stein, “Charles Willson Peale’s Expressive Design: <i>The Artist in His Museum</i>” [Doezema & Milroy, 38-78] • Benjamin Franklin, from <i>The Autobiography</i>, 1771-1790 [McMichael, 332-392] • Thomas Jefferson, <i>Declaration of Independence</i>, 1786; from <i>Notes on the State of Virginia</i>, 1785 [McMichael, 511-521] <p>Week 8: THE COMMON MAN (Oct. 29)</p> <ul style="list-style-type: none"> • William Sidney Mount, <i>The Painter’s Triumph</i>, 1838 (oil on canvas, Pennsylvania Academy of the Fine Arts) • William T. Oedel and Todd S. Gernes, “<i>The Painter’s Triumph</i>: William Sidney Mount and the Formation of a Middle Class Art” [Doezema & Milroy, 128-149] • M.-G.-J. de Crevecoeur, from <i>Letters from an American Farmer ... What Is an American?</i>, 1782 [McMichael, 450-463] • George Bancroft, <i>The Common Man in Art, Politics, and Religion</i>, 1835 [course packet] • George McDuffie, <i>The Natural Slavery of the Negro</i>, 1835 [course packet] <p>Week 9: NATIVE AMERICAN (Nov. 5)</p> <ul style="list-style-type: none"> • Thomas Cole, <i>Scene from The Last of the Mohicans</i>, 1827 (oil on canvas, Wadsworth Atheneum); and George Catlin, <i>View of the Mandan Village</i>, 1839 (oil on canvas, National Museum of American Art) • Kathryn S. Hight, “‘Doomed to Perish’: George Catlin’s Depictions of the Mandan” [Doezema & Milroy, 150-162] • James Fenimore Cooper, <i>The Last of the Mohicans</i>, 1826. [Chapters 1-19 only]
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- William Apess, from *A Son of the Forest*, 1829 [McMichael, 585-592]
- Dee Brown, from *Bury My Heart at Wounded Knee*, 1970 [course packet]
- John Mohawk, *Spiritualism and the Law of Peace*, 1986 [course packet]
- Sherman Alexie, from *The Toughest Indian in the World*, 2000 [course packet]

Week 10: ROMANTICISM & NATURE (Nov. 12)

- Asher B. Durand, *Kindred Spirits*, 1849 (oil on canvas, New York Public Library)
- William Cullen Bryant, *To Cole, The Painter, Departing for Europe*, 1832 [McMichael, 722-723]
- Ralph Waldo Emerson, *Nature*, 1836 [McMichael, 821-848]
- Henry David Thoreau, from *Walden*, 1854 [McMichael, 1403-1413, 1420-1435]
- George Henry Evans, *A New Homestead Policy*, 1845 [course packet]
- John H. Griscom, *Report on the Sanitary Conditions in New York City*, 1845 [course packet]

Week 11: SCIENCE & NATURE (Nov. 19)

- Frederic Edwin Church, *Heart of the Andes*, 1859 (oil on canvas, Metropolitan Museum of Art); and *Icebergs*, 1861 (oil on canvas, Dallas Museum of Art)
- Barbara Novak, from *Nature and Culture: American Landscape Painting, 1825-1875* (New York: Oxford University Press, 1980) [course packet]
- Edgar Allan Poe, *Sonnet—To Science*, 1843 [McMichael, 734]
- Herman Melville, *Benito Cereno*, 1855; and *The Berg*, 1888 [McMichael, 1194-1253, 1333-1334]
- Matthew F. Maury, from *The Physical Geography of the Sea*, 1855 (Cambridge: Harvard University Press, 1986) [course packet]

Week 12: 19th CENTURY WOMAN (Nov. 26)

- Hiram Powers, *The Greek Slave*, 1844 (marble, Yale University Art Gallery); and Lilly Martin Spencer, *Kiss Me and You'll Kiss the 'Lasses*, 1856 (oil on canvas, Brooklyn Museum of Art)
- Joy S. Kasson, "Narrative of the Female Body: *The Greek Slave*," [Doezema & Milroy, 163-189]
- Sarah Margaret Fuller, from *Woman in the Nineteenth Century*, 1844 [McMichael, 933-942]
- Harriet Ann Jacobs, from *Incidents in the Life of a Slave Girl*, 1861 [McMichael, 1720-1733]
- Louisa May Alcott, from *Little Women*, 1869 [McMichael, 1755-1782]
- *Seneca Falls Declaration on Women's Rights*, 1848 [course packet]
- Sojourner Truth, *Speech to Women's Rights Convention*, 1851 [McMichael, 728-729]
- Fanny Fern, *Independence*, 1859 [McMichael, 1656]

FIELD TRIP: ART INSTITUTE OF CHICAGO (Saturday, Dec. 1)

Week 13: AFRICAN AMERICAN (Dec. 3) [Optional Preliminary Commentary Submitted]

- Eastman Johnson, *Old Kentucky Home*, 1859 (oil on canvas, New York Historical Society); and Edmonia Lewis, *Forever Free*, 1867 (marble, Howard University Art Gallery)
- Kirsten P. Buick, "The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography" [Doezema & Milroy, 190-207]
- Harriet Beecher Stowe, from *Uncle Tom's Cabin*, 1852 [McMichael, 1582-1647]
- Frederick Douglass, from *Narrative of the Life of an American Slave*, 1845 [McMichael, 1659-1682]
- Toni Morrison, *Beloved*, 1987

	<p>Week 14: CIVIL WAR (Dec. 10) [<i>Optional Preliminary Commentary Returned</i>]</p> <ul style="list-style-type: none"> • Matthew Brady, <i>On Antietam Battlefield</i>, 1862 (photograph, Library of Congress) • Stephen Crane, <i>The Red Badge of Courage</i>, 1895. [Chapters 1-13, 25 only] • Abraham Lincoln, <i>To Horace Greeley</i>, 1862; and <i>Gettysburg Address</i>, 1863 [McMichael, 1749-1750] • Walt Whitman, <i>Beat! Beat! Drums!</i>, 1861 [McMichael, 1870-1871] • Herman Melville, <i>Shiloh: A Requiem</i>, 1862 [McMichael, 1329] • Fernando Wood, <i>Mayoral Proposal: Secession of New York City</i>, 1861 [course packet] • Louis Agassiz, <i>Letter to Dr. Samuel Howe: The Future of the Free Negro</i>, 1863 [course packet] <p><i>Course Evaluation</i></p> <p>Exam Week/No Class (Dec. 17) [<i>Final Commentary due: deliver, mail, fax or email</i>]</p>
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Course	<p><i>TRADITIONS AND TRANSFORMATIONS II: ENVISIONING SELF AND SOCIETY IN AMERICAN ART, LITERATURE AND THOUGHT, 187 –PRESENT (LbrlSt 702)</i> Professor Jeffrey R. Hayes, University of Wisconsin - Milwaukee</p>
Type	Core
Description	<p>This course builds on LibrlSt 701 and remains focused on the same set of fundamental questions. Of what significance is the individual in American culture? What is her or his relationship to larger society? How is that relationship seen differently by people of various backgrounds and experience? How have the terms of and responses to these questions changed over time? And why, if at all, is it important that we ask these questions of ourselves?</p> <p>LibrlSt 702 continues to explore the relationship between self and society from a broad interdisciplinary perspective, but considers that dynamic within a more recent modern/post-modern context. Through a weekly examination and discussion of at least three primary “texts” drawn from visual art, literature, and other fields of thought, key ideas and values are identified as formative historical forces. Those texts provide significant, sometimes divergent views on a number of important issues, including environmental concepts and concerns; class struggle, human rights, liberation movements; utopian/dystopian visions; individualism and mass culture; the advent of diaspora and post-colonial cultures; privacy and ethics in an information age; aging, the body, and new technology.</p> <p>The course also will include a field trip to Tom Every’s Forevertron Sculpture Garden in Sauk County, WI, to consider his work in relation to modern/contemporary art and theory. In addition, lectures and related events sponsored by the Center for Twenty-first Century Studies will periodically augment classroom discussions.</p> <p>The goals of this course are to strengthen further individuals’ understanding of fundamental issues that have defined and driven the arts and humanities, to discern how those issues have developed or shifted within American culture since 1870, and finally to weigh how those issues might be addressed today with a concern for shaping the future.</p> <p><u>Course Requirements:</u> Members are expected to attend class, special lectures, and field trips. They must also complete all readings and other assignments on schedule and participate regularly in classroom discussions.</p> <p>A 1-page critical commentary on assigned “texts” will be submitted before each class <u>through week 11</u>. Each week, an individual or team of class members will prepare and present a 20-30 minute critical introduction to the scheduled topic and texts (see hand-out); they will also co-lead ensuing discussion, pose significant questions, and help to mediate different viewpoints. All members will perform this role twice during the semester and be excused from submitting the commentary.</p> <p>Toward the end of the semester, each class member will submit a <i>preliminary</i> expanded version (8-10 pages) of one of her/his weekly critical commentaries. Expansion should be based on the class discussion, follow-up thought, and further research. This preliminary version will be reviewed and returned on the last day of classes so that a <i>final</i> commentary can be submitted one week later. See the <i>Course Schedule</i> for specific deadlines.</p>

Readings and References	<ul style="list-style-type: none"> George McMichael <i>et al.</i>, <i>Anthology of American Literature</i>, 8th ed., vol. II (Upper Saddle River, NJ: Prentice Hall, 2004). Marianne Doezema and Elizabeth Milroy, ed., <i>Reading American Art</i> (New Haven: Yale University Press, 1998). John Steinbeck, <i>The Grapes of Wrath</i> (New York: Penguin, 1999). Tim O'Brien, <i>The Things They Carried</i> (New York: Broadway Books, 1998). Jeffrey Eugenides, <i>Middlesex</i> (New York: Picador, 2003). <i>Course Packet</i> of supplementary readings: Panther Bookstore, 3132 N. Downer Avenue. <i>Course Website</i>: www.uwm.edu/Dept/MLS offers images of all primary visual texts.
Schedule	<p>Week 1: INTRODUCTION & DISCUSSION (January 28)</p> <ul style="list-style-type: none"> Review of LibrlSt 701 experience [fall semester] Preview of LibrlSt 702, student assignments, program announcements <p>Week 2: MANIFEST DESTINY (February 4)</p> <ul style="list-style-type: none"> John Gast, <i>American Progress</i>, 1873 (chromolithograph, Library of Congress); John Taylor, <i>Treaty Signing at Medicine Lodge Creek</i>, 1867 (drawing for <i>Leslie's Illustrated Gazette</i>); Howling Wolf, <i>Treaty Signing at Medicine Lodge Creek</i>, c.1875 (ledger drawing, New York State Library, Albany) Nancy K. Anderson, "'The Kiss of Enterprise': The Western Landscape as Symbol and Resource" [Doezema & Milroy, 208-231] Walt Whitman, <i>Song of Myself</i>, 1855 & 1881; from <i>Democratic Vistas</i>, 1871 [McMichael, vol. I, 1804-1851, 1904-1915] Standing Bear, <i>What I Am Going to Tell You Here Will Take Me Until Dark</i>, 1881 [course reader] Carl Schurz, from "Present Aspects of the Indian Problem," 1881 [course reader] Frederick Jackson Turner, from <i>The Frontier in American History</i>, 1893 [course reader] <p>Week 3: REALISM & RECONSTRUCTION (February 11)</p> <ul style="list-style-type: none"> Thomas Eakins, <i>The Gross Clinic</i>, 1875 (oil on canvas, Jefferson Medical College, Philadelphia); and Will Schuster and Blackman going Shooting, 1876 (oil on canvas, Yale University Art Gallery) Elizabeth Johns, "<i>The Gross Clinic</i>, or Portrait of Professor Gross" [Doezema & Milroy, 232-263] Mark Twain, <i>Adventures of Huckleberry Finn</i>, 1884 [McMichael, 46-106] <i>U.S. Constitution: Amendment XIII</i>, 1865; <i>Amendment XIV</i>, 1868; <i>Amendment XV</i>, 1870 [course reader] Edward King, from <i>The Great South</i>, 1875 [course reader] Howard Zinn, "Emancipation Without Freedom" [course reader] <p>Week 4: NATURALISM & EVOLUTION (February 18)</p> <ul style="list-style-type: none"> Winslow Homer, <i>Life Line</i>, 1884 (oil on canvas, Philadelphia Museum of Art); <i>Huntsman and Dogs</i>, 1891 (oil on canvas, Philadelphia Museum of Art); <i>The Gulf Stream</i>, 1899 (oil on canvas, Metropolitan Museum of Art) Jules Prown, "Winslow Homer and His Art" [Doezema & Milroy, 264-279] David Tatham, "<i>Trapper, Hunter, Woodsman: Homer's Adirondack Figures</i>" [course reader] Sarah Orne Jewett, <i>A White Heron</i>, 1886 [McMichael 249-256] Stephen Crane, <i>The Open Boat</i>, 1897 [McMichael 698-715]

- Lester Ward, “Mind as a Social Factor,” 1884 [course reader]
- Josiah Strong, from *Our Country*, 1885 [course reader]

Week 5: ROMANTICISM & INDUSTRIALIZATION (February 25)

- Albert Pinkham Ryder, *The Race Track (Death on a Pale Horse)*, c.1896-1913 (oil on canvas, Cleveland Museum of Art); Lewis Hine, *Interior of a Steel Mill*, c.1908 (photograph, Museum of Modern Art)
- Eleanor L. Jones, in *Albert Pinkham Ryder*, ex cat (National Museum of American Art, 1990), 275-277 [course packet]
- Frank Norris, *A Deal in Wheat*, 1902 [McMichael 716-724]
- Edward Bellamy, from *Looking Backward: 2000-1887*, 1887 [course reader]
- Andrew Carnegie, from *The Gospel of Wealth*, 1889 [course reader]
- Howard Zinn, “Robber Barons and Rebels” [course reader]

Week 6: WOMAN & THE GILDED AGE (March 3)

- Mary Cassatt, *The Boating Party*, 1894 (oil on canvas, National Gallery of Art)
- Griselda Pollock, “Mary Cassatt: Painter of Women and Children” [Doezema & Milroy 280-301]
- Henry James, from *Daisy Miller: A Study*, 1878 [McMichael 325-343]
- Kate Chopin, *The Awakening*, 1899 [McMichael 519-611]
- Susan B. Anthony, from “The Status of Woman, Past, Present, and Future,” 1897 [course reader]

Week 7: WOMAN & MODERNISM (March 10)

- Georgia O’Keeffe, *Black Iris*, 1926 (oil on canvas, Metropolitan Museum of Art; Alfred Stieglitz, *Portrait of Georgia O’Keeffe*, 1918 (photograph, Metropolitan Museum of Art); Georgia O’Keeffe, *Radiator Building—Night, New York*, 1927 (Fisk University Collection).
- Anna Chave, “O’Keeffe and the Masculine Gaze” [Doezema & Milroy 350-370]; **“Who Will Paint New York? The World’s New Art Center and the New York Paintings of Georgia O’Keeffe”** [course reader]
- William Carlos Williams, *Portrait of a Lady*, 1920 [course reader]
- Gertrude Stein, *Susie Asado*, 1922 [McMichael 1046]
- T.S. Eliot, from *The Waste Land*, 1922 [McMichael 1152-1157]
- F. Scott Fitzgerald, *Winter Dreams*, 1922 [McMichael 1290-1306]
- *U.S. Constitution: 19th Amendment*, 1920 [course reader]
- Margaret Sanger, from *Women and the New Race*, 1920 [course reader]

SPRING BREAK (March 16-23)

Week 8: THE NEW NEGRO (March 24)

- Lois Mailou Jones, *Ascent of Ethiopia*, 1922 (oil on canvas, Milwaukee Art Museum); and Paul Cadmus, *To The Lynching*, 1935 (graphite and watercolor on paper, Whitney Museum of American Art)
- Countee Cullen, *Heritage*, 1925 [McMichael 1261-1264]
- Jean Toomer, from *Cane (Blood-Burning Moon)*, 1923 [McMichael 1266-1271]
- Zora Neale Hurston, *The Gilded Six-Bits*, 1933 [McMichael 1273-1281]
- William Faulkner, *A Rose for Emily*, 1927 [McMichael 1347-1354]
- Langston Hughes, *The Negro Speaks of Rivers*, 1920 [McMichael, 1355]; *Goodbye Christ*, 1932; *Air Raid Over Harlem*, 1935 [course reader]

- Alain Locke, *The New Negro*, 1925 [course reader]
- Hiram W. Evans, “The Klan’s Fight for Americanism,” 1926 [course reader]

Week 9: THE GREAT DEPRESSION (March 31)

- Grant Wood, *American Gothic*, 1930 (oil on board, Art Institute of Chicago); Dorothea Lange, *Migrant Mother, Nipomo, California*, 1936 (photograph, Library of Congress)
- Wanda Corn, “The Birth of a National Icon: Grant Wood’s *American Gothic*” [Doezema & Milroy 387-408]
- John Steinbeck, *The Grapes of Wrath*, 1939
- Herbert Hoover, “Rugged Individualism,” 1928 [course reader]
- Charles A. Beard, “The Myth of Rugged Individualism,” 1931 [course reader]

Week 10: HUMAN MEANING/WORLD CRISIS (April 7)

- Jackson Pollock, *Guardians of the Secret*, 1943 (oil on canvas, San Francisco Museum of Modern Art); *Full Fathom Five*, 1947 (oil and mixed media on canvas, Museum of Modern Art); *Portrait and a Dream*, 1953 (oil on canvas, Dallas Museum of Art)
- Michael Leja, “Jackson Pollock: Representing the Unconscious” [Doezema & Milroy 440-461]
- Screening, from *Portrait of an Artist: Jackson Pollock* (Public Media Home Vision, 1987)
- Arthur Miller, *Death of a Salesman*, 1949 [McMichael 1482-1546]
- Allen Ginsberg, *Howl*, 1956 [McMichael 1671-1679]
- William L. Laurence, “Atomic Bomb” (from *New York Times*), 1945 [course reader]
- William O. Douglas, “The Black Silence” (from *New York Times*), 1952 [course reader]
- Jean Paul Sartre, “Existentialism,” 1956 [course reader]

Week 11: CULTURE/COUNTERCULTURE: GREAT SOCIETY TO VIETNAM (April 14)

- Robert Rauschenberg, *Tracer*, 1963 (oil and silkscreen on canvas, Nelson-Atkins Museum)
- Amiri Baraka, *An Agony. As Now*, 1964 [McMichael 1860-1861]
- Martin Luther King Jr., “I Have a Dream,” 1963 [course reader]
- Lyndon B. Johnson, “The Great Society,” 1964; “Withdrawal,” 1968 [course reader]
- Tim O’Brien, from *The Things They Carried*, 1990
- Howard Zinn, “Or Does It Explode?” [course reader]

Week 12: FEMINIST CRITIQUE (April 21) [Prelim expanded commentary submitted]

- Judy Chicago, *The Dinner Party*, 1973-1979 (mixed media installation, Brooklyn Museum of Art)
- Linda Nochlin, “Why Have There Been No Great Women Artists?” 1971 [course reader]
- Alice Walker, *Everyday Use*, 1973 [McMichael 2012-2018]
- Sonia Sanchez, *young/black/girl*, 1974; *Womanhood*, 1974 [McMichael 1868-1872]
- Maxine Hong Kingston, from *The Woman Warrior*, 1976 [McMichael 1914-1921]
- Paula Gunn Allen, “Where I Come From Is Like This,” 1986 [course reader]
- Justice Harry A. Blackmun, *Roe v. Wade*, 1973 [course reader]
- E. Gordon/T. Camping, “Pros & Cons of the *Equal Rights Amendment*,” 1975 [course reader]

Week 13: CULTURE & DIFFERENCE (April 28) [Prelim expanded commentary ret’d]

- Martin Ramirez, *Courtyard*, 1953 (ink and crayon on paper, Petullo Collection, Milwaukee); Guillermo Gomez-Pena, *The Mexterminator*, 1998 (performance/photograph); Deborah Kass, *Double Double Yentl (My Elvis)*, 1992 (silkscreen on canvas).
- Victor and Kristin Espinosa, “The Life of Martin Ramirez,” 2007 [course reader]

	<ul style="list-style-type: none"> • Harmony Hammond, “Deborah Kass,” in <i>Lesbian Art in America</i> (Rizzoli, 2000) [course reader] • Leslie Marmon Silko, “The Man To Send Rain Clouds,” 1981 [McMichael 2065-2073] • Jeffrey Eugenides, <i>Middlesex</i>, 2003 • Billy Thompson, “Putting Sex to Bed: Studies on Hermaphrodites, Questions on Identity,” 2007 [course reader] • Homi K Bhabha, from <i>The Location of Culture</i>, 1994 [course reader] <p><i>Course Evaluation</i></p> <p>Week 14: FIELD TRIP, FOREVERTRON SCULPTURE GARDEN (Sunday May 4)</p> <ul style="list-style-type: none"> • Jeffrey Hayes, “Dr. Evermor’s Machine on the Prairie: Art, History and the Mirror Eye,” 2000 [course reader] <p><u>No Class on Monday, May 5</u></p> <p>***Final Expanded Commentary due NLT 5pm, Thursday, May 8***</p>
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