Arts and Letters

2015–2016
Course Offerings
M.Litt., D.Litt.
Drew’s Arts and Letters program provides graduate liberal studies students with the opportunity to renew, pursue, and excel in their interests in the humanities. Both the Master of Letters and the Doctor of Letters tracks allow for a great deal of choice and self-designed, interdisciplinary study. That freedom occurs further in the variety of D.Litt. concentrations: Historical Studies, Literary Studies, Irish/Irish-American Studies, Global Studies, Writing, Teaching in the Two-Year College, Studies in Spirituality, and Fine Arts and Media Studies. By taking seminars and workshops across a number of disciplines, Arts and Letters candidates deepen their experience as lifelong learners perpetually educating themselves in the humanities. This kind of master’s and doctoral study yields the profoundly inherent values of being well informed, having breadth of vision, and rigorous scholarship. Critical thinking is refined, academic and public writing skills are honed and intellectual and creative discoveries are shared as students both cross disciplines and focus in on their individual, passionately conceived and executed best work. Drawn from the full-time undergraduate and graduate faculty at Drew and from specialists from a wide range of professional work in the world, our teachers are deeply committed to encouraging liberal-studies graduate students to grow into their full intellectual and creative potential. Originating in the 1970s, the Arts and Letters program in the Caspersen School of Graduate Studies has changed and grown organically into an extraordinary site of interdisciplinary self-exploration and into a rich community of humane discourse.

Robert Ready
Dean
Fall 2015

ARLT 801 Graduate Liberal Studies: What They Are, What They Do
Dean Robert Ready, et al.
Tue., 7–9:30 p.m.

3 credits This entry seminar introduces DLitt. students to the work of multiple disciplines in the Arts and Letters program. It produces initial familiarity with fields of humanistic inquiry from among the program’s eight concentrations: Historical Studies; Literary Studies; Global Studies; Teaching in the Two-Year College; Studies in Spirituality; Irish/Irish American Studies; Fine Arts and Media Studies; and Writing. The seminar features a team of professors from several fields of study and practice taught in the CSGS, each of whom leads the seminar for two weeks. Through broad discussion and specific readings and assignments, classes preview what the individual disciplines “do” in our time. Students participate in weekly conversations and write six short papers. The goal is to ground and enable each student’s broad choices for DLitt. work, from taking courses to conceiving the doctoral dissertation.

[This course is required for all students entering the D. Litt. program in September 2011 and thereafter. Open to interested M. Litt. students. Graded S/U.]

ARGS 810 Dante: The Inferno
Prof. Fr. Gabriel Coless
Thur., 4–6:30 p.m.

3 credits This course offers the student the rare luxury of the medieval lectio, a careful reading of Dante’s Inferno with relevant commentary. The vast scope of the Divine Comedy invites the reader to explore, by way of poetic imagination, a wide array of topics pertinent to understanding the late medieval/early Renaissance world: its history, politics, philosophy, theology and spirituality. In the Inferno, Dante takes us through the nine circles of hell, a paradigm of human existence.

ARGS 820 Tools of the Titans: Psychodynamic Myths
Prof. Virginia Phelan
Tue., 4–6:30 p.m.

3 credits While modern psychology and psychiatry assume familiarity with names like Oedipus, Orestes and Orpheus, neither terminology nor clinical descriptions provide the awareness, understanding and insight that the ancient Greek stories themselves offer. This course examines foundational figures like the Olympians (Demeter, Zeus, Hera, Hermes, Athena, Apollo and Dionysus), as well as divinities and humans whose skills and labors form instructive patterns (Prometheus, Atlas, Heracles, Sisyphus, Daedalus and Pygmalion). Students also explore concepts of “fate” (including potential medical manifestations) and “freedom” through the individual choices and family relationships that haunt the houses of Cadmus (Oedipus, Jocasta and Antigone) and Atreus (Agamemnon, Clytemnestra, Electra and Orestes) and motivate those engaged in or affected by the Trojan War (Odysseus, Penelope, Helen, Telemachus and Nausicaa).

ARTT 702 Two Year College Internship
3 credits Limited to invited DLitt. students in the two-year college concentration who have completed ARLET701 with a grade of B or better. Dean’s signature required.

ARLT 803 Shakespeare (same as MAT 851)
Prof. Brian Merry
Thur., 4–6:30 p.m.

3 credits By examining five of his most controversial plays, this course will introduce students to the various genres of Shakespeare while generally tracing his career arc. The plays are:

1. The Taming of the Shrew—marriage and gender;
2. Henry V—war and imperialism;
3. The Merchant of Venice—anti-Semitism;
4. Othello—race; and
5. The Tempest—colonialism.

In addition to the five plays, we will view several cinematic adaptations of Shakespeare’s works and will examine his sonnets. We also will discuss strategies to teach Shakespeare effectively in the secondary school classroom.

AREL 830 Staging the Nations: Contemporary American Drama, Its Protestations, Portrayals and Proclamations
Prof. Sloane Drayson-Knigge
Thur., 7–9:30 p.m.

3 credits This course will consider a rich spectrum of American dramatists from a cultural perspective and will center around expressions of identity, gender, sexuality, race, ethnicity and regionality. Included in this exploration of contemporary multicultural and global voices will be the study of late 19th-century immigration theater and other antecedents. Material relevant to the themes and topics of the plays will augment their study. Students will participate in in-class readings of the plays. (No theatrical experience is needed.) Attendance at a selected theater performance is required.

ARIS 810 Northern Ireland: The Rocky Road to Peace
Prof. Caoimhin De Barra
Thur., 7–9:30 p.m.

3 credits Following its inception in May 1921, politics within the Northern Ireland state was dominated by sectarianism and religious conflict. In order to maintain Protestant hegemony, the civil rights of the minority Catholic population were eroded, both overtly and covertly. Tensions came to a head in the 1960s, but this course will demonstrate how the seeds of violence were sown much earlier. Key events of the conflict, such as Bloody Sunday, internment, the murder of Lord Mountbatten, the hunger strikes, the Enniskillen and Omagh bombings, and the steps to the Peace Process will be examined. There will be a special focus on various government enquiries and on accusations of police collusion that have accompanied these investigations.

ARHI 831 The Great War in Modern Memory
Dean William Rogers
Mon., 7–9:30 p.m.

3 credits The Great War is now considered to be the first phase of a 30-year conflict. Some scholars even argue that World War I ended with the fall of the Soviet Empire. This may be an extreme interpretation, but it is no hyperbole to say that the Great War changed Western culture and its subsequent history forever. In this conflict in which at least 10 million died, nothing escaped unscathed: not beliefs, values, literature, politics, or families. As the last few World War I
veterans pass from the stage, the impact of their actions remains strong with us today. It is hard to imagine Eliot, Hemingway, or Fitzgerald, the “Roaring Twenties” or the Great Depression, or fascism and communism without the war. According to Paul Fussell, the dominant characteristic of the Great War was satire and irony—the absurdity of almost every aspect of daily life in the trenches. In this course, we will attempt to explore these issues through readings about the war itself and through the memoirs and poetry of some of its most literary participants.

**ARHI 855 Psychology of the Holocaust (same as HC 876/HOST 311)**  
Prof. Ann Saltzman  
Wed., 4–6:30 p.m.

3 credits  
The study of harmful behaviors has long been a focus of social and personality psychology. Over the past 40 years, research and theory have begun to zero in on politically and socially organized evil: perpetration of genocide, sanctioned violence, terrorism, and torture. In this course, we focus on the psychological factors that allow genocide to thrive, using the Holocaust as the exemplar of genocide. Questions to be addressed include: How does psychological theory explain “how good people are transformed into perpetrators,” to quote Philip Zimbardo? How does the self-system of perpetrators change in the process of committing genocide? How are bystanders affected, if any? What happens to the social fabric of societies where the genocidal process evolves? What does research tell us about the structural and personal factors that can enable people to resist getting swept up in the forces of genocide---and perhaps even fight back? How do people who are the targets of genocide return from “the abyss” and resume “normal lives”? What are the psychological consequences for the second-generation survivor? What is the significance of the material we’ve studied for our own lives?

**ARCR 800 Religion, Culture and Conflict: Introduction to Peace and Conflict Studies**  
Prof. Jonathan Golden  
Mon., 7–9:30 p.m.

3 credits  
This course begins with a study of theory for understanding conflict and models for conflict transformation and peace building. We examine a range of themes relating to conflict involving religion, culture, ethnicity, nationalism and identity. What happens during an encounter between two vastly different ideological systems? When peoples’ histories seem to collide or when identities seem incompatible? The course will explore these and other issues through a series of case studies from both the U.S. and abroad. We will also study the various methods that have been employed in efforts to resolve these conflicts. This seminar-style course will incorporate perspectives from a variety of different disciplines.

**ARCR 801 Introduction to Mediation and Conflict Management: Practicum**  
Prof. David Thaler  
Tues., 7–9:30 p.m.

3 credits  
This course will provide a theoretical and practical foundation for skills and tools needed in the practice of mediation and conflict resolution. It will begin with an overview of the spectrum of alternative dispute resolution and conflict transformation processes, examining the various ways in which they are utilized in contemporary society, on a variety of scales.

In this course, students will learn fundamental conflict management skills, such as how to transform problems into opportunities, work in cooperation with others to design creative solutions, and approach problem solving with a win-win attitude. The course will cover strategies for identifying the roots of conflict and common needs and concerns in conflict situations.

Students will develop communication and listening skills needed to build understanding and empathy. Students will also learn fundamental competencies for mediators, such as active listening, conflict management, idea generation, consensus decision making, facilitation and group dynamics. The course will conclude with exposure to the model of interest-based problem solving, an integrative, multistep process that is applicable to many mediation and joint problem-solving contexts. The many simulation exercises in the course will focus on individual and collective disputes. This course will be offered in a hybrid format, with both online and face-to-face meetings. The distance learning component will include both synchronous and nonsynchronous sessions. Students will come together four times during the semester for face-to-face meetings in order to engage in role playing and other exercises.

**ARCR 810 Homeland Security in New Jersey: Intelligence, Counterterrorism, and Cybersecurity**  
Prof. Christopher Rodriguez  
Thur., 7–9:30 p.m.

3 credits  
This course will explore the overall homeland security enterprise in the state of New Jersey. Students will gain an appreciation for the capabilities, products, and relationships that define the intelligence and homeland security mission in the state. Guest lecturers will include leading figures from both the public and private sectors who have direct experience in law enforcement, emergency management, and first response.

**ARSP 810 Spirituality in the Age of St. Patrick**  
Prof. James Pain  
Thur., 7–9:30 p.m.

3 credits  
Inquiry into the character of Christian spirituality in Cornwall, England, Ireland, Scotland, and Wales during the early Middle Ages. Materials studied include those identified with St. Patrick, St. Columba, St. Hilda, St. Brigid, Caedmon, and Cynewulf.

**ARFA 835 Opera and Society**  
Prof. Robert Butts  
Mon., 7–9:30 p.m.

3 credits  
Opera began as a musical theater experiment in late 16th-century Italy. It quickly spread around the world, being perhaps the first form of affordable mass entertainment, and produced the first international “stars” of the music world. For over 400 years, librettists and composers have created works that have reflected the musical styles of time and place, yet that sound effective and enjoyable today. The works also reflected the social, philosophical, aesthetic, literary, political and cultural ideas and ideals of an ever-changing world. In addition, opera has, from the beginning, explored psychological elements of human nature and interaction. Among the topics to be considered from literary, musical and historical perspectives are: How did Handelian opera reflect the state of the monarchy and English society in the early 18th century? How did Lully and Rameau differ in their approaches to operatic form while remaining part of the worlds of Louis XIV and Louis XV? How did Mozart change opera into a more fluid form and at the same time reflect the ideals of the Enlightenment? Why does Beethoven’s Fidelio serve as the centerpiece opera for any society that throws off tyranny and totalitarianism? How did bel canto opera (Rossini/ Donizetti/Bellini) respond to the ideals and philosophies of the Romantic era? How did Verdi and Wagner revolutionize opera and theater? What is veristic (realistic) about late 19th-century verismo opera? How did a growing fascination with erotica influence operatic composition of the years preceding World War I? What does one make of 20th-century opera and musical theater?
ARFA 855 Representations of Aging in Film
Prof. Laura Winters
Mon., 4–6:30 p.m.

3 credits. This course will consider issues of diminishment, loss, caretaking, identity, forgiveness, and attitudes toward the afterlife in films about aging from various cultures and nations. Among many films, we will consider Amour, Strangers in Good Company, Away from Her, The Notebook, Poetry, The Visitor, Get Low, and Olive Kitteridge.

ARFA 805 Art History: The Value of Art (same as MHFA 862)
Prof. Roberto Osti
Tue., 4–6:30 p.m.

3 credits. What is the value of art? How can it be quantified? In this course, we will discuss how, in recent decades, the prices of artworks sold at auction have skyrocketed and how art has become a branding phenomenon. Using a list of the 10 most expensive artists of this decade, we will take museum trips to see these works from life. We will also compare these 10 artists to 10 artists of 10 years ago and to 10 artists from 100 years ago, with the purpose of understanding not only how the art market works, but also how art was valued then and how it is valued today.

ARFA 810 Watercolorist’s Craft: Color, Light, and Line
Prof. Liana Pehier
Wed., 4–6:30 p.m.

3 credits. This course provides a hands-on approach to painting, using watercolor as a medium. In this class, we will look to a variety of artists (American and European), who will guide us in the exploration, appreciation and use of the essential elements of color, light and line, all central to watercolor. Though all artists incorporate these (and other) elements in their work, many express themselves distinctly through one aspect dominantly, or a creative blend of several. For artists such as Henri Matisse, John Singer Sargent, Charles Rennie Mackintosh, Winslow Homer, John Marin, Paul Klee, Sonia Delaunay, Maurice Prendergast, Pablo Picasso, Paul Signac, Berthe Morisot, Charles Hawthorne, John Whorf, Helen Frankenthaler, Louise Bourgeois and others, color, light and line invigorate their creations and provide a visual, as well as symbolic, language. Students will create their own watercolor paintings in this class, experimenting with various treatments of the medium. No previous painting experience is required, and all levels of experience are welcome.

ARWR 905 The Joy of Scholarly Writing
Prof. Carol Wipf
Wed., 4–6:30 p.m.

3 credits. In this class, students will embark on their individual dissertation journeys. Specifically, students will choose and refine their dissertation topics and initiate research into that choice. We will review research skills and resources related to the various fields represented by the students/topics in the course. Early writing assignments will build toward composing a prospectus draft, and then an extended 20-page piece of scholarly writing related to their dissertation topics (shaped by Caspersen School guidelines). Students will benefit from both sustained individual attention to their research and writing, and group workshops. Work in this course will foster individualized, imaginative approaches to scholarly writing, as well as solid critical thinking and perspectives on research materials and methods.

Spring 2016

ARLT 801 Graduate Liberal Studies: What They Are, What They Do
Dean William Rogers, et al.
Tue., 7–9:30 p.m.

3 credits. This entry seminar introduces D.Litt. students to the work of multiple disciplines in the Arts and Letters program. It produces initial familiarity with fields of humanistic inquiry from among the program’s eight concentrations: Historical Studies; Literary Studies; Global Studies; Teaching in the Two-Year College; Studies in Spirituality; Irish/Irish American Studies; Fine Arts and Media Studies; and Writing. The seminar features a team of professors from several fields of study and practice taught in the CSGS, each of whom leads the seminar for two weeks. Through broad discussion and specific readings and assignments, classes preview what the individual disciplines “do” in our time. Students participate in weekly conversations and write six short papers. The goal is to ground and enable each student’s broad choices for D.Litt. work, from taking courses to conceiving the doctoral dissertation.

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ARGS 811 Dante: Purgatorio
Prof. Fr. Gabriel Coless
Wed., 4–6:30 p.m.

3 credits This course is intended as a sequel to Dante: The Inferno, therefore, only students who have taken that course or who are very familiar with the Divine Comedy should enroll. The goal of this course is an in-depth reading of the complete Purgatorio, the second canticle of Dante’s magnificent epic poem. Here, we have the opportunity to reflect upon the experience of spiritual transformation or purification in its psychological, philosophical, theological, and existential dimensions. Here, we encounter the very concept of purgatory, the seven-story mountain, where, with the guidance of Virgil, one is purified of the seven capital sins and is led laboriously up the mountain to the Earthly Paradise. Prerequisite: Dante I or permission.

ARGS 831 Introduction to Food Studies: A Cultural History of Food from 1492 to the Present
Prof. Nancy Noguera
Mon., 4–6:30 p.m.

3 credits This course explores the cultural, economic, and geopolitical roles of food in world history from the 16th century to the present. Some of the topics we will discuss include: how the introduction of new foods (including spices, sugar, coffee, tea, and chocolate) transformed empires and global trading networks; food as a site of cultural exchange and interaction; food practices as expressions and markers of identities based on race, class, gender, nationality, religion and community, and sexuality and body image; how wars, industrialization and other political upheavals transformed food production and consumption; the history of food retailing and public dining; the morality of eating and drinking; and the successes and failures of various movements to reform food production and consumption. This course will draw links between global questions and everyday life, gender and politics, social class and identity.

ARGS 833 East Asia: Tradition and Today (same as Rel 270)
Prof. Karen Pechilis
Tue., 4–6:30 p.m.

3 credits This course analyzes religions as cultural traditions that have influentially defined the East Asian region across the centuries and up to the present, largely through a consideration of the literature, arts and practices of China and Japan. Thematic topics include social definitions of community, traditional depictions of status according to class and gender, and the creation of paths of ethical behavior that promote social cohesion. We will explore these themes through historical interactions among traditions as well as challenges to and the use of tradition in the present day. The course includes required field trips to Japanese traditional institutions devoted to the practice of Zen and the Way of Tea (Chado) in New York City.

ARGS 836 East Asia: Tradition and Today (same as Rel 270)
Prof. Karen Pechilis
Wed., 4–6:30 p.m.

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ARIS 803 Ireland and the World
Prof. Caoimhin De Barra
Wed., 7–9:30 p.m.

3 credits The purpose of this course is to allow students to assess the impact of Ireland and its migrants upon the wider world. Although we will examine the influence of Irish immigrant populations in different countries around the world, we will also be seeking to complicate the traditional narrative of Irish history, which sees Ireland as an oppressed nation whose impoverished residents fled to seek economic sustenance elsewhere. We will debate whether Ireland itself was guilty of colonizing, or participating in the colonization of other peoples of the world, as well as being a victim of this process. We will also challenge some of the triumphant popular histories that have sought to place the Irish nation on a pedestal in world history. Finally, we will look beyond the impact of Irish people living abroad to examine what role the spread of Irish political ideology had in other countries. Looking at world history over a broad expanse of time, we will try to come to some consensus as to how to measure the influence of the Emerald Isle upon the rest of the globe.

ARIS 808 The Construction of Irish-American Identity
Dean William Rogers
Mon., 7–9:30 p.m.

3 credits

“It’s not that the Irish are cynical. It’s rather that they have a wonderful lack of respect for everything and everybody.” — Brendan Behan

“To be Irish is to know that in the end, the world will break your heart.” — Daniel Patrick Moynihan

In this study of Irish-American identity, a common question must be, “How do you define Irish?” This question is especially visible around St. Patrick’s Day, when diverse people wear green, display pictures of leprechauns and shamrocks, drink green beer, and the like. Is this what it means to be Irish? Many in Ireland look at this with puzzlement and wonder where it all came from. Much of what we assume to be Irish is instead peculiarly American phenomena. It is often said that the Irish only became Irish once they reached America, where county and parish distinctions were meaningless to their fellow citizens. This course explores the development of a distinctly Irish-American identity, focusing on the key events and forces that helped construct an Irish-American world view. These include the evolution of St. Patrick’s Day celebrations, ethnic organizations like the Ancient Order of Hibernians, and the role of the Catholic Church, as well as major events like the Great Famine, the Civil War and the growth of Irish-American political power. Our goal is to understand how being Irish-American came to be defined as Catholic, Democratic and urban, with a distinctive belief system, when half of all Irish-Americans have Protestant ancestry. We also explore what the future may hold for Irish America.

ARHI 818 War Without Mercy: WWII in the Pacific
Dean William Rogers
Thur., 7–9:30 p.m.

3 credits

World War II began in 1937 with the Japanese invasion of China and didn’t end until 1945 with the final defeat of Germany and Japan after the loss of upward of 60 million lives. Most histories of World War II concentrate on the war in Europe and the Allies’ efforts to defeat Hitler. While one cannot argue that the war in the Pacific has been ignored, it does receive less
attention than the various European campaigns, particularly in popular culture and general-audience histories of the war. The Pacific War was the largest geographic conflict in history. Across the huge expanses of the Pacific, the two most powerful navies in the world found themselves locked in a death struggle. The war was fought in every possible climate, from Arctic conditions in the Aleutians to the appalling heat and swelter of the South Pacific. Why did the Pacific War degenerate into a war without mercy? Why are many Asian nations still angry at Japan about the war, and how it is portrayed in modern Japan? Why does the debate over the morality of dropping the atomic bombs on Japan still rage? We will take advantage of the exciting new scholarship over the past 15 years (such as the full exposure of the torture and massacre of 300,000 Chinese civilians in the Rape of Nanking, the deaths of hundreds of thousands of slave laborers in the Japanese-held Netherlands East Indies, and the latest scholarship on the last days of the Japanese war government) to explore these issues and others, including what the causes of the war were, what combat was like in the Pacific, and the legacy of the Pacific War is for today’s world, and how it differs, if at all, from the legacy of the War in Europe.

**AREL 804 British Romantic Extremes: Lord Byron and Jane Austen**
Dean Robert Ready
Thur., 4–6:30 p.m.

**3 credits** Several years ago, the Byron Society of America and the Jane Austen Society of North America Greater New York Region sponsored a conference called “Austen and Byron: Together at Last.” In the spirit of such a fantastic union, this course will examine, contrast, and celebrate one writer whose subject has been described as “the autonomy of the gentlewoman” and another whose subject has become an adjective, “the Byronic.” Readings from both figures will address issues including representation of gender and power; local and global contexts in Regency England and post- Congress of Vienna Europe; genres such as narrative and lyric, comic novel and comic epic; the Romantic self and the trouble with love; “two inches of ivory” and seventeen cantos; Mr. Darcy and Manfred; Anne Elliot and Annabella Milbanke; resistance and acceptance; and contemporary critical discourse about the cultural formations called Romanticism. The seminar will include selected films of Austen novels and feature the extraordinary Byron Society Collection now housed in the Drew Library.

**AREL 851 Beyond Words: The Graphic Novel and Representations of Ethnic and Racial Violence, the Holocaust and Genocide**
Prof. Sloane Drayson-Knigge
Thur., 7–9:30 p.m.

**3 credits** The graphic novel is an intense convergent medium of words and images that combine into an immediate and powerful confrontation with the subject at hand. Graphic novels can compel a visceral means of engaging and understanding sociohistorical events that for many are distanced by time, space, or place. This sequential art form is no longer the “pow” and “zap” realm of the caped crusaders of yesterday’s comic books, but is a vast array of varying styles, perspectives and content. In this course, we will begin with a discussion of the theoretical framework of graphic novels and an overview of their historical antecedents before moving on to specific works. Readings are in English or in English translation. Readings will vary each semester that the course is taught, but may include graphic novels from Bosnia-Herzegovina, The Sudan, Rwanda and Cambodia with attention given to new and emerging global resources.

**ARCR 808 The Anthropology of Peace and Conflict: World Wisdom for Conflict Resolution**
Prof. Jonathan Golden
Mon., 7–9:30 p.m.

**3 credits** All societies experience conflict. Any society, no matter where or what size, will have within it individuals and groups with varying and often competing needs and interests, inevitably leading to conflict. Accordingly, whether pursuing a utopian ideal of social harmony or simply avoiding self-destruction, all societies have developed tools and methods for resolving internal conflict and disputes. With the proliferation of conflict resolution and alternative dispute resolution practices in the United States, however, and with the tendency of Western powers to lead the way in global conflict resolution (e.g., the UN), non-Western models of conflict resolution that are effective and powerful have often been neglected. In this course, we will examine the various ways that peoples around the world, over the millennia, have developed sophisticated conflict resolution strategies, from individual mediators and informal councils of elders to formal structures for lodging grievances and sanctioning solutions, and all the tools used therein. We begin with a general theory of conflict resolution, examining different models for understanding conflict (e.g., harmony vs. confrontation). This is followed by an exploration of case studies from cultures around the world, both past and present. The course concludes with a series of exercises wherein students compare conflict resolution strategies and practice implementing these strategies by engaging in role-playing simulations.

**ARTT 702 Two Year College Internship**

**3 credits** Limited to invited D.Litt. students in the two-year college concentration who have completed ARLET701 with a grade of B or better. Dean’s signature required.

**AREL 832 Transatlantic Modernisms**
Prof. Laura Winters
Tue., 4–6:30 p.m.

**3 credits** This course will explore the profound and ongoing conversations between American and British writers during the height of literary modernism and the ways in which their works respond to and question each other’s conclusions. We will also consider the influence of the visual arts on these writers. We will read Willa Cather and Virginia Woolf, William Faulkner and James Joyce, William Butler Yeats and Wallace Stevens, E.M. Forster and F. Scott Fitzgerald, among others.

**ARTT 805 Advanced Mediation and Conflict Management**
Prof. David Thaler
Tues., 7–9:30 p.m.

**3 credits** This course will provide a theoretical and practical foundation in the practice of mediation. It will begin by placing mediation in the context of the spectrum of alternative dispute resolution processes and examining the various ways in which mediation is utilized in contemporary society. The course will then give students exposure to both theory and practical experience in the various stages of mediation—i.e., preparation for mediation, opening statements, first joint sessions, separate caucuses, subsequent joint and separate sessions, guiding the parties to agreement, and memorializing the agreement. The many simulation exercises in the course will focus on individual and collective disputes. This course is designed to prepare students for a career in mediation and alternative dispute resolution. It will be offered in
a hybrid format, with both online and face-to-face meetings. The distance learning component will include both synchronous and nonsynchronous sessions. Students will come together twice during the semester for face-to-face meetings in order to engage in role playing and other exercises.

**ARCR 812: The Evolving Media and Conflict Management: Social and conventional media skills for conflict resolution**
Prof. J. Benagh
Thur., 7–9:30 p.m.

*3 credits* The news media is a powerful tool around the world. Proper use of conventional and newer social media can be a path to resolving conflict or, in some cases, creating and encouraging conflict. The historical transition from newspapers, to television news, to the internet culminating with present day citizen journalists using social media, has created tremendous opportunity to inform and educate. Yet, the same technology also poses unique challenges. A survey of these issues will be undertaken focused on conveying best practices to prevent and resolve conflict working in partnership with the media. The present course intends to provide students with a skills based interdisciplinary introduction to media types, messaging strategy, social media, journalistic ethics and the legal framework the press operates under in the USA. Each topical area will be grounded in skills students can apply as a leader or advisor to a public figures facing a crisis or attempting to convey a message. A final exercise will give students the opportunity to perform realistic analysis of a challenging messaging issue, determine options and delivery of solutions via conventional and other forms of media.

[This course will be taught as a hybrid course, with online and face-to-face meetings]

**ARFA 805 Art History: Collage and Beyond**
Prof. Ben Pranger
Thur., 7–9:30 p.m.

*3 credits* This class examines the history and influence of collage across disciplines. We will trace the history of collage in the visual arts and then investigate its impact in other fields, including film, music and literature. Lectures and readings will expose students to a wide range of modern and contemporary art forms. In addition to discussion and writing, students will undertake short creative exercises throughout the semester (no previous art experience is required) and a final capstone project in a field of their choice.

**ARSP 815: Charles Williams and The Inklings**
Prof. James Pain
Thur., 7–9:30 p.m.

*3 credits* A close reading of texts from the pen of Charles Williams (1886–1945), selected to represent his work as poet, dramatist, theologian and novelist. Included will be “Region of the Summer Stars,” “Descent into Hell,” “Seed of Adam,” “Forgiveness of Sins,” “The Figure of Bea-trice,” and “Witchcraft.” Williams’ role as a member of the Inklings—CS Lewis, JRR Tolkien, Warren Lewis, and Owen Barfield, among others—and their literary interactions will be a particular focus of this class.

**ARWR 903 Writing to Heal**
Prof. Virginia Phelan
Tue., 4–6:30 p.m.

*3 credits* If words can hurt, words can also heal. This course shows the nonprofessional writer how to use simple written forms (including journals, letters, and stories) to “diagnose,” “treat,” and “cure.” Class members learn to use these forms for their own explorations. Brief, relevant readings provide models by Paton, Cheever, and O’Connor, among others.

**ARWR 905 The Joy of Scholarly Writing**
Prof. Liana Piehler
Wed., 4–6:30 p.m.

*3 credits* In this class, students will embark on their individual dissertation journeys. Specifically, students will choose and refine their dissertation topics and initiate research into that choice. We will review research skills and resources related to the various fields represented by the students/topics in the course. Early writing assignments will build toward composing a prospectus draft, and then an extended 20-page piece of scholarly writing related to their dissertation topics (shaped by Caspersen School guidelines). Students will benefit from both sustained individual attention to their research and writing, and group workshops. Work in this course will foster individualized, imaginative approaches to scholarly writing, as well as solid critical thinking and perspectives on research materials and methods.

[Students derive most value from the course if they enroll in their last or penultimate semester and are ready to begin the dissertation process. In order to enroll in The Joy of Scholarly Writing, students must have earned 24 or more credits.]

**ARWR 908 Poetry Workshop**
Prof. Robert Carnevale
Wed., 7–9:30 p.m.

*3 credits* This workshop is for beginners and experienced poets alike. Most of class time is spent in workshop: an open and sensitive discussion of each other’s poems in progress. But some time is also given to stretching exercises for the imagination, to ear training in the English language, and to coming to grips with the curious logic of metaphor.

**ARWR 914 Fiction and Nonfiction: From Concept to Written Form**
Prof. Ronald Felber
Thur., 7–9:30 p.m.

*3 credits* This course is designed for students who have a basic concept for a fiction or nonfiction book or other substantial story or article project and want to take it to the next level. You will learn how to create a detailed outline that will become the road map for your project. Additionally, you will learn how to supplement your outline with appropriate research and to employ elements of narrative, plot, and character development to take your idea from concept to written form. On the way to accomplishing this goal, you will read substantive works on the mechanics of writing along with a selection of writers (Joyce Carole Oates, Norman Mailer, Ernest Hemingway, Graham Greene) who have unique and identifiable voices. Writing exercises will help you refine and expand your own voice and style. The workshop process emphasizes class critique informed by active engagement with your own work and the work of your peers. In the course, you will develop a full-length outline along with one finished chapter (novel or nonfiction book) or a detailed outline and finished revision of an article. No previous experience is required, though seasoned writers are more than welcome.
Music has played a major role in American culture for centuries. During the 19th century, American songs and compositions began to take on a distinctive tone. By the end of the century, America was asserting itself in the arts. The Broadway musical became a major center for compositional creativity. Jazz spread from New Orleans up the Mississippi and across the country. American dances in the 20th century set world styles and fads. Film, and later, to a center for compositional creativity. Jazz spread from New Orleans up the Mississippi and across the country. American dances in the 20th century set world styles and fads. Film, and later, to a world stage. American composers filled concert halls with their music. American popular music and musicians became world stars in jazz, swing, country, folk, rock and roll, rock, hip-hop, rap and musical theater. This course will explore various topics relating American music to American culture. In doing so, it will draw upon the wide diversity of American composers, such as Stephen Foster, Louis Moreau Gottschalk, Amy Beach, Scott Joplin, Duke Ellington, George Gershwin, Aaron Copland, Florence Price, Leonard Bernstein, John Cage, Laurie Anderson, Bright Sheng, Anthony Davis, Meredith Monk, and others.

**AREL 805 The Importance of Being Witty**
Prof. Virginia Phelan
Tue., Thu., 4–7 p.m.

3 credits While Greek and Roman myths have grounded the Western cultural imagination for more than two millennia, many artists have struggled to transform these ancient stories. Twentieth-century Ireland produced two writers whose work represents different approaches to such metamorphoses: Yeats, who turned to regional models, and Joyce, who localized the Greco-Roman ones. This course will explore mythic transformation, with some attention to Yeats' mythic worlds and special emphasis on Joyce's early processes and works.

**ARGS 850 Sports Culture: How Soccer Explains the World**
Dean William Rogers
Mon., Wed., 6–9 p.m.

3 credits The global power of soccer might be a little hard for Americans, living in a country that views the game with the same skepticism used for the metric system and the threat of killer bees, to grasp fully. But in Europe, South America, and elsewhere, soccer is not merely a pastime but often an expression of the social, economic, political, and racial composition of the communities that host both the teams and their throngs of enthusiastic fans. Yet some say the United States is the most sports-crazy society in the world, with nearly every sport ever invented being played here. What do sports say about societies and cultures, about globalization (Fox Soccer Channel broadcasting games from Asia and Setanta Sports showing hurling every week) and modernization? Franklin Foer, author of *How Soccer Explains the World*, posits that globalization has eliminated neither local cultural identities nor violent hatred among fans of rival teams, and it has not washed out local businesses in a sea of corporate wealth, nor has it quelled rampant local corruption. The crude hatred, racism and anti-Semitism on display in many soccer stadiums are simply amazing, and we will look at how current economic conditions are affecting these manifestations. In Scotland, the management of some teams has kept religious hatreds alive in order to sell tickets and team merchandise. Yet in Iran, for example, soccer works as a modernizing force: thousands of women forced police to allow them into a men-only stadium to celebrate the national team's triumph in an international match. Soccer is not the only sport with such a powerful impact in the modern world, and we will explore others as well. Sources will include Foer's book, *Fever Pitch*, *The Game of Their Lives*, and films such as *Bend It Like Beckham*, *A Shot at Glory*, and *Glory Road*.

**ARFA 831 Music and America**
Prof. Robert Butts
Mon., Wed., 6–9 p.m.

3 credits Music has played a major role in American culture for centuries. During the 19th century, American songs and compositions began to take on a distinctive tone. By the end of the century, America was asserting itself in the arts. The Broadway musical became a major center for compositional creativity. Jazz spread from New Orleans up the Mississippi and across the country. American dances in the 20th century set world styles and fads. Film, and later, to a world stage. American composers filled concert halls with their music. American popular music and musicians became world stars in jazz, swing, country, folk, rock and roll, rock, hip-hop, rap and musical theater. This course will explore various topics relating American music to American culture. In doing so, it will draw upon the wide diversity of American composers, such as Stephen Foster, Louis Moreau Gottschalk, Amy Beach, Scott Joplin, Duke Ellington, George Gershwin, Aaron Copland, Florence Price, Leonard Bernstein, John Cage, Laurie Anderson, Bright Sheng, Anthony Davis, Meredith Monk, and others.

**AREL 852 Not Simply “Betty” or “Veronica”: Women and the Graphic Novels They Write: Alternative Narratives**
Prof. Sloane Drayson-Knigge
Mon., Wed., 1–4 p.m.

3 credits Although this seminar will consider the role of Betty and Veronica in Archie Comics, Tessie the Typist, and a parade of vixens, perky teens, and romance-stricken damsels in the historical compendium of comics as well as in comics’ evolution into graphic novels, it will begin with elemental theory of visual and material culture. Despite the fact that the graphic novel has been formalized into scholarly discourse, university libraries, and other educational settings, the study of women writers and artists and the graphic novels they create still lags behind. In this course, we will engage a distinctive collection of memoirs, “self”-conscious representations, the confessional and the fanciful. We will begin with the work of Nell Brinkley [1907–1930s] and the depiction of challenges for “the new woman of the 20th century,” then move on to Jackie Ormes, the first African American woman comics artist [1930s–1950s], whose satirical critiques were aimed at the Supreme Court, environmental issues and racial and gender equality. From there, we’ll direct our focus to a selection of modern American and international texts. Additional contextual material will accompany the assigned graphic novels. In conjunction with the readings and discussions, students will engage in imaginative exercises meant to move them toward creating their own representative storytelling in word and image.

**ARWR 905 The Joy of Scholarly Writing**
Prof. Jennifer Holly-Wells
Mon., Wed., 4–7 p.m.

3 credits In this class, students will embark on their individual dissertation journeys. Specifically, students will choose and refine their dissertation topics and initiate research into that choice. We will review research skills and resources related to the various fields represented by the students/topics in the course. Early writing assignments will build toward composing a prospectus draft, and then an extended 20-page piece of scholarly writing related to their dissertation topics (shaped by Caspersen School guidelines). Students will benefit from both sustained individual attention to their research and writing, and group workshops. Work in this course will foster individualized, imaginative approaches to scholarly writing, as well as solid critical thinking and perspectives on research materials and methods.

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the advent of Christianity in Ireland, and the formation of the great monastic settlements and
Christian communities. We also explore the gradual centralization of power, culminating with
the victory of High King Brian Boru over his Irish and Viking enemies at Clontarf in 1014. We
read some of the early Irish sagas, like the Tain, lives of saints, like the Voyage of Brendan, and
historical accounts of this lively and fascinating era.

ARIS 854: The Representations of Writers, Visual Artists, and Musicians in Film
Prof. Laura Winters
Tue, Thur, 6–9 p.m.

3 credits. This course will explore inspiration, the creative process, the role of failure, and the
tension between the demands of life and work. Among other films, we will consider Capote,
Basquiat, Girl With Pearl Earring, Finding Neverland, A Late Quartet, Pirate Radio, Frida, The
Hours, and Reaching for the Moon.

ARFA 854 The Isle of the Saints: Ireland from Celts to Normans
Dean William Rogers
Mon, Wed, 6–9 p.m.

3 credits. This course explores the history and literature of Ireland from the arrival of the Celts
around 350 BC to the invasion of the Normans in 1171. This is a rich period in Irish history, and
fortunately, the monks who copied texts were not averse to putting down in writing the ancient
Celtic sagas, such as the Tain Bo Cuailnge, as well as the Gospels and the lives of the saints.
Many scholars argue that it was this 1500-year period of being left alone by the outside world,
excepting Christianity, that allowed a distinctive Irish culture to develop that could withstand
800 years of concerted attempts to change, modify, reform or destroy it. Certainly it is true that
in 1845, on the eve of the Great Famine, the majority of Catholic Irish spoke little or no English—
nearly 700 years after the arrival of the Normans. So our focus is on the pre-Christian Celts,
the advent of Christianity in Ireland, and the formation of the great monastic settlements and

ARIS 804 The Isle of the Saints: Ireland from Celts to Normans
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