

## *Spring 2021 Course Offerings*

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### **Arts & Letters Program** Caspersen School of Graduate Studies

*~Key to Course types:*

- ARLT indicates that the course is one of the core courses in the Arts and Letters Program.
- ARWR courses are creative writing workshops that prepare you to produce and publish creative pieces (novels, poetry, short fiction, historical fiction, travel writing, etc.).
- AREL courses are literary studies classes in which you research, discuss and write about literary works; they generally engage students in scholarly writing, the production of a seminar paper.
- ARFA courses are fine and media arts studies courses in which you research, discuss and write about art, cinema, music and other fine/media arts and produce scholarly work, a seminar paper.
- ARHI courses are historical studies classes about critical eras in or through-lines from history; students generally fulfill course requirements by writing a historically-centered seminar paper.
- ARSP courses are Spirituality and Religious studies courses in which you research, discuss and write about a range of relevant subjects; they generally involve the writing of a scholarly seminar paper.
- ARIS courses take up the study of matters relevant to the interdisciplinary area studies field of Irish studies, and generally engage students in scholarly writing, the production of a seminar paper.
- ARCR courses take up the study of matters relevant to the interdisciplinary area studies field of Conflict studies, and they prepare students to write and publish scholarship, a seminar paper.

*~Core Courses, Arts & Letters:*

**Joy of Scholarly Writing: ARLT 905 [Also MDHM 750]** | Prof. Liana Piehler | Wednesdays 4:05 to 6:35 PM | Hybrid Course

The purpose of the course is for students to transition from coursework to dissertation writing, and it is to be taken towards the end of coursework, minimum of 24 credits of coursework completed prior to enrollment in this course. (A proposal before entering the course is no longer required.) The course is required for A&L doctoral students (D.Litt.). Topics explored include: Research skills, resources and Bibliography development; Crafting a draft Dissertation Prospectus; The practice of scholarly writing; and Individual research and group workshop sessions. Work in this course fosters solid, individualized, and imaginative approaches to scholarly writing as well as critical thinking and perspectives on methodologies. Open to doctoral students in Arts & Letters and Medical Humanities only.

*~Writing Courses (ARWR):*

**Imagining History: ARWR 912 [Also counts as ARHI]** | Prof. Robert Carnevale | Wednesdays 7:05 - 9:35 PM | On Campus Flex Course

This is a creative writing workshop devoted to pieces dealing with history. Suitable pieces involve actual or representative historical persons and events and require a grasp of their historical contexts. While fiction is welcome,

so are poetry, essays and drama. About half the course is devoted to reading and viewing examples, and half to writing and discussing our own work.

**Fiction Workshop: ARWR 910** | Prof. William Gordon | Thursdays 7:05 - 9:35 PM | Online Course

Students write and refine their own mainstream, adult-centered, literary fiction. This genre emphasizes the art and craft of character-driven storytelling, and close attention is paid to the effective prose style of the individual writer. Voice, perspective, narrative arc and momentum are examined, both in the work of established writers and in students' own work.

~Literature Courses (AREL):

**Topics: Advocacy and Protest Across Genres: AREL 683** [Also counts as ARCR] | Prof. Laura Winters | Tuesdays 4:05 - 6:35 PM | On Campus Flex Course

This course will interrogate genre expectations of poetry, essay, and fiction, and how contemporary writers call into question systems of power and oppression. How do writers participate in the creation of change? Using 21st century writers, who work in multiple genres, in conversation with their modernist ancestors, we will consider the representation of suffering, trauma, remembering, and forgetting. We will use the lenses of grief studies, feminist theory, and queer theory to consider these texts.

**Blood America: Reading Cormac McCarthy: AREL 825** | Prof. Robert Ready | Thursdays 4:05 to 6:35 PM | Online Course

Harold Bloom calls Cormac McCarthy the author of the "authentic American apocalyptic novel." In a reading of seven of McCarthy's works, this course examines the novelist's unsettling representation of agonistic American experience with violence, of dangerous individualism, human connectedness, the natural world and "cosmocentrism," and the will redemptive or infernal. In a simple sense, the course follows the procession of McCarthy's work from Ishmael's dual vision: "Though in many of its aspects this visible world seems formed in love, the invisible spheres were formed in fright" (*Moby-Dick*, Chapter 42). In doing so, the course situates McCarthy in the tradition of American mythic writers who expand the boundaries of our national fictions.

**Voices of the "Lost Generation": AREL 841** [Also counts as ARHI] | Prof. Ronald Felber | Thursdays 7:05 - 9:35 PM | On Campus Flex Course

In the aftermath of World War I, a group of young European and American writers arose out of what Gertrude Stein called the "lost generation". Having seen death and carnage on a massive scale, many lost faith in traditional values like courage, patriotism, accepted gender roles and societal institutions. Through the writings of Erich Maria Remarque (*All Quiet on the Western Front*), Sylvia Beach (*Shakespeare and Company*), Gertrude Stein (*The Biography of Alice B. Toklas*), Ernest Hemingway (*The Sun Also Rises*), John Steinbeck (*The Winter of Our Discontent*), Albert Camus (*The Stranger*) and others, we will learn what their voices have to tell us about societal values, gender roles, personal estrangement and human survival. This course is designed to develop learning outcomes that include: 1) students will be able to identify historical events that contributed to the emergence of the "lost generation". 2) students will be able to identify writing techniques used by "lost generation" authors to tell their stories. 3) students will be able to analyze themes in "lost generation" literature related to gender identification; 4) students will be able to apply distinct, logical and coherent writing strategies in essays related to "lost generation" literature. 5) students will be able to identify the enduring imprint "lost generation" writing has had on the attitudes and philosophies of future generations.

~Fine Arts & Media Arts Courses (ARFA):

**Topics: Cinema and the Critique of Capitalism: ARFA 583** | Prof. Shakti Jaising | Thursdays 4:05 to 6:35 PM | Online Course

As a number of 21<sup>st</sup> century blockbuster hits—from *Parasite* to *Sorry to Bother You*—have shown us, cinema is both a product of capitalism and a means of popularizing anti-capitalist critique. How does global capitalism work, and how does it connect lives as well as cinematic cultures from the Americas to Africa and Asia? What does the term “racial capitalism” connote? How are systems like Jim Crow, apartheid, slavery, and caste related to one another? What are the effects of capitalism on gender dynamics? And in what ways does cinematic form help us apprehend and imagine the past, present, and future of global capitalism and its associated cultures of inequality? This class will address such questions through reading 20<sup>th</sup> and 21<sup>st</sup> century international cinema in conjunction with Marxist and race theory. Texts will include works by prominent international directors—from Charles Chaplin to contemporary figures like Bong Joon-ho, Mati Diop, and Lucrecia Martel—as well as theoretical readings, from Marx to contemporary analysts of (racial) capitalism such as Stuart Hall, David Harvey, Angela Davis, Robin D.G. Kelly, and others.

**Topics: The Times They Were a’Changin’: Music in the 1960s: ARFA 683** | Prof. Robert Butts | Mondays 7:05 - 9:35 PM | On Campus Flex Course

The 1960s were a decade of immense change, turmoil, strife, violence, and confrontation. At the same time, it was a period of immense musical creativity in popular, concert, and theater areas. The roots of the social, economic, cultural, and musical events of the 1960s were rooted in the arts and events of the post-war period: 1945-1950. The 1960s opened with a strong focus on folk music (Kingston Trio, Peter/Paul/Mary, Harry Belafonte, Bob Dylan), a continuation of the 1950s rock & roll (Elvis Presley, male and female groups), the rise of The Nashville Sound in country music, expansion of the cool bop jazz, final years of Broadway’s Golden Age, and new sounds in classical composition. In 1964, The Beatles appeared on the Ed Sullivan show and initiated the British Invasion to which the American musicians responded most prominently in Motown. By the end of the decade, the music world exploded as did society in keeping with civil rights confrontations, hippie flower power, heavy metal rock, folk rock, psychedelic pop, infusion of Latin American and African sounds, development of electronic and computer generated music, a more socially aware Broadway musical, films and film scores reflecting the times, and so much more. The decade ended with the break-up of the Beatles, the continued social unrest and over-riding awareness of the Vietnam War, and a mix of popular music styles that witnessed not only the debut of many new artists but the return to popularity of artists such as Elvis Presley and Frank Sinatra. For many, the music as well as the cultural social world came fully intersected at Woodstock. By the 1970s, The Times – and the Music – had indeed been a changing.

~History Courses (ARHI):

**Women in the Holocaust: Experience, Expression and Representation: ARHI 858** | Prof. Sloane Drayson-Knigge | Tuesdays 7:05 - 9:35 PM | Online Course

Following an interdisciplinary path, this course will do a gendered exploration of women's lives during the Holocaust. Given the duration and enormity of the Shoah, the study will be limited to specific regions or events each time that the course is offered. The poetry, diaries, drama and other chronicles written in a variety of languages capture both personal and communal experiences as they demonstrate the complexity of circumstances and conditions in which the women are forced to exist. These compositions also demonstrate how women's creative work under extremity may be shaped by such factors as nationality, class, and age. Drawing on memoir as well, the course will explore theatre performance and art in the Nazi so-called "model ghetto" of Theresienstadt, the *Oneg Shabbat* sociological studies conducted in the Warsaw ghetto, forced labor and partisan activities. Additionally, we will be joined by women of the Second Generation who will share their work about their families experiences during the Holocaust.

**Book History: HIST 893** [Counts as ARHI] | Prof. Jonathan Rose | Wednesdays 4:05 – 16:35 | On Campus Flex Course

A global survey of the social, economic, and political history of print, and its use as a medium to disseminate ideas. Topics include the history of printing, literacy, publishing, reading, censorship, intellectual property, the profession of letters, academic literary studies, canon formation, lexicography, libraries, and journalism.

~*Spirituality Studies Courses (ARSP):*

**Religions & Food: Feast, Fast, Farming & Famine: RLSC 560** [Counts as **ARSP**] | Prof. Laurel Kearns | Tuesdays 1:15 – 3:45 | Hybrid Course

This course explores the myriad ways that religious traditions shape what we eat and drink, or not, as well as raising moral and ethical questions about those choices, and the food production systems that put food on our table. It examines a variety of themes, including religious based rules such as kosher and halal, vegetarianism, fasting, and rituals such as sacred meals/foods, blessing the crops, saying grace, breaking the bread, etc. It also looks at the ways that religious groups are becoming reinvolved in food practices, from community gardening to environmental/food systems concerns, food justice to health and healing, soul food to food for the soul. Fieldtrips and Field-work, food and feasts, will be involved as we try to take this class out of the classroom INTF-TS-Interfaith, PBL-TS-Problem-Based Learning, ECO-TS-Ecology.

~*Irish Studies Courses (ARIS):*

**The Construction of Irish-American Identity: ARIS 808** [Also counts as **ARHI**] | Prof. William Rogers | Mondays 7:05 - 9:35 PM | On Campus Flex Course

It is suggested that identity is a particular form of social representation that mediates the relationship between the individual and the social world. Identity makes the link between social regulations and psychological organizations (i.e. identifications/self-categories) and constitutes the organizing principle of symbolic relationships, and therefore is it more than worthy of exploration. In the study of Irish-American identity, a common question must be, "How do you define Irish?" This question is especially visible around Saint 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 such as 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 this experience meant for the other immigrant groups that followed the Irish, and what the future may hold for Irish America.

~*Conflict Resolution Courses (ARCR):*

**Introduction to Mediation and Conflict Management: CRES 510** [Counts as **ARCR**] | Prof. David Thaler | Wednesdays 7:05 - 9:35 PM | Hybrid Course

A highly interdisciplinary introduction to mediation and conflict management. Course begins with an overview of four mediation models — i.e., Standard, Interest-Based Problem Solving, Transformative, and Understanding Models — and each model's principles, assumptions, steps and techniques for resolving conflict. Drawing from fields as diverse as Neuroscience, Law, Philosophy, Psychology and Communication, the Conflict Management component examines the role of power, emotions, and identity in conflict from the point of view of the individual, the dyad and the group, and how the different mediation models interact within and between these units to aid in the management and resolution of conflict.

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