

## **DIVISION II**

This division includes the Departments of Art, Classical Languages and Literatures, English, Modern Languages and Literatures, Music, Philosophy and Religion, Rhetoric, and Theater.

Faculty 2005-2006

Watson, D. (chair)  
Abbott, J.  
Abbott, M.  
Aguilar-Monsalve, L.  
Baer, J.\*\*\*\*  
Bambrey, T.+  
Bennett, L.  
Bentley, M.  
Blix, D.  
Bowen, R.+  
Brouwer, M.  
Burnette, P.  
Butler, D.\*\*\*  
Byrnes, J.  
Calisch, D.  
Campbell, T.  
Castro, J.  
Day, J.\*  
Day, L.\*  
Fisher, J.  
Gómez, G.  
Gross, J.  
Hartnett, J.  
Helman, G.  
Herring, P.D.  
Herzog, T.  
Hudson, M.  
Huebner, G.  
Huffaker, L.+  
Hughes, C.  
Hulen, P.  
Kinane, K.  
Kubiak, D.  
Lake, T.  
Lee, E.  
Makubuya, J.  
McDorman, T.  
Myers, P.

Ngwa, K.  
Pittard, M.  
Placher, W.  
Redding, G.  
Rogers, D.\*\*  
Rosenberg, W.  
Royalty, R.\*  
Stokes, T.  
Tellis, A. Timmerman, D.  
Tucker, B.  
Webb, S.  
Zara, V.

\*Sabbatical leave, full year  
\*\*Sabbatical leave, fall semester  
\*\*\*Sabbatical leave, spring semester  
\*\*\*\*Leave, full year  
+Administrative Appointment

## **Concentration in Division II**

The requirements for departmental majors and minors in the Division are listed by individual departments.

In addition to departmental majors, the Division offers a Joint Major in the Humanities and Fine Arts, which the student should declare by the end of the sophomore year. The Division Chair will appoint a committee to supervise the Humanities major, taking into consideration the student's suggestions for membership. In the first semester of his junior year, the student must submit to his committee a written proposal for a project in the Humanities and Fine Arts, which will be completed, along with his course of study, by the end of the first semester of the senior year. A full statement of this program is available from the Division Chair.

### **121. Introduction to Language: “Language Diversity as Reflected in Literature.” [Same as ENG 121]**

Readings in the history and culture of English through historical texts in Anglo-Saxon, Middle and Early Modern English, and American English, with particular attention to the diversity of our language.

One-half course credits, first half fall semester.

### **122. Introduction to Language: “Modern Linguistics.” [Same as ENG 122]**

An introduction to the basic principles and methods of linguistic analysis, with emphasis on Modern English grammar.

One-half course credit, second half fall semester.

**196. Religion and Literature [Same as REL 196 and ENG 196]**

A study of religious themes and theological issues in diverse literary works. Each week will focus on a single text. Authors represent various religious traditions (like Protestantism, Roman Catholicism, Buddhism, Judaism, and Hinduism) and raise particular religious questions (like the problem of evil, the question of atheism, the role of tradition, and the nature of redemption). Enrollment limited to 15 students.

One course credit, fall semester.

**296. Religion and Literature [Same as REL 296 and ENG 296]**

A study of religious themes and theological issues in literary works.

One course credit.

**277. The City and Beyond: Urban Tales in Film**

The course will offer an exploration of city life through feature films from various countries, leading to an understanding of the ways urban spaces have been represented as sites that can be comforting, dystopic, or something in between. Films from various periods in the history of cinema will be chosen for the course. Theoretical readings and written assignments will complement class discussions, which will be led serially by faculty members from several departments. Typically, a member of the faculty will lead discussions of two films (i.e. two weeks of the course). Films will be shown with subtitles – no foreign language proficiency expected. The course is particularly appropriate to those with an interest in non-Hollywood cinema, and those considering study abroad.

One course credit, fall semester. No prerequisites.

## Department of Art

Faculty: G. Huebner (chair), D. Calisch, E. Lee

The Curriculum. Studio course work takes place on three levels: Foundations (Art 120 through 124), Intermediate (Art 225 through 228), and Advanced (Art 330 through 433). On all three levels, the student is asked to develop his ability to give his ideas and emotions visual form. This progress is realized through improving his technical control of particular media and understanding more clearly the ideas or emotions that are being communicated visually. On all three levels, the art student studies the work of other artists, both past and present, in order to improve his understanding of theoretical and technical possibilities and to widen the range of options for treating particular themes.

The purposes of art history courses are to develop a greater understanding of human creativity as manifested in the visual imagery of all societies across time. The student develops analytical, research, writing, and verbal skills as well as a descriptive vocabulary as he investigates the artistic achievements of diverse societies, historical periods and styles, and critical theories and methodologies. Art history courses support the studio by offering the student a wide range of creative solutions to the various technical and intellectual problems that are presented in the studio. Studio courses, in turn, support the work in art history by providing the student with the opportunity to experience the creative process first hand and to become personally aware of the potential and the limitations of art making.

**Goals of the Department.** By the end of the senior year, the student majoring in art has pursued those discoveries, made first in the foundations and intermediate-level courses that seem most important to him. He has discovered for himself what it is to work in a disciplined way as an artist and/or art historian. He has realized that art making or art historical study is an individual process, which usually involves testing new areas of thought, methods, and/or materials. He has developed a critical engagement with the past, especially with historical questions and experiments, and he has begun to evaluate the present. Benefiting from discourse with colleagues and faculty, the student has also begun to set his own problems and his own path for finding possible solutions to them. He also has accepted responsibility for evaluating these solutions. He is expected to have sufficient control of his chosen field and to be sufficiently able to arrive at insights that can be expressed through it, so that he can produce work worthy to be included in a capstone course taken by all senior majors. (For studio students this would be an exhibition of their work and for art history students this would be a semester-long research project.) In the case of the best student, this experience is also able to challenge all of us to think and see differently.

Students will have the choice within the art major of focusing in either Studio or Art History. Both “tracks” require students to select from a group of entry-level courses, taking a minimum of four, creating a common early experience for all art majors. In addition, all majors will take History of Western Art, 20th Century Art History and a half course in Art Theory and Criticism. The two tracks have specific requirements above these common courses that build a focused experience for either the art history student or the studio art student. Although the two tracks move students in different directions, art majors (from either track) continue to share additional

experiences through the exhibition program, shared field trips, and a small “tight” department. The written comprehensive is structured to allow the student a choice of questions that best test their “track” within the major.

### **Requirements for a MAJOR: Studio Track**

#### **Foundation Level Courses:**

Take two courses (120 and one course from 121 or 123).

- 120. 2-D Art Foundation, one course credit.
- 121. 3-D Art Foundation, one course credit.
- 123. Ceramics, one course credit.

#### **Intermediate Level Courses:**

Take both courses.

- 227. Sculpture, one course credit.
- 228. Painting, one course credit.

#### **Advanced Level Courses:**

Take one course credit.

- 330/331. Advanced Studio, one-half or one course credit, each semester.

#### **Senior Studio:**

Take one course credit.

- 432/433. Senior Studio, one-half or one course credit, each semester.

In addition, a student taking a studio track must take the following 2 Art History courses including:

- 101. History of Western Art, one course credit.
- 209. 20th Century Art History, one course credit.

#### **Recommended courses:**

Students considering graduate school in art should meet early and often with departmental faculty to discuss future goals and course selection. Students anticipating graduate school should plan on taking an 11 course major including Art 120, 121, 122 and 312.

### **Requirements for a MAJOR: Art History Track**

Seven courses from Art History offerings as follows:

Take three courses from the following:

Art 101 and at least one course must be taken in Classical or Non-Western Art History (ART 103, 104, 105).

- 101. History of Western Art-Foundations, one course credit.
- 103. Greek Art and Archaeology [Same as CLA 103], one course credit.
- 104. Roman Art and Archaeology [Same as CLA 104], one course credit.

- 105. The Spirit Visualized: Ritual Objects and Native American Cultures, one course credit.
- 207. Renaissance and Baroque, one course credit.
- 208. 19th Century Art, one course credit.

Take three course credits (all):

- 209. 20th Century Art, one course credit.
- 210. Special Topics in Art History, one course credit.
- 311. Art Theory and Criticism, one-half course credit.
- 312. Post Modern Art and Culture, one-half course credit.

Take one course credit:

- 434/435. Senior Project in Art History, one-half or one course credit, each semester.

In addition students will select two courses from the following list of studio courses.

- 120. 2-D Art Foundation, one course credit.
- 121. 3-D Art Foundation, one course credit.
- 122. Life Drawing, one half course credit.
- 123. Ceramics, one course credit.
- 124. Photography, one course credit.
- 225. Special Topics in Studio, one half course credit.

All students considering the art history track of the art major are required to meet with their advisor, in order to construct a program that is a logical extension of the student's interests. With a wide selection of possible allied courses (History, Classics, Religion, Philosophy, Literature, Language) it is important that students take advantage of building a broader cultural context for their major. Students considering graduate school in art history should meet with departmental faculty to discuss future goals and course selection. Students anticipating graduate school should plan on taking an 11 course major and should also consider taking more than the recommended two years of foreign language. Minor in a foreign language is an excellent preparation.

### **Requirements for an ART MINOR:**

An Art Minor will consist of 101, 120, 121 or 123, and two additional art courses, one of which must be at the 200 or 300 level.

### **Course Descriptions—Art History**

#### **101. History of Western Art-Foundations**

This course will survey the history of Western art, from the end of the Ancient world in the Fourth Century to the end of Modernism in the late Twentieth Century and beyond. We will look at Medieval and Gothic art, the Renaissance and Baroque, Modernism and Postmodernism, taking note of the unity-and the ruptures-in this broad sweep of Western cultural production. We will examine the various media of physical and visual expression: architecture; sculpture; painting. And we will inquire into the connections between the art of Western culture and the processes of historical change that affected that culture and its institutions. Along the way, we will acquaint ourselves with the methodologies of art history, and with the particular, established vocabularies of art description. The student will learn to articulate, verbally and in writing, the

specifically visual qualities of works of art, as well as their many historical circumstances. No Prerequisite.

One course credit, fall semester 2005-2006.

### **103. Greek Art and Archaeology [Same as CLA 103]**

A consideration of the art and architecture of Greece from an archaeological and art historical point of view. The course will cover material from the Bronze Age to the Hellenistic Age. No Prerequisite.

One course credit, fall semester 2005-2006.

### **104. Roman Art and Archaeology [Same as CLA 104]**

A consideration of the origin and development of Roman art and architecture from the Etruscans to late imperial Rome. No Prerequisite.

One course credit, spring semester 2005-2006.

### **105. The Spirit Visualized: Ritual Objects and Native American Cultures**

The course will study the very rich and diverse cultures of the indigenous peoples of North America through an examination of their ritual objects. Through slide presentations, videos, readings, field trips and visits by Native American spiritual leaders and artists, we will discover the interdependence of the ritual object and dance, music, prayer songs, creation stories and healing ceremonies. Although the course will concentrate on traditional Native American Culture, the class will conclude with an examination of the work of selected contemporary Native American artists. In these sessions we will discuss how traditional visual images and ideas have been reworked by these artists to communicate contemporary political, economic and environmental issues. No Prerequisite.

One course credit, spring semester 2005-2006.

### **207. Renaissance and Baroque**

This course will survey painting, sculpture, and architecture in Europe between 1400 and 1750. We will follow the development of a visual expression which valorized the human figure as a basic unit of meaning, and created a unified pictorial space in which figures could be placed in significant relation with one another, and which grew increasingly ambitious in its scale and effect. We will examine patterns of patronage as they shift from the newly wealthy merchant class of the fifteenth century to the papal courts of sixteenth century Rome and the absolutist monarchies of seventeenth century Northern Europe. We will examine the relationship between art and political and other cultural events of the period. The course will cover the artistic centers of Northern Europe as well as the Italian cities of Florence, Rome and Venice. The vigor of the Renaissance and the visual complexities of the Baroque will offer us a challenging opportunity to exercise our powers of description and aesthetic analysis. No Prerequisite.

One course credit, not offered 2005-2006.

### **208. 19th Century Art**

This course will examine the major trends in painting and sculpture between the end of the Baroque age and the beginning of Modernism, an era characterized by philosophical Enlightenment, political revolution, and scientific discovery. The art of this turbulent period was often in conflict with tradition and the established structures of artistic training, production and patronage; much of our contemporary understanding of the nature and role of artists and their work was formed in the crucible of this fascinating period. The dramatically shifting styles of this century of art history will offer us rich opportunities to develop our tools of formal, descriptive analysis, and to articulate the connections between visual styles and the cultural conflicts which produce them. No Prerequisite.

One course credit, spring semester 2005-2006.

### **209. 20th Century Art**

This course will survey the history of Modern art from the 1860s to the present, beginning in Paris, expanding to Europe, and eventually to New York and beyond. We will ask several questions about the works we look at: What is modern about modern art? Why does the way art looks change over time, and what directs that change? What is the relationship between art and the artists and societies that produce it? What is its relationship to our lives today? Is Modernism over? To answer these questions, we will look closely at the artworks themselves, as well as the writings of artists and critics, and the history of the society and culture that considered itself "modern." No Prerequisite.

One course credit, fall semester, 2005-2006.

### **210. Special Topics in Art History**

The objective of this class is to develop the student's understanding of art history. Through the analysis of a particular theme or topic, students will gain a greater understanding of visual communication and its history. Since the content of this course varies from year to year, it may be repeated for credit upon the instructor's approval. Examples of course topics: Building for the Spirit; Religious Architecture from Antiquity to the Present; Women in Art; The Image of Man; Monumentality; Introduction to African Art, African American Art; The Art of the Ancient Americas; and Latin American Art. Prerequisite: One previous Art History course or consent of the instructor.

One course credit, spring semester, 2005-2006.

### **Gender and Sexuality in Modern American Art**

With the rise of industrialization and the growth of the nation's cities, social patterns in American life underwent dramatic change. Between the late nineteenth century and the middle of the twentieth, shifts in gender identity influenced everything from the meaning of bachelorhood to the nature of dating as well as the terms and definition of marriage and family. Likewise, new ideas about sexuality—both "straight" and "gay"—were re-thought during this period. This course will explore the ways in which these changes affected art by considering artists' personal relationships (and the impact on their work) and how changing notions of gender and sexuality more generally are depicted in art.



### **311. Art Theory and Criticism**

This course will explore the major currents in the theories of meaning in and aesthetic response to works of visual art. What is the origin of the category “art”? Does it have universal validity? Are judgments about art merely subjective, or can they expect universal consensus? These are only some of the questions which will open the course; we will go on to consider the central problems of modern and postmodern art, and their role in our lives today. We will locate the roots of the issues of modern art criticism and theory in the Western philosophical tradition. We will pay particular attention to the relationship between visual expression and writing about visual art, between art and its criticism, and the ever narrowing gap between the two. Students should expect to do a significant amount of reading and writing. *Prerequisite: Junior or Senior Standing, one previous Art History course or consent of instructor.*

One-half course credit, fall semester, 2005-2006.

### **312. Postmodern Art and Culture**

Modernism, as an art form and a historical, cultural condition, took many distinct forms and set out various contradictory goals. It has been said not only that the project of modernity is unfinished, but that every modernism has its own postmodernism. What does it mean to say that we are no longer modern, that the new is now old? Together we will discuss these questions from a variety of different angles, equipped with a variety of approaches. The course will concentrate on the relationships between art, culture, politics, and critical, theoretical writing. We will attempt to make sense out of what is often contentious, playful, contradictory, or even willfully obscure in contemporary art and criticism. This course is important for anyone wishing to participate in the contemporary public debates about the meaning and value of art and culture. *Prerequisite: Art 209 and junior or senior standing, or consent of instructor.*

One-half course credit, fall semester, 2005-2006.

### **434/435. Senior Project in Art History**

*Prerequisite: Senior standing.*

One-half or one course credit, each semester.

## **Course Descriptions-Studio Art**

### **120. Introduction to Studio: 2-D Art Foundations**

The course is designed to help the student learn to work with basic 2- dimensional concepts and their vocabulary. The course investigates the elements of design, studies the interaction of color, and introduces the students to freehand drawing. Projects will address conceptual and perceptual problems through a variety of media. No Prerequisite.

One course credit, fall semester, 2005-2006.

### **121. Introduction to Studio: 3-D Art Foundations**

This foundation course will expose the student to basic 3-dimensional concepts and materials. Through the use of the elements of art and principles of design, students will create a series of basic sculptural projects. Inherent in this process is the development of communication skills in a visual language. Projects will address conceptual and perceptual problems through the use of materials such as cardboard, wire, wood, clay, styrofoam, and plaster. No Prerequisite.

One course credit, spring semester, 2005-2006.

### **122. Life Drawing**

An investigation of the human figure as a means of expression with emphasis on proportion, structure, line, value, and other aspects of composition. The student will pursue historical and contemporary approaches to the human figure through various media. Students who have successfully completed Art 122 and wish to continue their work with the human figure should consult with the department chair.

One half course credit, fall semester, 2005-2006.

### **123. Ceramics**

An introduction to the basic techniques of clay. The course will investigate the methods and aesthetics of ceramics, both functional ware and sculptural form. The course will also explore the historical perception of pottery and the contemporary uses of clay as a sculptural medium. No Prerequisite.

One course credit, not offered 2005-2006.

### **124. Photography**

Students will be introduced to darkroom techniques and a sensitivity to B/W photography as a means of visual expression. The principles of design as a means of visual communication will be an emphasis in the course. The projects deal with texture, light, and space, with emphasis on the development of personal ideas. Some photographic history will be discussed, as well as current issues in art and photography. (Each student must have his own 35-mm camera with manual controls.)

One course credit, fall semester, 2005-2006.

### **225. Special Topics in Studio**

The objective of this class is to develop the student's ability to think visually. Through the analysis of a particular theme, topic, medium, or technique students will gain a greater understanding of visual communication, creative expression, and its history. Since the content of this course varies from year to year, it may be repeated for credit upon the instructor's approval.

One-half or one course credit, fall semester, 2005-2006.

### **Studies in Abstraction**

This course will examine the various approaches used in the production and understanding of abstract art ranging from analytical examination of the physical world to nonobjective invention.

Students will explore how line, form, color, space, texture, emphasis, continuity and balance can become the subject matter of abstract art. Students will also consider how one discusses critical issues of a work of art when that work is absent traditional subject matter. Prerequisite: Any one of the following courses: Art 120, 122, or 209

One-half course credit, second half, fall semester, 2005-2006.

### **227. Sculpture**

An investigation of techniques, procedures, and vocabulary necessary for three-dimensional visual expression. Three-dimensional design concepts, both traditional and contemporary, will be explored through applied problems. Media: plaster, clay, wood, and steel. *Prerequisite: Either Art 121 or 123.*

One course credit, fall semester, 2005-2006.

### **228. Painting**

A continuation of the concerns of Art 120 in exploring and developing the organization of the two-dimensional surface as it relates to drawing and design. Media: acrylic and oil pigments. *Prerequisite: Art 120.*

One course credit, spring semester, 2005-2006.

### **330/331. Advanced Studio**

For students wishing to continue serious pursuit of art making in any of the studio areas including multi-media and other non-traditional means of expression. This course emphasizes greater independence in approach to materials, techniques, and concepts. *Prerequisite: Art 120 or 121 and one of the following: Art 122, 123, 124, 227, 228.*

One-half or one course credit, each semester, 2005-2006.

### **387, 388 Independent Study**

Individual research projects. The manner of study will be determined by the student in consultation with the instructor. Students must receive written approval of their project proposal from a department member before registering for the course. *Prerequisite: 2 previous art courses and consent of instructor.*

One-half or one course credit, each semester, 2005-2006.

### **432/433. Senior Studio**

Art majors must examine a specific visual theme or concept, develop the idea through his selected mediums, and install an exhibition of the results of that study. The exhibition may be a one-man or group exhibit, depending on the requirements of the project and the availability of exhibition space. *Prerequisite: Art 330 or 331 and senior standing.*

One-half or one course credit, each semester, 2005-2006.

## Department of Classical Languages And Literatures

Faculty: L. Day\*, J. Day\*, J. Hartnett, D. Kubiak (Acting Chair), P. Myers

*\*Sabbatical leave, full year*

The Classics Department offers students two approaches to the study of the ancient world. First, students can emphasize the study of Greek or Latin language and literature. Second, students can explore Greece and Rome in non-language courses falling into the broad categories of ancient literature, ancient history, and art & archaeology. If students wish to pursue their studies of this ancient world more deeply, they can major or minor in any of three areas, Latin, Greek, and classical civilization, according to the schemes described below.

Courses in the Classics Department seek to help students to

### (in Latin and Greek courses)

- Study an ancient literature and culture through the study of its language
- Develop a better understanding of English by studying its Greek and Latin roots

### (in all courses)

- Appreciate and enjoy aspects of Greek and Roman culture
- Gain a broad sense of Greek and Roman culture by studying literature, mythology, art, architecture, and social and political history
- Develop perspective on their own beliefs by discovering how Greeks and Romans struggled with questions about divinity, life and death, sexuality and gender, social and political justice, and the like
- Study the historical contexts out of which there developed such fundamental Western institutions as the Christian religion and representative democracy
- Learn skills of critical thinking such as reading and interpreting difficult texts, generating information about them through research, solving problems about them and answering questions they raise, and presenting their findings to others orally and in writing

**A major concentration in Greek** will normally consist of at least six Greek courses beyond the elementary (101, 102) level plus Greek 400. Majors in Greek should also consider taking some of the following related courses: History 211, 310 (when applicable), Classics 101, 102, 103, 105, 211/312, 212/312, 213/313 (when applicable), Philosophy 140, 249 (when applicable), Political Science 330, Rhetoric 320.

**Requirements for the Greek minor:** Four courses beyond the Greek 101, 102 level.

**A major concentration in Latin** will normally consist of eight Latin courses beyond the elementary (101,102) level plus Latin 400. All majors in Latin should also consider choosing some of the following related courses: History 212, 310 (when applicable), Classics 104, 106, 211/311, 212/312, 213/313 (when applicable), Rhetoric 320.

**Requirements for the Latin minor:** Four courses beyond the Latin 101,102 level.

**A major in Classical Civilization** emphasizes the study of Greek and Roman civilizations and requires appreciably less work in language. Students choosing this major might focus on Art and Archaeology, Ancient History, Greek and Roman Literature, or Philosophy. Requirements for the major are: 1) eight courses, at least two of which require a prerequisite; 2) Classics 400; 3) Latin 101,102 or Greek 101,102 or the equivalent.

**Requirements for the minor are:** Five courses, at least one of which requires a prerequisite. Minors in Classics should consult with the department chair as soon as possible to discuss the coherence of their minor.

**Comprehensive Examinations** in the Classics Department examine students in one of the three areas (Classical Civilization, Latin, or Greek) in which he chooses to major within the department. The examinations are made up by the department after consulting the range of courses the student presents for his major and test both general knowledge in the area he chooses and specific knowledge over the selection of the courses he presents.

## **Course Descriptions-Language Studies**

### **Greek**

#### **101, 102. Beginning Greek**

This course includes the study of elementary grammar, the reading of selected pieces of Greek literature, and a general introduction to the literature and civilization of ancient Greece. Four recitations each week. *Successful completion of Greek 101 is a prerequisite for Greek 102.*

One course credit. Greek 101 is taught in the fall semester; Greek 102 in the spring semester.

#### **330. Greek Composition**

A systematic review and study of fundamental Greek forms and constructions with practice in writing Greek sentences. Two recitations each week. *Prerequisite: Greek 101, 102.*

One-half course credit. Offered fall or spring semester by arrangement.

### **Latin**

#### **101, 102. Beginning Latin**

For students who have had little or no preparation in Latin. The course is primarily concerned with the fundamentals of the language. Its aim is to prepare students to read Latin literature, to improve their command of the English language by studying the close relations (historic and

linguistic) between English, Latin and the Romance Languages, and to gain exposure to Roman culture. Four recitations each week. STUDENTS WITH MORE THAN TWO YEARS OF HIGH SCHOOL LATIN WHO WISH TO CONTINUE THE LANGUAGE MUST TAKE A PLACEMENT EXAM. SUCH STUDENTS CANNOT TAKE LATIN 101 FOR CREDIT, BUT LATIN 102 MAY BE TAKEN FOR CREDIT, IF THEY DO NOT PLACE INTO LATIN 201.

One course credit. Latin 101 is taught in the fall semester; Latin 102 in the spring semester. *Successful completion of Latin 101 is a prerequisite for Latin 102.*

### **201. Intermediate Latin**

This course is intended to satisfy the needs of two classes of students: 1) those with previous preparation in Latin (usually two years or more in high school) whose performance on the Placement Test shows that they need only a semester's work to reach Basic Proficiency level; 2) students who have completed Latin 101, 102 and desire to continue their study of the language. The emphasis will be on developing facility in reading Latin. We will read selections from classical poetry and prose. Since there is a great deal of Latin Prose Composition in Latin 201, it may be counted as a course either in the Language Studies area or in Literatures and Fine Arts. IF A STUDENT WHO PLACES INTO LATIN 201 COMPLETES THE COURSE WITH A GRADE OF B- OR BETTER, HE WILL RECEIVE AN ADDITIONAL COURSE CREDIT IN LATIN; THIS COURSE CREDIT DOES NOT COUNT TOWARDS THE MAJOR OR MINOR.

One course credit.

### **330. Composition**

A systematic review and study of fundamental Latin forms and constructions with practice in writing Latin sentences. *Prerequisite: Latin 101, 102, or their equivalent.*

One-half to one course credit. Offered fall or spring semester by arrangement.

## **Course Descriptions-Literature and Fine Arts**

### **Greek**

#### **201. Intermediate Greek**

The choice of readings is adapted to the needs and the desires of the class. We will read selections from Lysias' speeches and other appropriate works. The emphasis will be on developing facility in reading Greek. *Prerequisite: Greek 101, 102.*

One course credit, fall semester.

#### **202. Intermediate Greek**

The aim of the course is to continue developing facility in reading Greek. We will read selections from Homer's Iliad or Odyssey. *Prerequisite: Greek 201.*

One course credit, spring semester.

**210. New Testament Greek**

Selected readings in the New Testament. *Prerequisite: Greek 101, 102.*

One-half or one course credit by arrangement. Offered on request.

**301, 302. Advanced Greek Reading**

Selections to suit the needs and interests of the class will be made from the Greek poets, historians, and philosophers. The material will be varied from year to year and the course may be elected more than once. *Prerequisite: Greek 201, 202.*

One-half or one course credit each semester.

**387, 388. Independent Study**

Students desiring to perform independent study in Greek (specialized work in an author, period or genre) should plan this work with an instructor who will supervise the project. Consent of the department chair is required.

One-half or one course credit by arrangement.

**400. Focused Discussion of a Topic and Senior Reading**

A seminar on a selected topic with a long paper directed by a member of the department. The paper is to be presented at a Classics Colloquium during the senior year.

One course credit, fall semester.

**Latin****201, 202. Intermediate Latin**

These courses are intended to satisfy the needs of two classes of students: (1) those with previous preparation in Latin (usually two years or more in high school) whose performance on the Placement Test shows that they need only a semester's work to reach the Basic Proficiency level; (2) students who have completed Latin 101, 102 and desire to continue their study of the language. The emphasis will be on developing facility in reading Latin. Since there is a great deal of Latin Prose Composition in Latin 201, it also may be counted as a course in the Language Studies area. Latin 201 will read selections from classical poetry and prose; Latin 202 will read selections from Vergil's *Aeneid*. IF A STUDENT WHO PLACES INTO LATIN 201 COMPLETES THE COURSE WITH A GRADE OF B- OR BETTER, HE WILL RECEIVE AN ADDITIONAL COURSE CREDIT IN LATIN; THIS COURSE CREDIT DOES NOT COUNT TOWARDS THE MAJOR OR MINOR.

One course credit each semester.

**210. Medieval Latin**

Readings in Medieval Latin prose and poetry. *Prerequisite: Latin 101, 102 or equivalent preparation.*

One-half to one course credit. Offered on request.

### **301. The Age of Caesar**

Readings in Latin selected from Lucretius, Roman lyric poetry, Cicero, and Julius Caesar. Additional readings in English from Plutarch, Suetonius, Cicero, Lucan, and modern studies. *Prerequisite: Latin 201, 202 or equivalent preparation.*

One course credit, fall semester. (Offered in 2005-2006 and in alternate years).

### **302. The Age of Augustus**

Readings in Latin selected from Horace, Roman Elegy, Vergil's *Aeneid* and *Livy*. Additional readings in English from Cassius Dio, Plutarch, Suetonius, and modern studies. *Prerequisite: Latin 201, 202 or equivalent preparation.*

One course credit, spring semester. (Offered in 2005-2006 and in alternate years).

### **303. The Age of Nero**

Readings in Latin selected from Tacitus, Petronius, and Seneca. Additional readings in English from Suetonius and Seneca and modern studies. *Prerequisite: Latin 201, 202 or equivalent preparation.*

One course credit, fall semester. (Offered in 2006-2007 and in alternate years).

### **304. The Age of the Flavians**

Readings in Latin selected from Tacitus, Martial, Pliny the Younger, and Juvenal. Additional readings in English from Quintilian, Suetonius, Tacitus, and modern studies. *Prerequisite: Latin 201, 202 or equivalent preparation.*

One course credit, spring semester. (Offered in 2006-2007 and alternate years).

### **387, 388. Independent Study**

Students desiring to perform independent study in Latin (specialized work in an author, period or genre) should plan this work with an instructor who will supervise the project. Consent of the department chair is required. Since course content varies, may be taken more than once.

One-half or one course credit by arrangement.

### **400. Focused Discussion of a Topic and Senior Reading**

A seminar on a selected topic with a paper directed by a member of the department. The paper is to be presented at a Classics Colloquium during the senior year.

One course credit, fall semester.

## **Classical Civilization**



**101. Classical Mythology**

An introduction to the content and form of the major ancient myths, chiefly Greek. The emphasis will be on interpretation, with topics to include myth, folk-tale, and legend, myth and ritual, psychological uses of myth, and the structuralist school of Claude Lévi-Strauss. Particular attention will be paid to male/female archetypes, with secondary readings from Camille Paglia and Robert Bly. Comparison will also be made to several non-western mythologies.

One course credit, fall semester, 2006-2007 and alternate years.

**102. Greek Drama**

This course will deal with a large part of the corpus of Greek tragedy. The student will explore in depth the stage conventions of the Greeks, the genesis of drama, and most particularly, the thematic and literary interconnections among the dramatists.

One course credit, spring semester, 2006-2007 and alternate years.

**103. Greek Art and Archaeology [Same as Art 103]**

A consideration of the art and architecture of Greece from an archaeological and art historical point of view. The course will cover material from the Bronze Age to the Hellenistic Age.

One course credit, fall semester, 2005-2006 and alternate years.

**104. Roman Art and Archaeology [Same as Art 104]**

A consideration of the origin and development of Roman art and architecture from the Etruscans to late imperial Rome.

One course credit, spring semester, 2005-2006 and alternate years.

**105. Ancient Greece [Same as His 211]**

A survey of Greek history from the end of the Bronze Age (ca. 1100 B.C.) to the time of the Roman conquest of the Greek world (1st century B.C.). Emphasis will be on the origin, evolution, and problems of the most important Greek political-social-cultural structure, the polis or "city state."

One course credit, fall semester, 2006-2007 and alternate years.

**106. Ancient Rome [Same as His 212]**

A survey of Roman history from the Etruscan period (6th and 5th centuries B.C.) to the transformation of the Roman world to the Medieval (4th and 5th centuries A.D.). Emphasis is on the origins, nature, effects, and evolution of imperialism in Roman politics, culture, and society.

One course credit, spring semester, 2006-2007 and alternate years.

**211/311. Special Topics in Literature and Culture**

A more advanced course that focuses on a specific topic in ancient literature or culture and requires previous work. The course may be offered at the 200 or 300 level, depending on topic and approach.

One course credit. Course may be repeated for credit, since the topic changes.

**212/312. Special Topics in Art and Archaeology**

A more advanced course that focuses on a specific topic in ancient art or archaeology. The course may be offered at the 200 or 300 level, depending on topic and approach.

One course credit. Course may be repeated for credit, since topic changes.

**213/313. Special Topics in Ancient History Greek and Roman Law [Same as HIS 210]**

A survey of primary literary and material evidence and secondary scholarship on the constitutional law of ancient Athens and Rome. Primary attention will be given to the historical circumstances that precipitated fundamental reforms in the laws of the Athenians from Draco to Demosthenes (c. 620 BC-320 BC) and in the laws of the Romans from Romulus to Justinian (c. 700 BC-530 AD). Students will focus on a particular aspect of ancient law and will also learn something about how law shaped people's lives and how ancient laws are relevant to our conception and experience of law today. *Prerequisites: any 100 level course in Classical Civilization, Greek, or Latin, or permission of instructor.*

One course credit

**287, 288/387, 388. Independent Study**

Students desiring to perform independent study in Classical Civilization should plan their project with the instructor who is to supervise. Consent of the department chair is required.

One-half to one course credit.

**400. Focused Discussion of a Topic and Senior Reading**

A seminar on a selected topic with a paper supervised by a member of the department. The paper is to be presented at a Classics Colloquium during the senior year.

One course credit by arrangement.

## Department of English

Faculty: W. Rosenberg (chair), P. Burnette, D. Butler\*\*\*, T. Campbell, J. Castro, P. D. Herring, T. Herzog, M. Hudson, K. Kinane, T. Lake.

\*\*\**Sabbatical leave, spring semester.*

The English Department faculty offers a wide range of courses in literature, creative and expository writing, and language/media studies. The course offerings are divided into introductory, intermediate, and advanced courses that meet the general and specialized needs of English majors and minors, as well as students throughout the college. The courses aim to develop careful readers and accomplished writers who possess skills of comprehension, analysis, interpretation, synthesis, and evaluation. The study of literature fosters a widening of the mind's horizons and a deepening of the heart. It enables us to make connections between our present historical moment and the past, thereby giving our vision depth and perspective. It gives us a sense of our common human journey as well as of our extraordinary possibilities. The poem, the play, the story: they are the best means we have for self-understanding, as individuals and as a species.

All students are invited to consider English 201-221 to fulfill distribution requirements in Language Studies and Literature and Fine Arts. These courses are introductory in nature. Courses numbered above English 221 usually have a prerequisite of any one English literature course at Wabash. Intermediate courses (titled "Studies in..." and numbered from 300) will be structured according to various approaches to literary studies, the second digit indicating one of several approaches: Historical contexts (300); literary genres (310); literary modes (320); themes and topics (330); authors (340); media (350); multicultural and national literatures (360); special topics (370); language studies (390). Not all will be offered each year. Occasionally the content of the course will be altered (partly in response to student requests), but the critical approach will remain the same.

**Requirements for the Major:** Majors are required to take the following English courses: (1) three of the six core survey courses (English 215-220), one of which must be in American literature (These three courses should be completed by the end of the junior year); (2) English 397 (preferably in the sophomore or junior year); (3) four additional full courses (or their equivalent), including at least two full course credits labeled "Studies in..." and one "Seminar" course. English 101 does NOT count toward the major and no more than two Language Studies courses in English may be included in the required nine. The core survey courses should give the major a broad understanding of English and American literary periods; the additional six courses should help him determine those critical approaches most appropriate to his literary interests.

For **Senior Comprehensives**, majors must pass three department examinations: (1) an analysis of an unfamiliar text; (2) an essay on a comprehensive question, and (3) a thirty-minute oral examination.

Majors with specific graduate school plans should discuss these with department members. Those who wish to continue work in English should be aware of foreign language requirements

for graduate degrees, as well as the significant advantage of knowing the literature of another language. Courses in Classics, Religion, and the Arts would also be good preparation for Advanced Study in Literature, Language, or Creative Writing.

**Requirements for the Minor:** Five full-credit courses, not including English 101. Ordinarily students will choose to concentrate along one of the following lines, but a student may, by presenting a written proposal that receives Departmental approval, construct an alternate minor that better suits his needs. These proposals need to be submitted by the end of the first semester of the student's junior year.

The minor in literature consists of two core survey courses (one of them in American literature) and three additional courses in literature.

The minor in language consists of English 121, 122, 221 and 150, plus two and one-half additional courses selected from English 201, 215-220, 390, 410, or 411.

The minor in creative writing consists of English 201, 212, 213, and 412 or 413, plus one and one half courses in writing or literature. Theater 210 (Playwriting) may also be taken for the minor.

## **Course Descriptions**

### **101. Composition**

Ten sections will be offered in the fall semester. Each section is limited to fifteen students. While instructors may use different approaches, all are concerned with developing every student's use of clear and appropriate English prose in course papers and on examinations. All instructors have the common goal of encouraging the student to write with accuracy of expression, as well as with logical and coherent organization. Students will be responsible for writing at least one in-class essay and a series of longer, out-of-class essays. In both full-course and half-course versions, students must develop an awareness of the strengths and weaknesses in their writing and must acquire the necessary skill to revise and rewrite what they thought were final drafts of essays. They must, in other words, become editors of their own writing. Past experience has shown the Department and the College that writing well in high school does not necessarily assure the same in college. On the basis of the English proficiency examination performance, the Department will require some first-year students to register for this course. (Three of the fall semester half-courses begin mid-semester. Students who have experienced difficulty in writing during the first several weeks may wish to consider late registration in these sections.) English 101 is NOT a remedial writing course. Special tutorial help within the department and at the Writing Center is available for students with more fundamental problems in writing.

One-half or one course credit, fall semester.

### **Course Descriptions-Language Studies**

Language Studies courses in English include both writing (English 101, 201, 212, 213, 410, 411, 412, 413) and language (English 121, 122, 150, 221). Students with an interest in Creative

Writing might wish to speak with Professors Hudson or Castro about appropriate course selections.

**121. Introduction to Language: “Language Diversity as Reflected in Literature.”**

Readings in the history and culture of English through historical texts in Anglo-Saxon, Middle and Early Modern English, and American English, with particular attention to the diversity of our language.

One-half course credit, first half fall semester. (Not offered, 2005-2006)

**122. Introduction to Language: “Modern Linguistics.”**

An introduction to the basic principles and methods of linguistic analysis, with emphasis on Modern English grammar.

One-half course credit, first half fall semester,

**123. History of the English Language**

This course draws upon archaeology, literature, linguistics and social history in order to familiarize you with the development of the English language. We will examine texts written in Old, Middle, and Early Modern English, placing them in their cultural contexts to explore how environment shapes language and language shapes environment. In this class we will consider the political and social aspects of language from prehistory to the present and engage with primary sources in their original languages. We will discuss current political and social issues like Ebonics, pidgins, and English-only "nativism" movements. Students will present a final project that address current, language-related debates such as English as a global language, the impact language has upon power structures or how language and cultural authority are linked.

One-half course credit, second half, spring semester.

**150. Introduction to Mass Communication**

An undergraduate introduction to the print and electronic media (communication theory, advertising, news gathering, media effects, and investigative journalism) in which students analyze the special languages of the media, examine the economics of the communications industry, and evaluate the media as a reflection of the ideas and preoccupations of society. The goal of the course is to develop students into informed and discriminating listeners, readers, and viewers.

One course credit, spring semester.

**201. Composition: The Essay**

English 201 concentrates exclusively upon the essay as a vehicle of prose communication. Students will read the works of several modern essayists (for example, E.M. Forster, George Orwell, Alice Walker, Lewis Thomas, Joan Didion) and write essays based upon thematic and rhetorical methods discovered in the texts. Limited enrollment.

One-half course credit, first half spring semester.

**212. Creative Writing: Poetry**

This course includes composition, presentation, and considered discussion of original poems in a workshop atmosphere. Experimentation with various poetic forms will be encouraged and craftsmanship emphasized. A strong commitment to poetry will be expected, not only in writing and rewriting throughout the semester, but also in careful criticism of fellow students' work. Supplementary readings in contemporary poetry will be used as models for writing and as impetus for discussion.

One course credit, fall semester.

**213. Creative Writing: Short Fiction**

Students will write about 12,000 words of short fiction, which will be read and discussed in workshop sessions. The course pre-supposes a serious interest in creative writing. It requires strict self discipline, devotion to craftsmanship, and active critical analysis. Supplementary readings in short fiction, past and contemporary, are assigned.

One course credit, fall semester.

**221. Studies in Language: American Dialects**

An introduction to the study of dialects in America, with a particular focus on the diversity of American speech as reflected in its many cultural variations. Students will read about the varieties of American speech, study their historical, sociological, and linguistic background, and conduct original research in describing a cultural dialect.

One-half course credit, second half, fall semester.

**387. Independent Study in Language**

Any student in good standing academically and interested in pursuing a topic in language studies in English not normally available through departmental course offerings is encouraged to apply to the Department for permission to do independent work in English language studies. Such study usually involves not more than one course credit a semester, and entails a significant academic project submitted to a department member for a letter grade. Students must receive written approval of their project proposal from a department member before registering for the course. *Prerequisite: Consent of the instructor and approval of the Department chair.*

One-half or one course credit each semester.

**390. Studies in Special Topics: Language Studies**

**410. Advanced Composition: Academic and Professional Writing**

The goal of this course is for the student to gain greater awareness and control over his writing for a variety of academic and professional purposes. Students who wish to improve their college writing and those who plan to attend law or graduate school, teach, or write professionally would be well served by the course. We will focus in particular on clarity in writing, argumentative

techniques, the demands of different genres, and developing a personal voice. Limited Enrollment. *Prerequisite: Junior or senior standing or permission of the instructor.*

One course credit, spring semester. (Not offered 2005-2006)

#### **411. Advanced Composition: Business and Technical Writing**

The emphasis in this course will be on technical, business, and other forms of career-oriented writing. Topics include audience analysis, style analysis, grammar, punctuation, and research. Assignments adapted to fit the background and interests of each student include business correspondence, mechanism description, process description, formal proposal, magazine article, and formal report. Limited enrollment. *Prerequisite: Junior or senior standing or permission of the instructor.*

One course credit, spring semester.

**STUDENTS MAY TAKE EITHER ENGLISH 410 OR 411, BUT NOT BOTH.**

#### **412. Advanced Creative Writing: Poetry**

This course will be conducted as a workshop. Besides writing steadily and much, the student will be expected to read carefully and criticize his peers' work.

One course credit, spring semester. (Not offered 2005-2006)

#### **413. Advanced Creative Writing: Fiction**

This course will be conducted as a workshop. Besides writing steadily and much, the student will be expected to read carefully and criticize his peers' work.

One course credit, spring semester.

### **Course Descriptions-Literature**

#### **Introductory Courses**

These courses, numbered 105-160, introduce students to English, American, and World literature in translation. Two half-semester courses, English 105 and 106, introduce students to the ways of reading poetry and short stories. English 107 and 108 emphasize history as a subject matter in literature. English 109 and 160, as well as English 107 and 108, focus on world and multicultural literature.

#### **105. Introduction to Poetry**

This course introduces students to the study of poetry. The approach will be mainly formalist—close readings of a wide range of poetry, from the sixteenth century through the contemporary. Students will study essential aspects of the poem—image, symbol, diction, syntax, meter, rhythm, and form. Writing assignments for the course will focus on the explication of particular poems.

One-half course credit, first half, spring semester. (Not Offered 2005-2006)

### **106. Fictions of Women**

This course examines the ways in which important British, U.S., Canadian, and Caribbean writers of fiction have depicted the roles, issues, struggles, triumphs, and pleasures of women in the nineteenth and twentieth centuries. Drawing upon the theoretical and critical work of feminist thinkers, we will explore such issues as work, voice, gender, power, ethnicity, sexuality, and the body in novels and short fiction by such writers as Jane Austen, Charlotte Bronte, George Eliot, Virginia Woolf, Katherine Mansfield, Edith Wharton, Margery Latimer, Zora Neale Hurston, Jean Rhys, Nella Larsen, Tillie Olsen, Meridel Le Seur, Doris Lessing, Paule Marshall, Alice Walker, Margaret Atwood, Angela Carter, Toni Morrison, Louise Erdrich, A. S. Byatt, Sandra Cisneros, Alice Munro, Lorrie Moore, and Jamaica Kincaid.

One course credit, spring semester.

### **107. (1) History and Drama (Introduction to Dramatic Literature)**

An introduction to drama itself, with conversations about the long standing tradition of reading texts aloud, whether poetry, novels, or drama. We will review and pose reasonable and helpful questions of any drama, as well as special ones appropriate for historical drama. Using Pirandello's *Henry IV* as a paradoxical warning about the dangers of historical fictions, we will look at the varieties of ways American and European dramatists use history, with special emphasis on playwrights' manipulation and education of audiences and the "truth" created by merging fact with fiction. A cautious, careful reader who delights in discovering truth and identifying lies in fiction: an admirable course goal. Texts include Shakespeare and Ionesco's plays about Macbeth, and Shaw and Brecht's approaches to the Joan of Arc story.

One-half course credit, first half fall semester.

### **107. (2) History and Drama (Science and Scientists)**

First, a brief review of how the general reader can become a critical reader of dramatic literature—and still find the experience delightful and enriching. Then, using Pirandello's *Each in His Own Way* as a reminder of the challenge of plays about contemporary issues and personalities, we will discuss some works from the last sixty years that have addressed concerns of science and scientists. It may be just as interesting to discover that some dramatists have little insight about this kind of subject as it is to realize that humanists and scientists can speak the same language. Texts will include Brecht's *Galileo*, Kipphardt's *In the Matter of J. Robert Oppenheimer*, as well as more recent efforts to present Heisenberg, Bohr, Kepler, and Feynman.

One-half course credit, second half, fall semester.

### **108. History and the Novel**

An introduction to the novel itself in which we try to sustain the joy of first readings and attempt to understand how authors invite us to co-create this "other world," and how historical events and individuals are a part of this creative process. Our texts may range in length from Dicken's *Tale of Two Cities* to Tolstoy's *War and Peace*, in subject from politics in Warren's *All the King's Men*, and Garcia Marquez' *The General in His Labyrinth* to debates about historical sources like



Yourcenar's *The Memoirs of Hadrian* and Vargas Llosa's *The War of the End of the World*. Selections from Latin American novelists like Garcia Marquez, Fuentes, and Vargas Llosa may help us understand why the historical novel has been such a prominent literary mode in Central and South America.

One course credit, spring semester. (Not offered 2005-2006)

### **109. World Literature in Translation**

The course will focus on literature in translation from Europe, Japan, India, and Mexico from the seventh through the seventeenth centuries. Thematically, the course will address conquest, spirituality, and love with the aim of cultivating the student's ability to consider critically class, gender, religion, and the idea of the "other" in medieval Europe and beyond. Texts will include *Beowulf*, *The Tale of the Genji*, Dante's *Inferno* and the poetry of Rumi.

One course credit, spring semester.

### **160. Multicultural Literature in America**

The richness of American culture is a result of the contributions made by individuals from a variety of groups, each expanding our definition of what it means to be American. In this course we will study the writing and cultures of a number of groups, among them Native American, Hispanic, Gay, African American, European American, and Asian American. We will try to hear individual voices through a variety of literary forms (including film), while exploring commonalities.

One course credit, spring semester.

English 215-220, offered yearly, are designated "Core" courses because they are central to our conception of an English major. They introduce the student to basic literary and cultural history, to significant writers, works, and themes, and to useful critical modes. Students will be expected to participate in classroom discussion and write several short papers. These courses also serve as the foundation for more advanced literary study.

### **196. Religion and Literature [Same as REL 196 and ENG 196]**

A study of religious themes and theological issues in diverse literary works. Each week will focus on a single text. Authors represent various religious traditions (like Protestantism, Roman Catholicism, Buddhism, Judaism, and Hinduism) and raise particular religious questions (like the problem of evil, the question of atheism, the role of tradition, and the nature of redemption). Enrollment limited to 15 students.

One course credit, fall semester.

### **215. Introduction to Medieval and Renaissance Literature**

The study of English literature from its beginnings to the end of the Renaissance. Readings will include *Beowulf*; selections from Chaucer's *Canterbury Tales*; Elizabethan poetry, drama and prose; and Milton's *Paradise Lost*.

One course credit, fall semester.

**216. Introduction to Shakespeare**

A study of the plays and sonnets of Shakespeare. Analyzing Shakespeare's dramatic and poetic techniques, we will examine some of the comedies, histories, and tragedies of the greatest dramatist in English. We will also look at the plays' major themes, styles, and sources.

One course credit, spring semester.

**217. English Literature, 1660-1800**

This course examines works by some of the best-known poets, essayists, and novelists from the Restoration and Eighteenth Century in Great Britain, including Dryden, Swift, Pope, Fielding, and Johnson. The responses of different authors to ongoing cultural conflicts will help structure our survey. Rhetorical techniques and the development of genres will be ongoing concerns. There will be special emphasis on the comedies of the time by Wycherly, Etherege, Behn, Congreve, Gay, Steele, and Sheridan, not only as texts for performance and reading, but also as objects the authors' contemporaries reviewed with vigor and used to construct theories about comedy and satire.

One course credit, spring semester.

**218. Introduction to English Literature, 1800-1900 (Old Number ENG 18)**

A study of the life and literature of the early and middle 19th century as reflected in the poetry, fiction and essays of this period. Texts will vary from year to year but will be drawn from the works of major poets (Wordsworth, Keats, Tennyson, Browning, Arnold and Hardy), novelists (Austen, Scott, Dickens, Thackeray, Eliot and Hardy) and essayists (Wordsworth, Carlyle, Macaulay, Ruskin, Arnold, Huxley and Pater).

One course credit, fall semester.

**219. Introduction to American Literature before 1900 (Old Number ENG 19)**

A survey of major writers and literary trends from the period of exploration to the Naturalists. We will study the forging of the American literary and social consciousness in the writings of the early explorers, through the Native American oral tradition, and in works by Bradstreet, Edwards, Franklin, Emerson, Thoreau, Hawthorne, Jacobs, Melville, Douglass, Whitman, Dickinson, Twain, James, Crane, and Chopin. Guiding our study will be questions like "What is 'American' about American literature?" and "In what ways do myths generated by our formative literature continue to shape our personal and national identities?"

One course credit, fall semester.

**220. Introduction to American Literature after 1900 (Old Number ENG 20)**

This survey introduces the writers and trends of our century, from realism and naturalism through modernism to the rich, fragmented energy of postmodernism and multiculturalism. Writers covered vary from year to year but may include Henry James, James Weldon Johnson, Edith Wharton, Robert Frost, Edna St. Vincent Millay, William Carlos Williams, E. E.

Cummings, Ernest Hemingway, Margery Latimer, William Faulkner, Langston Hughes, Willa Cather, F. Scott Fitzgerald, J. D. Salinger, Allen Ginsberg, Gary Snyder, Amiri Baraka, John Barth, Raymond Carver, Galway Kinnell, Sharon Olds, Louise Erdrich, Sandra Cisneros, Toni Morrison, and Don DeLillo.

One course credit, spring semester.

### **296. Religion and Literature [Same as REL 296]**

A study of religious themes and theological issues in literary works.

One course credit.

## **Intermediate Courses**

COURSES NUMBERED 300-370 HAVE THE PREREQUISITE OF ANY ONE ENGLISH LITERATURE COURSE AT WABASH. They are designed to complement and develop historical and cultural awareness, and the knowledge of authors, themes, topics, genres, modes, and critical approaches encountered in Introductory and Core courses. Students in Intermediate courses take initiative in class discussion, write several analytical papers, and become familiar with the use of secondary critical sources. Topics for Intermediate courses are generally repeated every two or three years.

### **300. Studies in Historical Contexts**

#### **King Arthur, Romance and Chivalry**

What was the medieval chivalric code? How did it define the knight's relationship to his lord or his lady? How closely does Arthurian literature reflect actual medieval behavior? We will explore these kinds of questions by examining texts such as *The Art of Courtly Love*, *Sir Gawain and the Green Knight*, and *Malory's Morte D'Arthur*. Finally, this class will consider idealized codes for living embedded in contemporary culture to see how (and if) chivalry operates in the world today.

One course credit, spring semester.

#### **Beat Poetry**

Though Ginsberg is dead and Snyder is seventy, the Beat movement still has a charisma and a living energy. Its writers professed the ecstatic moment and the revolt of the imagination against the chafing strictures of Eisenhower's America. We'll read Jack Kerouac's *On the Road*, but otherwise stay with the remarkable poetry of several key writers—Allen Ginsberg, Gary Snyder, Michael McClure, Lawrence Ferlinghetti, and Greg Corso. Our focus will be the poetry itself—its techniques and themes of liberation and transcendence—and its relationship to American culture of the Fifties. The course will include the class production of a performance of the famous Six Gallery Reading in which Ginsberg, Snyder, McClure, and others participated.

One-half course credit, second half, spring semester. (Not offered 2005-2006)

### **The Literature of the American 1920's**

“Here was a generation,” wrote F. Scott Fitzgerald in the aftermath of the Great War, “grown up to find all Gods dead, all wars fought, all faiths in mankind shaken.” This course examines the literature and culture of the 1920's in America and, in passing, the American civilization that produced an extraordinary number of talented writers. We will focus upon major writers and significant texts of this decade—the Roaring Twenties, the jazz age, the great age of sport, the age of leisure, the plastic age. The Twenties produced great literature and great literary figures. We will choose from among the best of the period. Writers may include Ernest Hemingway, F. Scott Fitzgerald, Willa Cather, Sherwood Anderson, Sinclair Lewis, Eugene O'Neill, T.S. Eliot, John Dos Passos, Robert Frost, William Faulkner (and perhaps others of lesser renown).

One course credit, fall semester. (Not offered 2005-2006)

### **310. Studies in Literary Genres**

#### **American Nature Writing**

Even in the twenty-first century, Americans remain haunted by the power and beauty of their landscapes and by the idea of wilderness. Thoreau's gnomic statement, “In wilderness is the preservation of the world,” still has some currency in our culture. While Americans are far from forging a common environmental ethic, the attempt continues, especially in the face of our growing awareness of the fragility of earth's ecosystems, and the power of our technologies to subdue and destroy them. In this course, we will read a few essential classic texts--Thoreau's “Walking” and Aldo Leopold's *Sand County Almanac* to get our bearings, but the focus will be on texts of the late twentieth century to the present. We will read such nonfiction works as Edward Abbey's *Desert Solitaire* and Terry Tempest Williams' *Refuge*; fictions such as Seth Kantner's 2004 novel, *Ordinary Wolves*, and various stories by Rick Bass; and Gary Snyder's poetry collection, *Turtle Island*. We will also read some poetry and fiction by Nicaraguan writers, Ernesto Cardenal and Gioconda Belli. The course will also introduce students to the practice of ecocriticism. We will read the texts as literary works of art, but also as explorations of the connections between humans and the natural world, of nature and spirit, of environmental ethics and justice, and of arguments for the preservation of the natural world. Writer Terry Tempest Williams will visit our class as part of her presence at Wabash in March.

One course credit, spring semester.

#### **British Drama: Medieval and Tudor**

A survey of early English drama from the first plays in the English church through the medieval mystery, morality, and miracle dramas, to the early Renaissance entertainments and histories. In addition to reading the texts of plays, we will also look at the contexts in which they were presented and the sources of their success.

One-half course credit. (Not offered 2005-2006)

#### **Drama: Elizabethan and Jacobean**

A survey of non-Shakespearean drama of the English Renaissance, through

the reigns of Elizabeth and James I. We will read tragedies, histories, and comedies by several of Shakespeare's contemporaries, including Christopher Marlowe, Ben Jonson, Thomas Dekker, and John Webster. We will also consider the actual conditions of acting, producing, and audience reception for early English drama plays.

One-half course credit. (Not offered 2005-2006)

### **Science Fiction**

In this course we will consider the development and variety of science fiction literature, particularly as it has reflected concurrent societal anxieties. We will begin with early classics, such as H.G. Wells's *The Time Machine* and Ray Bradbury's *R is for Rocket*, as well as works from more contemporary authors such as Phillip K. Dick, Ursula LeGuin, Harlan Ellison, and Dan Simmons. Since any study of science fiction is incomplete without films, readings will be coordinated with public screenings of important science fiction films.

One course credit, spring semester. (Not offered 2005-2006)

### **320. Studies in Literary Modes: English Romanticism**

Romanticism in all of its aspects and manifestations roared across Europe and America in the latter years of the 18th and first half of the 19th centuries. This course examines the poetry and prose of the major English Romantic writers and the development and elaboration of the romantic movement in England roughly during the years 1790 to 1840. We will read widely in the works of Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats with some attention to the shift from neo-classic to romantic poetic forms and critical premises and particular emphasis on the romantic imagination and its legacy, including its relevance to the contemporary world.

One course credit, fall semester.

### **American Modernism**

This course explores the literature and culture of the United States in the early part of the twentieth century, with its overlapping milieu of high modernists, Harlem Renaissance writers, young bohemians, and political radicals. We will examine the profound redefinitions of the self catalyzed by the rise of psychology, rapid urbanization and mechanization, and the Great War, and we'll discuss the public's response to the varied artistic movements of the period, from Primitivism's allure to the impersonal promise of Futurism. From painting to film, from Gertrude Stein's *Three Lives* to Langston Hughes's poetry and Meridel Le Sueur's reportage, this course will examine a variety of texts that contributed to the literary experimentation and extraordinary achievement of the period. Other readings may include but are not limited to Sherwood Anderson's *Winesburg, Ohio*, Zona Gale's *Miss Lulu Bett*, T. S. Eliot's *The Waste Land and Other Poems*, Willa Cather's *The Professor's House*, Ernest Hemingway's *In Our Time*, William Faulkner's *The Sound and the Fury*, Nella Larsen's *Passing*, F. Scott Fitzgerald's *The Great Gatsby*, and poetry by Williams, Taggard, Stevens, Frost, Cummings, Moore, and Millay.

One course credit, fall semester. (Not offered 2005-2006)

### **British Modernism**

In this course we will explore the production of British fiction from the turn of the twentieth century to World War II. Our attention will focus on the relationship between the disintegration of traditional moral, social, and intellectual values and the development of new literary forms. We will read and discuss works that illustrate a variety of cultural concerns, paying particular attention to those texts which use experimental, audience challenging, and language-focused narrative strategies to foreground the relationship of individuals to economic, political, and cultural forces. We will explore various traditions and innovations in literature as they reflect and incorporate shifting attitudes toward love, marriage, family, social institutions, nature, technology, and war. The metaphor of voyage, of travel to the unknown—whether to a physical, a social, or a psychological wilderness—will provide a unifying point of reference for our discussions of the texts by Conrad, Forster, Joyce, Lawrence, Mansfield, Rhys and Woolf.

One course credit, spring semester. (Not offered 2005-2006)

### **330. Studies in Special Topics: Literature of War: Classics of Viet Nam War Literature**

In this intermediate seminar, we will explore prize-winning plays, novels, and poetry about the Viet Nam War written by journalists, soldiers, and concerned citizens. Perspectives of the war will include those of Americans, Vietnamese, British, men, women, and minorities. Readings will place characters within contexts that include Viet Nam in the early 1950s and 1960s, combat from 1965 to 1975, and the war's aftermath for Americans and the Vietnamese. Some of our texts will include Graham Greene's *The Quiet American*, Robert Olen Butler's *A Good Scent from a Strange Mountain*, Bao Ninh's *The Sorrows of War*, Tim O'Brien's *Going After Cacciato*, Larry Heinemann's *Paco's Story*, David Rabe's *Sticks and Stones*, Bobbie Anne Mason's *In Country*, and the poetry of W.D. Ehrhart and Yusef Komunyakaa.

One course credit, fall semester. (Not offered 2005-2006)

### **340. Studies in Individual Authors**

#### **Herman Melville**

Although a major writer in the American literary canon, Melville seems almost non-canonical in his constant experimentation with literary form and questioning of societal conventions of race, gender, and class. In this course we will study a number of Melville's major works—*Typee*, *Redburn*, *Moby Dick*, *Billy Budd*—and several lesser known texts, particularly the poetry. In addition to enjoying the variety of stories Melville tells, meeting his distinctive characters, and exploring his unconventional ideas, we will consider Melville's life and times as well as the history of his literary reputation.

One course credit, spring semester.

#### **Jane Austen**

In this half-course, we will study several of the six novels completed by Austen (1775-1817), paying particular attention to their reception by her contemporaries. We will continue by researching the print and electronic information about her reputation over the next two hundred years, focusing finally on a few of the fifteen or so film adaptations (and how they were

reviewed) during the last thirty years of the 20th century. Throughout the half-course, we will be interested in finding out what her novels tell us about the craft of fiction, as well as what is either appealing or off-putting (or both) about her work at the beginning of a new century.

One-half course credit, spring semester.

### **George Bernard Shaw**

In this half-course, we will study six plays or more by Shaw (1857-1950), each of which provides a different answer to his recurring question: what is wrong with civilization? Shaw's wit and satire make his frequently disagreeable answers both provocative and entertaining. Texts will include three major works, *Man and Superman* (1903), *Heartbreak House* (1917), *St. Joan* (1923).

One-half course credit, spring semester.

### **350. Studies in Media**

#### **Literature and Film**

Is the novel always better than its film adaptation? After an introduction to the art of film and a theoretical consideration of the similarities and differences between fiction and film, we will compare four or five novels with their film adaptations. This year's course will focus on literature and film that represents New York City. A Spring Break trip to 'the Big Apple' will be part of the course. Course enrollment will be limited to 15 students.

One course credit, spring semester.

### **360. Studies in Multicultural/National Literatures**

#### **Pen and Protest: Literature and Civil Rights**

This course takes a literary approach to the study of the civil rights movement. Students will examine the autobiographies, plays, novels, and other various artistic expressions of the mid-1950s through 1980. The aim of the course is to explore the use of literature and art as means of political, cultural, and religious expression. Students are introduced to critical theory as well as black studies.

One course credit, fall semester. (Not offered, 2005-2006)

#### **African-American Literature: Introduction (History 244)**

This course explores various genres of African American Literature. Emphasis is placed on works that reflect the socio-historical development of African American life. Poetry, Slave narratives, autobiographies, novels, plays, musical lyrics, and spoken word form the subject of study in the course. Special attention is given to works of fiction that become motion pictures and the emerging area of audio books. The aim of the course is to provide students with a sense of the historical and contemporary developments within African American literature. Students are introduced to African American critical theory as well as African American history.

One course credit, fall semester.

**African-American Literature: The Novel**

African Americans have employed the novel form in a variety of ways. In this course we will sample this rich tradition in works by F.E.W. Harper, Charles Chessnutt, James Weldon Johnson, Jean Toomer, Nella Larsen, Zora Neal Hurston, Richard Wright, Ralph Ellison, Alice Walker, Toni Morrison, and Charles Johnson. We will consider how each work reflects its particular historical/cultural moment as well as how it participates in the American literary tradition.

One course credit, fall semester. (Not offered 2005-2006)

**Jewish American Literature**

The contributions of Jewish American writers and filmmakers have been pervasive and significant. We will read selected fiction, poetry and plays, and see films that focus on the Jewish American experience. Authors and filmmakers may include Philip Roth, Bernard Malamud, Cynthia Ozick, David Mamet, Allen Ginsberg, and Woody Allen.

One-half course credit. (Not offered 2005-2006)

**370. Studies in Special Topics: Medieval/Modern Literature**

Ezra Pound, James Joyce, and T.S. Eliot, arguably the greatest Modernists of twentieth century literature in English, drew deep inspiration from the Middle Ages. C.S. Lewis, J.R.R. Tolkien, and Charles Williams, a literary group known as the Inklings, drew even more directly on the Middle Ages in their rich fantasies. In this course, we'll read and study some medieval texts—Beowulf, Chretien's romance, Yvain, some troubadour poetry—and consider their refractions in one major twentieth-century text, *Personae* (Pound), as well as in more popular works, such as Tolkien's *The Hobbit* and John Gardner's *Grendel*. In the process, we will examine the literary relations between the medieval world and modernism and the diverse medieval worlds “invented” by several interesting twentieth-century writers.

One course credit, spring semester. (Not offered 2005-2006)

**The Literature of the American West: Myths and Realities**

A study of the American West as revealed through its literature. We will read texts about the West, written by authors who in their complexity of background, experience, and outlook bring the real, diverse West to life. Readings will include works by Edward Abbey, Rudolfo Anaya, Willa Cather, Norman Maclean, N. Scott Momaday, Cormac McCarthy, Leslie Marmon Silko, Wallace Stegner, Frank Waters, Walter VanTilburg Clark, and Owen Wister.

One course credit, fall semester. (Not offered 2005-2006)

**388. Independent Study in Literature (Old Numbers ENG 87, 88)**

Any student who has completed at least one literature course, is in good standing academically, and is interested in pursuing a topic in English not normally available through departmental course offerings, is encouraged to apply to the department for permission to do independent study in literature. Such study usually involves not more than one course credit a semester, and



entails a significant academic project submitted to a department member for a letter grade. Students must receive written approval of their project proposal from a department member before registering for the course. *Prerequisite: Consent of the instructor and approval of the department chair.*

One-half or one course credit each semester.

### **397. Studies in Critical Reading**

This course introduces English majors and minors to a number of literary genres, makes available to them systematic critical approaches, and gives them practice in scholarly and critical disciplines. Frequent written exercises. All members of the English Department will occasionally assist in classroom work.

One course credit, both fall semester and spring semesters. **Please note: in future years this course will only be offered in the spring semester.**

### **Advanced (Seminar) Courses**

Two sections of English 497 are the two Advanced Courses offered every fall. These are seminars designed primarily for English majors (although occasionally English minors enroll in them). The topics vary depending upon the research and teaching interests of the faculty. They demand a high level of student involvement in research and discussion. Several short papers and a long critical essay are required. **Please Note: the two seminars are only offered in the fall semester.**

### **497. Seminar in English Literature: Narrative Theory and Contemporary Memoir**

Once upon a time, according to the historians of life-writing, only the Great wrote autobiographies and memoirs: great kings and leaders, great artists, great geniuses. But toward the end of the twentieth century, the Freudian/Modernist inquiry into subjectivity, the Marxist valorization of the common person's role in history, and poststructuralism's interest in social location as a (or the) determinant of identity all conspired to lay the groundwork for a burgeoning of the genre. At the turn of the millennium, the field includes dozens of permutations, but, in this seminar, we will concentrate on coming-of-age memoirs, using the insights of narrative theory to explore the choices writers have made (of incident, of persona, of chronological revelation, of tone). To understand first hand the demands of such choices, students will compose and workshop a ten-page work of life-writing in addition to completing a linked series of short scholarly essays that will prepare them to write their final seminar paper. Our texts may be drawn from among the following: Tobias Wolff's *This Boy's Life*, Lucy Grealy's *Autobiography of a Face*, Mary Karr's *The Liar's Club*, Li Young Lee's *The Winged Seed*, Kim Barnes's *In the Wilderness*, Peter Balakian's *Black Dog of Fate*, Kathryn Harrison's *The Kiss*, Mark Doty's *Firebird*, Greg Bottom's *Angelhead*, Antwone Fisher's *Finding Fish*, Marie Arana's *American Chica*, Jimmy Santiago Baca's *A Place to Stand*, Dave Eggers's *A Heartbreaking Work of Staggering Genius*, Linda Hogan's *The Woman Who Watches Over the World*, and Nasdijj's *The Blood Runs Like A River Through My Dreams*.

One course credit, fall semester. (Not offered 2005-2006)

### **Ecocriticism and the Reading and Writing of Nature**

The Greek philosopher Protagoras wrote, "Man is the measure of all things." The past half century has brought that assumption into question. A whole body of literature and a science, ecology, have come into being, suggesting humans are not the measure, but that the earth is. In the past twenty years or so, a body of criticism has evolved to think about these earth-oriented texts as well as to ponder how our reading of literature and culture is, or should be, affected by our awareness of the fragility of earth's ecosystem's and the power of our technologies to subdue and destroy them. In this seminar, we will read widely in this criticism and consider how it illumines our interpretations of literary texts. Writing assignments will include several short essays and a final seminar paper. Our texts may be drawn from among the following: Edward Abbey's *Desert Solitaire*, David Abram's *The Spell of the Sensuous*, Annie Dillard's *Pilgrim at Tinker Creek*, Robert Pogue Harrison's *Forests*, Linda Hogan's *The Book of Medicines*, Aldo Leopold's *A Sand County Almanac*, Gary Snyder's *Backcountry* and *The Practice of the Wild*, Terry Tempest Williams's *Red* and *Refuge* and selections from Glotfelty's *Ecocriticism Reader*.

One course credit, fall semester. (Not offered 2005-2006)

### **George Bernard Shaw**

This seminar will focus on the kinds of comedy and satire that Shaw developed (and sometimes created) over the 56 years of his career as a playwright. It will also focus on the different but complementary ways Shaw devised to reach his public: performance and publication. Seminar members will research initial productions as well as revivals and how they were received by the public; seminar members will also research the reception of printed versions of plays with specially written prefaces. (Shaw was the first dramatist to assume readers could understand his plays as well or better than performance audiences.) Texts for the seminar will include works like *Arms and the Man*, *Man and Superman*, *The Doctor's Dilemma*, *Heartbreak House*, *Back to Methuselah*, *Saint Joan*, and *In King Charles' Golden Days*. Looking back over Shaw's career, his contemporary Thomas Mann affirmed: "Convinced that the aesthetic element creative joy is the most effective instrument of enlightened teaching, he tirelessly wielded the shining sword of his word and wit against the most appalling power threatening the triumph of the experiment stupidity."

One course credit, fall semester. (Not offered 2005-2006)

### **Postmodern Chaucer**

The focus of this seminar will be Chaucer's *Canterbury Tales*. The first part of the course will be devoted to close reading and analysis of many well-known tales, such as those by the Miller, the Reeve, the Merchant, the Wife of Bath, the Friar, the Summoner, the Clerk, and the Merchant. We will consider the effect of modern critical perspectives on our readings: what can we learn from historical, psychological, gendered, and structural approaches? In the second half of the course, each student will select a particular Canterbury Tale which will become the subject of a class presentation and a substantial critical essay. The best essays will be nominated for competition at a national Medieval conference. *Prerequisite: English 497; previous experience with Chaucer's English.*

One course credit. (Not offered 2005-2006)

### **Science Fiction Studies**

This senior-level seminar will begin with a scholarly study of Phillip K. Dick, one of the most important American authors of science fiction. In the second part of the course, each student will select a well-known science fiction author as the subject of an intensive 15-20 page scholarly essay. All students will be required to take responsibility for presenting their work, both written and verbal, during each class period. There will be frequent short writing assignments and oral reports in the early part of the course and a series of drafts and presentations of the final essay, during the second half. One highlight of the course will be a visit to the offices of a major science fiction journal and a discussion with the editors about current scholarship. Since the subject is futuristic, students will be encouraged to draw upon digital technologies as a means of presenting their research. Class open to junior and senior English majors only.

One course credit, fall semester

### **Gender Criticism**

In what ways do conceptions of “masculinity” and “femininity” shape the way we create and respond to texts? In this seminar, we will consider this question, one that has been central to literary study for the past two decades. We will also look at gender criticism in relation to other critical currents like formalism, psychoanalysis, multiculturalism, new historicism, gay studies, and cultural studies. During the first half of the semester we will read and view a range of works to create a common context for our discussions. (Writers and filmmakers might be chosen from among Shakespeare, Austen, Melville, Dickinson, Cather, Hemingway, E.M. Forster, John Ford, Richard Wright, Anne Sexton, Russell Banks, Jane Campion, Toni Morrison). The second half of the semester will be devoted to individual research projects shared with the class.

One course credit, spring semester (Not offered 2005-2006)

### **Place, Space, and Community in the Novels of Charles Dickens and Thomas Hardy**

The following passage, appearing in *The Country and the City* by British cultural critic Raymond Williams, suggests the focus of this advanced seminar on place, space, and people in Victorian literature: “‘Country’ and ‘city’ are very powerful words, and this is not surprising when we remember how much they seem to stand for the experience of human communities. In English ‘country’ is both a nation and a part of a ‘land’; the country can be the whole society or its rural area. In the long history of human settlements, this connection between the land from which directly or indirectly we all get our living and the achievements of human society has been deeply known. And one of these achievements has been the city: the capital, the large town, a distinctive form of civilization.”

Such a quote suggests some of the ways in which two particular places—the city and the country—influence different views of human connection, relationships with particular places and spaces, values, and ways of life. Places (buildings) and spaces...(landscapes and streetscapes) can create community as well as social division and individual isolation. They can evoke in literature images, associations, and interpretations of life that provide entry points in understanding social, political, cultural, and artistic concerns of a particular period. Two important spaces and their related buildings in Victorian England were the countryside and the large cities. The former was

undergoing continued upheaval with changes in agricultural practices and the ongoing migration of people from the country to urban centers of commerce and industry. The latter—most notably London—was also undergoing upheaval as its spaces and places changed to accommodate the influx of people, continued growth as the commercial and mercantile center of the world, and emerging urban problems. Two Victorian authors are closely associated with these changing physical and social landscapes: Charles Dickens, whose life and writings were shaped by his London experiences, and Thomas Hardy, whose life and writings were shaped by his experiences of growing up and living in rural Dorset in southwest England. Each uses his relationships with space and place to establish settings and themes in his novels—especially an examination of the themes of community along with individual and class isolation. In this advanced seminar, we will examine through relevant novels, essays, art, architecture, historical documents, 19th-century periodicals, and literary/cultural criticism, the roles of rural and urban places and spaces in the novels of Charles Dickens (*London in Bleak House and Our Mutual Friend*) and Thomas Hardy (rural Wessex in *Tess of the D'Urbervilles* and *Far From the Madding Crowd*). Our critical angles of examining these texts will be cultural criticism and new historicism as we focus on major themes of community and isolation within Dickens's and Hardy's novels and within the nation's changing social, political, economic, religious, and intellectual milieus. Supplemental texts will include chapters from Raymond Williams's *The Country and the City*, Richard Altick's *Victorian People and Ideas*, Howard Newby's *Country Life: A Social History of Rural England*, and Peter Ackroyd's *London: The Biography*. Class activities will include discussion, student reports, extensive library research, short writing projects, and a major seminar paper. Also part of the class will be a seven-day Thanksgiving-Break trip to London and Dorset led by Professor Herzog and Joe Herzog, M.S. in architecture from Arizona State University.

Thus, the following quote from William J. Palmer's *Dickens and New Historicism* establishes a central metaphor for our class: "Part of the uneasiness Dickens felt was with the surface consensus of Victorian life, which one of Dicken's strenuous night walks through the city--with all its poverty, crime, and confrontation--would immediately dispel. But the uneasiness that Dickens felt was also occasioned by a personal need to understand, from the bottom up, the truth of his times expressed in the voices of the streets." As a class, we will be taking "strenuous" literal and figurative walks through the city and country.

One course credit, fall semester.

## Department of Modern Languages And Literatures

Faculty: G. Redding (chair), L. Aguilar-Monsalve, M. Bentley, J. Byrnes, G. Gómez, D. Rogers\*, T. Stokes, B. Tucker, V. Zara

*\*Sabbatical leave, fall semester*

The Department of Modern Languages and Literatures offers a program of courses with a twofold goal: to assure that the student becomes increasingly proficient in the target language and to inculcate a knowledge and appreciation of the culture and literature of the societies that express themselves in that language. In the best liberal arts tradition, the study of a modern language helps one gain insight into other cultures, make connections between academic disciplines, and become a citizen of the worldwide human community.

**Placement:** Any student who wishes to continue at Wabash with a language he studied in high school must take the placement exam prior to registering for a language course. Intermediate language courses (201) are designed as the appropriate entry point for most students who have some background in a language. A student who places into 201 or higher will receive an additional course credit toward graduation if he completes that course with a grade of B- or better. The additional credit will usually be given for either 102 or 201. Such credit does not count toward major or minor requirements.

**Comprehensive Examinations:** Majors in a modern language must successfully complete a two-day written comprehensive examination. In keeping with the goals of the Department, the student must demonstrate his proficiency in the language in which he is majoring, as well as his knowledge of its culture and his critical appreciation of its literature.

**Requirements for the Major:** Nine courses beyond the 101-102 Elementary sequence. Specific course requirements for a major in French, German, or Spanish follow. A major is not offered in Russian.

**Requirements for the Minor:** Five courses beyond 101. Specific course requirements for a minor in French, German, Russian (available only to students who have already declared a Russian minor), or Spanish follow.

**Study Abroad:** Modern Language concentrators are strongly encouraged to spend a summer, semester, or year studying abroad. Prospective majors in Modern Languages should meet with a member of the language faculty as early as possible to develop an appropriate plan for study abroad.

### French

**Requirements for a Major:** Nine courses beyond French 101 and 102. French 202, 302, and 401 are required.

**Requirements for a Minor:** Five courses beyond French 101.

### **Course Descriptions—Language Studies**

#### **101, 102. Elementary French**

The student with little or no previous training in French will get a grounding in the language and some understanding of the culture. Successful completion of the course means that one will be able to understand and respond to common conversational situations, read straightforward prose, and write simple but correct French. Successful completion of French 101 is a prerequisite for French 102.

One course credit. French 101 is taught in the fall semester; French 102 in the spring semester.

#### **201. Intermediate French**

A thorough review of the fundamentals of the language. Concentration will be on continued growth in the active use of the language: speaking, listening, reading, and writing. Students will read French texts that will reinforce the study of the language and the observation of the culture. Particular attention will be given to improving self-expression in French beyond the rudimentary level. *Prerequisite: French 102 or placement by examination.*

One course credit, fall semester.

#### **202. French Language and Culture**

This course focuses on the active use of French. Its goals are to develop the student's command of French through guided practice in the use of the language and to increase his understanding of Francophone culture as reflected in the French language and life in the Francophone world. Required for majors. *Prerequisite: French 201 or consent of the instructor and the department chair.*

One course credit, spring semester.

#### **301. French Conversation and Composition**

This course focuses on the continued development of the student's command of the French language and his understanding of Francophone culture, with an emphasis on speaking and writing. The course may include materials both written and spoken from a variety of sources. *Prerequisite: French 202 or consent of the instructor and the department chair.*

One course credit, fall semester.

### **Course Descriptions—Literature and Culture**

#### **302. Introduction to Literature**

This first course in the study of literature examines the workings of literature: style, form, structure, genre, symbolism, allusion, and metaphor. Introduction to the lexicon of literary criticism and the principles of literary theory. Required of majors. *Prerequisite: French 301 or consent of the instructor and the department chair.*

One course credit, spring semester.

**303. Studies in French Literature**

A study of shorter prose works of moderate difficulty, drama, and poetry, of representative of French speaking authors from the 18th through the 20th century. *Prerequisite: French 302.*

One course credit, fall semester.

**304. History of French Literature and Culture: Middle Ages and Renaissance**

A survey of French literature of the Middle Ages and the Renaissance, with particular emphasis on the Chanson de Roland, medieval poetry, and such authors as Rabelais, the Pléiade poets, and Montaigne. Texts will be read in modernized French versions where appropriate. *Prerequisite: French 302.*

One or one-half course credit.

**305. History of French Literature and Culture: Classicism**

A survey of French literature of the Classical period (Seventeenth Century), emphasizing such authors as Racine, Corneille, Molière, La Fontaine, and Madame de LaFayette. *Prerequisite: French 302.*

One or one-half course credit.

**306. History of French Literature and Culture: Enlightenment and Romanticism**

French literature of the Enlightenment and of French Romanticism, emphasizing such authors as Voltaire, Diderot, Rousseau, the Romantic poets, Constant, Nerval, Hugo, and Balzac. *Prerequisite: French 302.*

One or one-half course credit.

**307. History of French Literature and Culture: French Literature Since 1850**

French literature since 1850, emphasizing such authors as Flaubert, Maupassant, Baudelaire, Mallarmé, Gide, Proust, Sartre and Camus. *Prerequisite: French 302.*

One or one-half course credit.

**401. Senior Seminar in French**

Special written and oral work for seniors returning from study in a French-speaking country and for those seniors with a comparable level of preparation. Vocabulary-building and refinement of oral and written expression. This course assumes a background in literary analysis and interpretation, as well as a good command of spoken and written French. Required for majors. *Prerequisite: Senior status.*

One course credit, fall semester.

### **177, 277, 377, 477. Special Topics in French**

These courses treat topics in French language, literature, or culture. Conducted in French.

One-half or one course credit.

### **187, 287, 387, 487, 188, 288, 388, 488. Independent Study in French**

Topics in literature, language, and culture chosen in consultation with the instructor, discussed in tutorial sessions. Students who plan to do independent study are expected to consult with the faculty member and to submit their proposals well in advance of the beginning of the semester in which they will do the work. *Prerequisite: approval of instructor and department chair.*

One-half or one course credit.

## **German**

**Requirements for a Major:** Nine courses beyond German 101 and 102. German 302 and 401 are required.

**Requirements for a Minor:** Five courses beyond German 101. Minor concentrators are encouraged to take at least one course beyond 302.

## **Course Descriptions—Language Studies**

### **101, 102. Elementary German**

The student with little or no previous training in German will get a grounding in the language and some understanding of the culture of the German-speaking world. Successful completion of the course means that one will be able to understand and respond in common conversational situations, read straightforward prose, and write simple but correct German. *Successful completion of German 101 is a prerequisite for German 102.*

One course credit. German 101 is taught in the fall semester; German 102 in the spring semester.

### **201. Intermediate German**

A thorough review of the fundamentals of the language. Concentration will be on continued growth in the active use of the language: speaking, listening, reading, and writing. Students will read German texts which will reinforce the study of the language and the observation of the culture. Particular attention will be given to improving self-expression in German beyond the rudimentary level. *Prerequisite: German 102 or placement by examination.*

One course credit, fall semester.

### **202. German Language and Culture**

This course focuses on the active use of German. Its goals are to develop the student's command of German through guided practice in the use of the language and to increase his understanding of German culture as reflected in the German language and life in the German-speaking world. *Prerequisite: German 201 or consent of the instructor and the department chair.*



One course credit, spring semester.

### **301. German Conversation and Composition**

This course focuses on the continued development of the student's command of the German language and his understanding of the culture of the German-speaking world, with an emphasis on speaking and writing. *Prerequisite: German 202 or consent of the instructor and the department chair.*

One course credit, fall semester.

## **Course Descriptions—Literature and Culture**

### **302. Introduction to Literature**

This first course in the study of literature examines the workings of literature: style, form, structure, genre, symbolism, allusion, and metaphor. Introduction to the lexicon of literary criticism and the principles of literary theory. Required of majors. *Prerequisite: German 301 or consent of the instructor and the department chair.*

One course credit, spring semester.

### **303. Studies in German Literature**

A study of prose, drama, and poetry of representative German speaking authors from the 18th through the 20th century. *Prerequisite: German 302 or consent of the instructor and the department chair.*

One course credit, fall semester.

### **401. Senior Seminar in German**

Special written and oral work for seniors returning from study in a German-speaking country and for those seniors with a comparable level of preparation. Vocabulary-building and refinement of oral and written expression. This course assumes a background in literary analysis and interpretation, as well as a good command of spoken and written German. Required for majors. *Prerequisite: Senior status.*

One course credit, fall semester.

### **402. History of German Literature and Culture through Sturm und Drang**

A survey of the development of German Literature in its historical and cultural contexts from the beginnings to approximately 1770 through critical examination of representative works from the Medieval Period, the Renaissance, the Baroque Era, the Enlightenment, and the Sturm und Drang. *Prerequisite: German 303 or consent of the instructor and department chair.*

One course credit.

### **403. History of German Literature and Culture from Classicism through the 20th Century**

A survey of literature in its historical and cultural contexts from Classicism through the 20th century through critical examination of representative works drawn from major periods and movements. *Prerequisite: German 303 or consent of the instructor and the department chair.*

One course credit.

### **177, 277, 377, 477. Special Topics in German**

These courses treat topics in German language, literature, or culture. Conducted in German. *Prerequisite: Consent of the instructor and the department chair.*

One-half or one course credit.

### **187, 287, 387, 487, 188, 288, 388, 488. Independent Study in German**

Special topics in literature, language, or culture chosen in consultation with the instructor, discussed in tutorial sessions. Students who plan to do independent study are expected to consult with the faculty member and to submit their proposals well in advance of the beginning of the semester in which they will do the work. *Prerequisite: Approval of the instructor and department chair.*

One-half or one course credit.

## **Russian**

**Requirements for a minor:** Five courses beyond Russian 101. No major offered.

### **Course Descriptions—Language Studies**

#### **101, 102. Elementary Russian**

The student with little or no previous training in Russian will get a grounding in the language and some understanding of the culture. Successful completion of the course means that one will be able to understand and respond in common conversational situations, read straightforward prose, and write simple but correct Russian. Russian 101 is taught in the fall semester, Russian 102 in the spring semester. Successful completion of Russian 101 is a prerequisite for Russian 102.

One course credit each semester.

#### **201. Intermediate Russian**

A review of the fundamentals of the language. Concentration will be on continued growth in the active use of the language: speaking, listening, reading, and writing. Students will read Russian texts which will reinforce the study of the language and the observation of the culture. Particular attention will be given to improving self-expression in Russian beyond the rudimentary level. *Prerequisite: Russian 102 or placement by examination.*

One course credit, fall semester.

## **202. Russian Language and Culture**

This course focuses on the active use of Russian. Its goals are to develop the student's command of Russian through guided practice in the use of the language and to increase his understanding of Russian culture as reflected in the Russian language and life in the Russian-speaking world. *Prerequisite: Russian 201 or consent of the instructor and the department chair.*

One course credit, spring semester.

## **301. Russian Conversation and Composition**

This course focuses on the continued development of the student's command of the Russian language and his understanding of the culture of the Russian-speaking world, with an emphasis on speaking and writing. *Prerequisite: Russian 202 or consent of the instructor and the department chair.*

One course credit, fall semester.

## **Course Descriptions—Literature or Language Studies**

### **177, 277, 377, 477. Special Topics in Russian**

These courses treat topics in Russian language, literature or culture. Conducted in Russian. *Prerequisite: Consent of the instructor and the department chair.*

One-half or one course credit.

### **187, 287, 387, 487, 188, 288, 388, 488. Independent Study in Russian**

Special topics in literature, language or culture chosen in consultation with the instructor, discussed in tutorial sessions. Students who plan to do independent study are expected to consult with the faculty member and to submit their proposals well in advance of the beginning of the semester in which they will do the work. *Prerequisite: Consent of the instructor and the department chair.*

One-half or one course credit.

## **Spanish**

**Requirements for a Major:** Nine courses beyond Spanish 101 and 102. Spanish 302, 303, 304, 401 and either 402 or 403 are required.

**Requirements for a Minor:** Five courses beyond Spanish 101. Minor concentrators are encouraged to take at least one course beyond 302.

## **Course Descriptions—Language Studies**

### **101, 102. Elementary Spanish**

The student with little or no previous training in Spanish will get a grounding in the language and some understanding of Hispanic cultures. Upon successful completion of the course students

will understand and respond in common conversational situations, read straightforward prose, and write simple but correct Spanish. Successful completion of Spanish 101 is a prerequisite for Spanish 102.

One course credit. Spanish 101 is taught in the fall semester; Spanish 102 in the spring semester.

### **201. Intermediate Spanish**

A thorough review of the fundamentals of the language. Students will continue their growth via active use of the language in order to develop communication skills: speaking, listening, writing, and cultural awareness. Students will also read Spanish texts that reinforce the study of the language and knowledge of Hispanic cultures. Particular attention will be given to improving self-expression in Spanish beyond the rudimentary level. *Prerequisite: Spanish 102 or placement by examination.*

One course credit, fall semester.

### **202. Spanish Language and Hispanic Cultures**

This course focuses on the active use of Spanish. Its goals are to develop the student's command of Spanish through guided practice in the use of the language and to increase his understanding of Hispanic cultures as reflected in the Spanish language and life in the Spanish-speaking world. *Prerequisite: Spanish 201 or consent of the instructor and the department chair.*

One course credit, spring semester.

### **301. Spanish Conversation and Composition**

This course focuses on the continued development of the student's command of the Spanish language and his understanding of the cultures of the Spanish-speaking world, with an emphasis on speaking and writing. In this course students gain competence in writing and speaking. Selected readings of both Spanish and Spanish American fiction and nonfiction. *Prerequisite: Spanish 202 or consent of the instructor and the department chair.*

One course credit, fall semester.

## **Course Descriptions—Literature**

### **302. Introduction to Literature**

This first course in the study of literature examines the workings of literature: style, form, structure, genre, symbolism, allusion, and metaphor. Introduction to the lexicon of literary criticism and the principles of literary theory. Required of majors. *Prerequisite: Spanish 301 or consent of the instructor and the department chair.*

One course credit, spring semester.

### **303. Spanish Survey of Spanish American Literature**

A survey of Spanish American literature from the conquest to the post-boom, with emphasis on narrative and poetry of the 19th and 20th centuries. Students will become familiar with the

principal literary movements and the interaction between literature and the socio-political realities of Spanish America. *Prerequisite: Spanish 302 or consent of the instructor.*

One course credit. Taught in the fall semester in alternate years.

#### **304. Spanish Survey of Peninsular Literature**

A survey of the literature of Spain from the Middle Ages to the present. Students will become familiar with the principal literary movements and the interaction between literature and the socio-political reality of Spain. *Prerequisite: Spanish 302 or consent of the instructor.*

One course credit. Taught in the fall semester in alternate years.

#### **401. Spanish Senior Seminar**

A seminar on genres and writers from Spanish America and/or Spain. Students will engage in an in-depth literary analysis of texts central to Spanish letters, and will produce original interpretive work and/or an original research project. *Prerequisite: Spanish 402 or 403 or consent of instructor.*

One course credit, fall semester.

#### **402. Spanish Studies in Peninsular Literary Genres**

This course examines a cultural theme or the development of a specific literary genre: novel, poetry, drama, or essay. Students read and analyze Peninsular Spanish texts to better understand the dialog between literary genres and historical, political, and social realities. Students will develop the analytical tools and language specific to the interpretation of a particular genre and demonstrate those skills in interpretative essays and class discussion. *Prerequisite: Spanish 304 or consent of the instructor.*

One-half or one course credit. Taught in the spring semester in alternate years.

#### **403. Spanish Studies in Spanish American Literary Genres**

This course examines a cultural theme or the development of a specific literary genre: novel, poetry, drama, or essay. Students read and analyze Spanish American texts to better understand the dialog between literary genres and historical, political, and social realities. Students will develop the analytical tools and language specific to the interpretation of a particular genre and demonstrate those skills in interpretative essays and class discussion. *Prerequisite: Spanish 303 or consent of the instructor.*

One-half or one course credit. Taught in the spring semester in alternate years.

#### **177, 277, 377, 477. Special Topics in Spanish**

These courses treat topics in Spanish language, literature, or culture. Conducted in Spanish.

One-half or one course credit.

#### **187, 287, 387, 487, 188, 288, 388, 488. Independent Study in Spanish**

Topics in literature, language, or culture chosen in consultation with the instructor, discussed in tutorial sessions. Students who plan to do independent study are expected to consult with the faculty member and to submit their proposals well in advance of the beginning of the semester in which they will do the work. *Prerequisite: Approval of the instructor and the department chair.*

One-half or one course credit.

## Department of Music

Faculty: L. Bennett (chair), P. Hulen, J. Makubuya

A. Abel, Director of Chamber Orchestra

R. Bowen, Director of Glee Club

S. Robinett, Director of Jazz Band

The music curriculum is designed to serve students from a variety of backgrounds. Students choose courses to satisfy distribution requirements, to enrich their ensemble experience, or to pursue a music major or minor. The department offers courses at all levels in the theoretical, historical, and creative aspects of music.

If a student is unsure about his preparation for a given course, he should consult a member of the music faculty. In general, however, Music 101, 102, 104, and 105-06 are designed for the student with little or no musical background. Music 101 introduces students to musical ideas, styles, and language and enables the listener to become more sophisticated and articulate. Music 102 is an introduction to world music apart from the Western classical art-music tradition. Music 105 and 106 are two half courses intended to introduce students to the rudiments of musical language (rhythm, scales, keys, triads); Music 105 assumes that the student has no prior experience with reading music, and Music 106 is a continuation of work completed in Music 105. Together these two half courses prepare students for the music theory sequence (Music 201, 301-02). Music 104 is a special-topics course open to all students; previous topics have included Bach, Jazz, and Music and Technology.

Intermediate courses include Music 201, 202, 217, 218, 219, 220, and 221. Music 201 (Theory I) assumes (and requires) that a student already has the minimum background provided by Music 106. Engaging the student with the vertical and broader horizontal aspects of music, it begins to illuminate the subtle richness of functional tonality. Music 217 through 220 focus upon discrete historical periods. Music 202 provides an introduction to a variety of world-music instrumental and/or vocal cultures. Music 221 fosters creativity through work in electronic media; it is an introductory course, but is restricted to sophomores and above because of the considerable workload and time demands.

The advanced student is served by Music 287, 288, 301, 302, 313, 387, 388, and 401. Music 301 (Theory II) and 302 (Theory III) emphasize the linear and vertical aspects of diatonic and chromatic harmony, advanced ear-training, rhythm, and keyboard exercises. Music 313 is a special topics seminar created especially for music majors, minors, and those students with sufficient musical background. In Music 287, 288 the individual student pursues a special topic in depth; recent topics have included the operas of Tchaikovsky and the Chicago blues. Advanced music students who have completed the music theory sequence may take Composition, Music 387 or 388. Music 401 is a capstone course for senior music majors.

Music students participating in the New York Arts Program, a special semester-long internship program in New York, apprentice themselves to professional musicians or arts managers. The Institute of European Studies in Vienna broadens and strengthens some music majors,

particularly in vocal and instrumental instruction. A program in the humanities at the Newberry Library in Chicago offers opportunities to students of musicology.

**Requirements for the Major:** Music majors must complete at least nine course credits in music, including the following eight: Music 201, 301, and 302 (the music theory sequence); 220 plus two of the three courses numbered 217, 218, and 219 (the music history sequence, taken in any order); 261 and 361 (applied lessons, each 1/2 credit for a full year of study); and 401 (the senior seminar). Additional credit(s) may be taken in Music 102, 202, 221, 287/288, 313, and 387/388. Music 101, 104, and 105-06 do not count towards the major. Majors are required to participate in ensembles a minimum of two full years. Ensembles are taken in addition to the 34 course credits required for graduation and the nine courses required for the major. Grades are assigned only on a credit/no credit basis and do not compute in the student's GPA; however, this information is listed on transcripts. Majors must also complete a Senior Project in music.

Music majors are strongly encouraged to take courses in the following areas in fulfillment of their distribution coursework: Art History, Language Studies (Classical and Modern), Literature (and Culture), Philosophy (esp. aesthetics), Psychology (especially perception), and General Physics (especially physics of sound).

For **Senior Comprehensives**, majors must pass a written departmental examination, which draws upon a broad knowledge and understanding of music history, theory, formal analysis, and musicianship. Majors must also pass a one-hour oral examination.

**Requirements for the Minor:** Five course credits, including Music 201, Music 261, and one course credit in Music History (217, 218, 219, or 220). Minors are required to participate in an ensemble a minimum of one full year. Ensembles are taken in addition to the 34 course credits required for graduation and the five courses required for the minor. Grades are assigned only on a credit/no credit basis and do not compute in the student's GPA; however, this information is listed on transcripts.

### **Music Lessons**

The Department offers lessons in piano, voice, guitar, or any standard orchestral instrument. Instruction is given by professional artists who teach at Wabash one or two days per week. Wabash students pay for lessons on a per-semester basis, though the Department subsidizes the cost of lessons. Students who wish to take lessons for credit must audition and pass a music theory exam to receive departmental permission; the cost of lessons for students who enroll for credit is covered by tuition. For further details, see the course description for Music 261, 361.

## **Course Descriptions—Introductory Courses**

### **101. Introduction to Music**

Elements of music and the art of educated listening for students with little or no musical training. The class covers works from the major style periods of Western music, as well as some examples from non-Western traditions, both as examples of their genres and as expressions of the societies that produce them. Students attend and review Music Department concerts and also learn basic music reading skills. Open to all students.



One course credit; fall and spring semesters.

### **102. World Music**

An introduction to the various world musical cultures and practices found outside the Western Classical Art tradition. The course gives an overview of music genres, instrumental types and resources, forms, and styles that originate from selected world music traditions in sub-Saharan Africa, Arabic Africa, Middle East, Near East, North America, South/Latin America, and the Caribbean region. Musical practices are studied in terms of structure, performance, aesthetic values, cross-cultural contacts, contextual function, and significance. Coursework includes weekly reading and listening assignments, musical demonstrations, and hands-on experience, as well as the acquisition and development of listening skills. Open to all students.

One course credit, fall semester.

### **104. Topics in Music**

A class for all students, regardless of background. Previous topics have included the history of jazz, the symphony, music of Duke Ellington, music of J.S. Bach, music of Beethoven, and music and technology.

One-half course credit.

### **105. Fundamentals of Music I**

This course introduces students to the fundamental components of the language of music and how to read music. Topics include rhythm, pulse, pitch, meter, notation, the piano keyboard, major scales, major key signatures and intervals. The goals of this course are to provide the student with a sound understanding of written musical notation, along with basic skills that promote further music study, performance, and composition. Music 105 does not count toward the major or minor in music. Open to all students.

One-half course credit first half, fall semester.

### **106. Fundamentals of Music II**

This course is a continuation of Music 105 and is intended for students who have successfully completed Fundamentals of Music I, or those students who have already mastered the materials and skills covered in Music 105. Topics include minor scales, minor key signatures, other scales and modes, triads, tonality, cadences, chord progressions, melody harmonization, continued keyboard skills and elementary ear-training. Music 106 counts toward the minor, but not the major. *Prerequisite: Music 105, or placement exam.*

One-half course credit, second half, fall semester.

### **202. Instruments and Culture**

An introduction to world-music instrumental cultures with an emphasis on organology. A wide selection of traditional instruments will provide a basis for the study of cultural, scientific, and artistic aspects of instrumental music. Specific cultures are illuminated by the examination of aesthetic principles valued by each tradition, the role of musical instruments in culture, the

theory of each tradition, and the visual representation of the instrument as both a sound and an art object. The course culminates in a final project. For this project, students may choose to write a term paper, give a class paper presentation, perform on a traditional instrument, or design and build an instrument by constructing a replica of an existing instrument, modifying a traditional instrument, or creating a totally new musical instrument design.

One course credit, spring semester.

### **221. Introduction to Electronic Music**

This course introduces you to the technical and creative aspects of making music in the electronic medium and—through that introduction—provokes you to question, examine, and explore the nature of music and musical experience. We will learn what others have done in the electronic medium throughout its history, work in an electronic music studio to discover what's possible now, and discuss both the benefits and potential pitfalls of working as musicians in this rich and flexible but easily abused medium. Topics include: music and the electronic medium; the science of sound; transducers; electrical signals and connections; tape recorders; multi-track recording techniques; mixing techniques; sound processing; digital recording and editing; digital sound processing; composition and the electronic medium. Since much of the discovery process in this course must take place “hands-on”, you are required to spend six hours in the Electronic Music Studios (EMS) in addition to two regular class meetings and reading assignments each week. This course is open to students of all academic interests; non-majors are encouraged to enroll. Open only to sophomores and above or by permission of the instructor.

One course credit. (Not offered in 2005-2006)

### **Course Descriptions—Ensembles and Music Lessons**

#### **Ensembles**

Participation in performing ensembles may be taken in addition to the 34 course credits required for graduation. Students must participate in ensembles for a full year. Grades are assigned only on a credit/no credit basis and do not compute in the student's GPA; however, this information is listed on transcripts. These courses may be added to a student's normal load without special permission.

- 051. Brass Ensemble
- 052. Chamber Ensembles
- 053. Glee Club
- 055. Jazz Band
- 056. Wamidan World Music Ensemble

One-half course credit per year (does not count towards distribution).

### **261, 361. Individual Applied Instruction**

Students earn one-half course credit for two contiguous semesters of individual instruction in voice, piano, guitar, or one of the standard instruments of the orchestra. The student receives twelve half-hour lessons in each semester, and thus the full course consists of 24 half-hour

lessons. The course may be repeated once, for a total of one credit (four semesters of study). Students may continue beyond a fourth semester, but additional semesters cannot be taken for credit. Students taking lessons for credit are tested and graded at the end of each semester; the final grade is assigned after the completion of two semesters of study. Music 261 and 361 are not given on a credit/no credit basis. Students who opt to take one-hour lessons will receive no additional credit, and must pay in full for the additional half-hour. For any student who signs up for one-hour lessons, there will be an increased expectation both in preparation and in testing. In Music 261 and 361, students will go beyond the purely technical aspects of singing or playing an instrument. They will be expected to master a variety of repertoire, and to understand historical, cultural, analytic, and stylistic aspects of works studied in applied instruction. Students enrolled in Music 261/361 are expected to perform in at least one student recital during the academic year. Music majors are required to take individual instruction for two years. The two-year course counts as one of the nine credits toward the major. Music minors are required to take individual instruction for one year. The one-year course counts as one-half credit toward the minor. All students who wish to receive individual instruction for credit, including majors, minors, and non-majors, must show minimal proficiency, both in reading music and in playing the instrument of choice (or in matching pitch if voice lessons are desired) before beginning instruction for credit. Eligibility for credit will be determined by the Music Department through an entrance audition and a music theory exam offered during the first week of each semester. The usual semester sequence is Fall-Spring, but under unusual circumstances and with the permission of the Music Department, a student may begin lessons in the Spring semester and complete them in the Fall. Music 261, 361 do not count toward distribution.

### **Course Descriptions—Music History**

#### **217. Music in the Middle Ages, Renaissance, and Baroque Era (to 1750)**

The rise of Western art music from religious and folk traditions; Gregorian chant and early polyphonic genres; the growth of polyphony in mass, motet, and madrigal; early instrumental music; European genres of the 17th and 18th centuries: opera, oratorio, cantata, concerto, suite, sonata, keyboard music. Some emphasis on the music of J.S. Bach.

One course credit, spring semester.

#### **218. Classical Music**

A study of the evolution of musical styles and genres from the mid-18th to the early 19th centuries, with special focus on the music of Haydn, Mozart, and Beethoven. The course will consider these composers' transformation of musical language in the sonata, symphony, concerto, opera, chamber music, and sacred music.

One course credit. (Not offered in 2005-2006)

#### **219. Music in the Romantic Era**

A study of Romanticism and its relation to music, as expressed in absolute music, program music, music drama, and other forms. The course covers major works and significant styles ranging from Schubert to Mahler.

One course credit. (Not offered in 2005-2006)

### **220. Music Since 1900**

A survey of developments in Western art music from 1900 to the present, with emphasis on increasingly diverse cultural/aesthetic concerns and compositional techniques in the first half of the 20th century, and on experimental departures from European tradition after 1945. Topics include impressionism, expressionism, futurism, atonality, the twelve-tone system, neoclassicism, the influence of European folk musics on classical composition, integral serialism, indeterminacy, textural music, pluralism, minimalism, music and language, and electronic music. *Prerequisite: Music 101 or its equivalent.*

One course credit, fall semester.

### **Course Descriptions—Music Theory Sequence**

The Music Theory sequence is designed to develop your understanding of the rich grammar and syntax of common-practice functional tonality. This objective is approached through listening, analysis, and writing. Aural skills (the ability to perceive and reconstruct/represent musical events) and basic musicianship skills (sight-singing and basic keyboard performance) will be stressed throughout the course alongside analysis and conception, as any real understanding of music is inconceivable without such abilities. Each theory course requires weekly musicianship meetings and related work in the Computer-Assisted Music Exploration Lab in addition to the three weekly class sessions.

The three-semester sequence is required of, but not limited to, music majors. All students wishing to enroll in Theory I must either successfully complete Music 103 (Fundamentals of Music) or pass an exam/audition to place them out of Music 103. Since the theory sequence is offered in a rotating schedule, starting over every fourth semester, interested students are encouraged to take the exam/audition (and, if deemed necessary, Music 103) early in their academic careers in order to be prepared when Theory I comes around in the rotation.

### **201. Music Theory I**

This course begins with a review of intervals and triads, followed by an examination of higher-order pitch-related and rhythmic structural aspects of tonal music (consonance and dissonance; functional tonality; meter and tonal rhythm). From this study of functional tonal harmony in both its vertical and broader horizontal aspects, we move on to examine the notion of form in music, including: general melodic characteristics; tonality and harmonic implication in melody; tendency tones; melodic cadences; motives; phrases and periods; structure and embellishment in melody. *Prerequisite: Music 106 or exam (see description above).*

One course credit. (Not offered in 2005-2006)

### **301. Music Theory II**

This course further examines musical structure through the rigorous compositional study of simple and compound melodic lines, species counterpoint, and three- and four-part chorale

textures. The tonal palette is generally constrained to diatonic triads, seventh chords, and non-chord tones. *Prerequisite: Music 201.*

One course credit, fall semester.

### **302. Music Theory III**

This course further develops the tonal palette, to include secondary functions, chromaticism, linear chords, and distant key relationships. Our study of the harmonic richness of tonal music will lead to an exploration of formal structure and innovation in the music of Bach, Mozart, Haydn, Beethoven, Schubert, Schumann, Chopin, Brahms, and other composers. *Prerequisite: Music 301.*

One course credit, spring semester.

## **Course Descriptions—Advanced Courses**

### **313. Special Topics**

This is an advanced topics course, which changes from year to year. Previous topics have included American Music, Choral Literature, and Major Figures of Jazz. This course may be repeated for credit when a different topic is offered. *Prerequisite: Music 201 or permission of the instructor.*

One course credit.

### **287, 288. Independent Study**

Permission for independent work must be granted before registering. Appropriate forms are available in the department chair's office. *Prerequisite: Permission of the instructor.*

One-half or one course credit; fall and spring semesters.

### **387, 388. Independent Study in Composition**

This course gives advanced students an opportunity to engage in deep analysis and compositional exploration. Students enrolling for a full-course credit will be given listening assignments and will be asked to analyze music related to their analysis or composition projects. *Prerequisite: Music 302 and permission of the instructor.*

One-half or one course credit; fall and spring semesters.

### **401. Senior Seminar**

A capstone course for music majors emphasizing connections between theory, history, and practice. Through an in-depth study of three seminal masterpieces (e.g., Mozart's Jupiter Symphony or Arnold Schoenberg's Pierrot Lunaire), this seminar considers the interrelations of analysis, historical and stylistic awareness, and performance practice. The course is offered every fall and is required of all music majors.

One course credit, fall semester.

## Department of Philosophy

Faculty: G. Helman (chair), M. Brouwer, C. Hughes, W. Placher, S. Webb

The Wabash philosophy department offers courses on a range of philosophical topics, with a diversity of points of view unusual in a small college department. Most of our courses are historically oriented, with emphasis on looking at philosophical arguments. Students grow familiar with the classic texts of the Western philosophical tradition as they develop their own skills in reading difficult texts, writing, and thinking about philosophical issues.

We try to provide a variety of ways for interested students to sample the subject. All courses in the 100's are appropriate first courses in philosophy. Students with interests in a particular area can also begin with a course in the 200's, though the work there may be slightly more advanced. Philosophy 449 and 490 are normally taken by majors during their senior year.

**Comprehensive Examinations:** Students write for two days, three hours each day. The department has usually invited majors to submit a list of six books from a number of periods in the history of philosophy to serve as the basis for the questions on the first day. Second day questions usually explore broad philosophical issues, with students free to draw on any material in answering them. The department's goal is to give students the chance to tie their major together, reflect on this part of their education, and demonstrate their strengths in the field.

**Requirements for the Major:** Nine course credits (of which up to one credit may be from Political Science 330, 335, or 350), including;

- The History of Ancient and Early Modern Philosophy (Philosophy 140 and Philosophy 142)
- Logic (Philosophy 270)
- Work in ethics, social, or political philosophy (at least one credit from among Philosophy 110, Philosophy 213, Philosophy 219, Philosophy 319, or Political Science 330, 335, or 350)
- 20th Century Philosophy in the Continental and Analytic Traditions (Philosophy 345 and Philosophy 346)
- A seminar on a single philosopher (Philosophy 449)
- Seminar discussion of recent philosophical literature and the presentation of student research (Philosophy 490)

**Requirements for the Minor:** Five course credits (of which up to one credit may be from Political Science 330, 335, or 350), including:

- The History of Ancient and Early Modern Philosophy (Philosophy 140 and Philosophy 142)

- Work in ethics, social, or political philosophy (at least one credit from among Philosophy 110, Philosophy 213, Philosophy 219, Philosophy 319, or Political Science 330, 335, or 350)
- At least one credit from courses in philosophy with a first digit 3 or 4 or a last digit 9

## **Course Descriptions**

### **110. Philosophical Ethics**

Thought about what is good, what is right, and what ought to be done pervades our lives. Philosophy can contribute to this thought by providing ways of organizing it and reflecting on it critically, which is done in this course using both historical and contemporary sources.

One course credit, fall semester.

### **140. Philosophy of the Classical Period**

A survey of the pre-Socratics, Aristotle, the Stoics, the Epicureans, and a fairly detailed study of some of Plato's dialogues. Topics include the Greek understanding of the nature of the universe, the possibilities of human reason, and the relation of individual and society. Lectures provide some historical background but concentrate on analysis of assigned readings.

One course credit, fall semester.

### **142. Foundations of Modern Philosophy**

Readings and discussion of the classical modern philosophers of the 17th and 18th centuries, focusing on questions such as scientific method and the possibility of knowledge, the nature of reality, ethics and the relation of the individual to society, and the existence of God. Readings from Descartes, Spinoza, Leibniz, Hobbes, Locke, Berkeley, Hume, Kant, Rousseau, and Wollstonecraft.

One course credit, spring semester.

### **144. Introduction to Existentialism**

An introduction to some of the primary existentialist texts of the 19th and 20th centuries, including works of fiction, philosophy, and psychology from such writers as Kierkegaard, Dostoyevski, Nietzsche, Camus, Sartre, de Beauvoir, and Jaspers.

One course credit.

### **213. Philosophy of Law**

An introduction to philosophical issues concerning the analysis of legal concepts and the moral justification of the law. Typical issues include the nature of law and its relation to morality, the grounds for criminalization, the justification of punishment, and the moral basis of liability rules.

One-half or one course credit.

### **219. Topics in Ethics and Social Philosophy**

Seminar discussion of a topic or area in ethical theory, applied ethics, or social and political philosophy. *Prerequisite, if any, will depend on the topic in a given year.*

One-half or one course credit.

### **220. Aesthetics**

A survey of work in the philosophy of art both prior to and during the 20th century. Topics considered include the concept of art and a work of art, the relation between art and truth, the objectivity of aesthetic evaluation, the nature of representation, and issues concerning meaning and interpretation.

One course credit.

### **249. Topics in the History of Philosophy**

Seminar discussion of a historical period, figure or topic. *Prerequisite, if any, will depend on the topic in a given year.*

One-half or one course credit.

### **269. Topics in Metaphysics and Epistemology**

Seminar discussion of a topic or area in metaphysics or the theory of knowledge. *Prerequisite, if any, will depend on the topic in a given year.*

One-half or one course credit.

### **270. Elementary Symbolic Logic**

An introduction to the principles of deductive logic for connectives (“and”, “not,” “or,” “if”) and quantifiers (“all,” “some”). Attention is given to the logical structure of English sentences and its representation in symbolic notation and to formal proofs establishing the logical properties and relations of sentences.

One course credit.

### **272. Philosophy of Science**

An introduction to philosophical issues concerning the logical structure and historical development of natural science. Among the issues considered will be the relations among theory, observation, and experiment; the reality of theoretical entities; and the significance of scientific revolutions.

One course credit.

### **279. Topics in Logic and the Philosophy of Science**

Additional topics in formal or informal logic or the philosophical study of science and its historical development. *Prerequisite, if any, will depend on the topic in a given year.*



One-half or one course credit.

**287, 288. Independent Study**

Open to students with consent of the department chair. Independent Studies at a more advanced level will be numbered 387 or 388.

One-half or one course credit.

**299. Special Topics in Philosophy**

A course in some selected philosophical topic. *Prerequisite, if any, will depend on the topic in a given year.*

One-half or one course credit.

**319. Seminar in Ethics and Social Philosophy**

Seminar discussion at a more advanced level of a topic or area in ethical theory, applied ethics, or social and political philosophy. *Prerequisite, if any, will depend on the topic in a given year.*

One-half or one course credit.

**345. 20th Century Continental Philosophy**

A survey of phenomenology and existential philosophy and of the variety of contemporary European philosophy that is heir to these trends. Primary texts will be selected from Husserl, Heidegger, Sartre, Merleau-Ponty, Marcuse, Derrida, Foucault, and others. *Prerequisite: Philosophy 140 and 142 or consent of the instructor.*

One course credit, fall semester.

**346. Analytic Philosophy**

A survey of 20th century philosophy in the analytic tradition. Readings from figures and schools such as Russell, Wittgenstein, logical positivism, ordinary language philosophy, Quine, and Kripke. *Prerequisite: Philosophy 142 and 270 or consent of the instructor.*

One course credit, spring semester.

**349. Seminar in the History of Philosophy**

Seminar discussion at a more advanced level of a historical period, figure or topic. *Prerequisite will depend on the topic in a given year.*

One-half or one course credit.

**369. Seminar in Metaphysics and Epistemology**

Seminar discussion at a more advanced level of a topic or area in metaphysics or the theory of knowledge. *Prerequisite will depend on the topic in a given year.*

One-half or one course credit.

**379. Seminar in Logic and Philosophy of Science**

Additional topics in formal or informal logic of the philosophical study of science and its historical development offered at a more advanced level. *Prerequisite will depend on the topic in a given year.*

One-half to one course credit.

**387, 388. Independent Study**

Open to students with consent of the department chair. Independent studies at a less advanced level will be numbered 287 or 288.

One-half or one course credit.

**399. Proseminar**

An advanced course in some selected philosophical topic. *Prerequisite will depend on the topic in a given year.*

One-half or one course credit.

**449. Seminar on a Single Philosopher**

A detailed study of a major philosopher. Required of majors and open to other students. Normally taken in the fall of the senior year.

One course credit, fall semester.

**490. Departmental Seminar**

The first part of this course is devoted to reading and discussion of a sample of recent work in philosophy. Students also pursue independent research and prepare papers to be presented to departmental faculty and other senior majors during the second part of the course. Required of senior majors and open to others by consent of the department chair.

One course credit, spring semester.

## Department of Religion

Faculty: G. Helman (chair), J. Baer\*\*\*\*, D. Blix, K. Ngwa, W. Placher, R. Royalty\*, S. Webb

\**Sabbatical leave, full year*

\*\*\*\**Leave, full year*

While most of its courses focus on the Christian tradition, the Wabash religion department also has particular strengths in Asian religions, and in recent years we have had Jewish, Muslim, Sikh, and Hindu religion majors as well as majors from a Christian background and students with an intellectual interest in religion who are themselves skeptics. The department seeks to expose students to a variety of religious traditions and to help them employ a number of methods that are used to study religion, while helping students from religious backgrounds to come to a deeper understanding of them. Indeed, a religion major often provides undergraduates a useful way of developing, in effect, an interdisciplinary major with work in everything from anthropology to biblical studies.

We try to provide a large number of “entry points” for interested students. Courses numbered in the 100's are typically lecture courses and are appropriate to take as a first course in religion. Courses numbered in the 200's without a prerequisite listed are also appropriate to take as a first course but will be smaller discussion classes. Courses numbered in the 300's are more advanced and have prerequisites as indicated. Religion 490 is usually taken by majors in their senior year. Comprehensive Examinations: Students write for two days, three hours each day. The usual pattern has been to write on two questions the first day. There is a wide range of questions from which to choose, and questions characteristically draw on material from more than one course. The second day has usually involved writing on one question, which invites reflection on the shape of the major as a whole.

**Requirements for the Major:** A minimum of nine course credits including:

A. The history of Christianity, Religion 171 and 172

B. A total of two course credits from the following:

- Hebrew Bible—Religion 141, 240, or 340
- New Testament—Religion 162, 260, or 360
- History of Christianity—Religion 272 or 372
- Theology—Religion 173, 273, 370, or 373
- Ethics—Religion 270, 274, or 374
- American religion—Religion 181, 280, or 380
- Judaism—Religion 150, 250, or 350
- Independent Study—Religion 287 or 387

C. A total of two course credits from the following:

- Islam and South-Asian religions—Religion 103, 210, 220, 310, or 320
- East-Asian religions—Religion 104, 230, or 330
- Judaism—Religion 151, 251, or 351

- Independent Study—Religion 288 or 388

D. Religion 297, 298, or 370 taken before the senior year

E. Senior Seminar, Religion 490

F. At least one course at the 200 level or above apart from those listed under D and E

**Requirements for the Minor:** a minimum of five course credits, including at least one of the following sequences:

Religion 103 and 104

Religion 141 and 162

Religion 171 and 172

And at least one credit from Religion courses numbered 200 or above.

## **Course Descriptions**

### **103. Islam and the Religions of India**

The first part of the course studies the history, beliefs, and practices of Islam in the Middle East from Mohammad to the present day. The second part of the course studies the history, beliefs, and practices of the ancient religions of India (Hinduism, Buddhism, and Jainism), down to the coming of Islam in the 8th century. The third part of the course deals with the religious developments in India resulting from the interaction of Islam and Hinduism in the modern period. Emphasis is upon readings in primary texts of these religions.

One course credit, fall semester.

### **104. The Religions of China and Japan**

A study of the indigenous beliefs of East Asia (Confucianism, Taoism, and Shinto) and the development of Buddhism in China and Japan. Readings will be from the works of Confucius, Lao Tzu, and other Chinese and Japanese philosophers/theologians. The last part of the course considers the ways traditional China and Japan have changed in the modern period.

One course credit, spring semester.

### **141. Hebrew Bible**

An introduction to the Tanakh, or Hebrew Bible. The format of this course will be reading and discussion of primary texts from the Torah, Prophets, and Writings of the Hebrew Bible. The emphasis will be reading for literary and narrative themes and theological issues in the text, with some discussion of historical context.

One course credit, fall semester.

### **150, 151. Studies in Judaism**

This course will address, at the introductory level, various topics in Jewish history, contemporary Jewish thought, Jewish-Christian dialogue, and responses to the Holocaust. Topics will vary

from year to year. (REL 150 applies to requirement B for the major. REL 151 applies to requirement C for the major).

One course credit. (In some years the course may be offered for one-half credit.)

### **162. History and Literature of the New Testament**

The course is a survey of the political, social, and religious situation of the Hellenistic world of the first century, the life of Jesus, the letters of Paul, and the origin and growth of the Christian church. Each writing of the New Testament is studied to learn its place in the development of the thought and practice of the early church.

One course credit, spring semester.

### **171. History of Christianity to the Reformation**

An historical survey of the origins of Christianity, the development and meaning of orthodox Christian beliefs, the social environment of the Christian Church, the great age of Medieval thought, and the background of the Reformation.

One course credit, fall semester.

### **172. The Christian Church in the Modern Era**

Lectures and discussions on the expansion of Christianity in the Reformation and post-Reformation period. Some emphasis is placed on the role of Christianity in the American experience.

One course credit, spring semester.

### **173. Introductory Topics in Theology**

An introductory course on Christian theology. Topic will vary from year to year.

One course credit. (In some years the course may be offered for one-half credit.)

### **181. Religion in America**

An introduction to the religious history of America. This course will explore the historical development of the primary religious traditions in America, especially Protestantism, Catholicism, and Judaism, as well as the formative influence of religion among women, African Americans, and American Indians. Principal themes include pluralism, the impact of religious disestablishment, revivalism and reform, theological movements, and religious innovation.

One course credit, spring semester.

### **195. Religions and the Arts**

An examination of the arts of a particular period and place with a view to discovering the religious insights and attitudes that they embody. Most recently, the course involved a close reading of Dante's Divine Comedy.

One course credit. (In some years the course may be offered for one-half credit.)

**196. Religion and Literature [Same as Hum 196]**

A study of religious themes and theological issues in diverse literary works. Each week will focus on a single text. Authors represent various religious traditions (like Protestantism, Roman Catholicism, Judaism, and Hinduism) and raise particular religious questions (like the problem of evil, the question of atheism, the place of tradition, and the nature of redemption).

One course credit.

**210. Topics in Islam**

A seminar on some topic in Islamic history or thought. Recent topics have included approaches to reading in the Qu'ran and Sufi mysticism. *Prerequisite: Religion 103.*

One course credit. (In some years the course may be offered for one-half credit.)

**220. Topics in South Asian Religions**

A seminar on some topic in the religion of South Asia. *Prerequisite: Religion 103.*

One course credit. (In some years the course may be offered for one-half credit.)

**230. Topics in East Asian Religion**

A seminar on some topic in the religion of China and Japan. Recent topics have included Confucius and Zen Buddhism. *Prerequisite: Religion 104.*

One course credit. (In some years the course may be offered for one-half credit.)

**240. Topics in Hebrew Bible**

A seminar on some topic related to the history and literature of ancient Israel. *Prerequisite: Religion 141.*

One course credit. (In some years the course may be offered for one-half credit.)

**250, 251. Topics in Judaism**

A seminar on some topic related to post-biblical Judaism. Recent topics have included Second-Temple Judaism and Jewish responses to the Holocaust. Prerequisite, if any, will vary depending on the topic. (REL 250 applies to requirement B for the major. REL 251 applies to requirement C for the major.)

One course credit. (Religion 250 is offered in the spring semester of even-numbered years. In some years a course may be offered for one-half credit.)

**260. Topics in New Testament and Early Christianity**

A seminar on some topic in the history and literature of the early Christian church. Recent topics have included apocalyptic, and the letters of St. Paul. *Prerequisite, if any, will vary depending on the topic.*

One course credit, fall semester. (In some years the course may be offered for one-half credit, and in some years Religion 360 may be offered instead.)

**270. Theological Ethics**

The course examines the relationship between religion and ethics from many different perspectives, beginning with theological models of talking about God, the self, and ethical goods and ending with discussions of specific ethical problems. American realism, Latin American liberation theology, Roman Catholic natural law theory, and environmental theology will be covered. Issues discussed include medical ethics, theology and economics, the problem of war, the role of the church in social change, and the nature of sin.

One course credit, spring semester.

**272. Topics in the History of Christianity**

A seminar will consider some topic or figure in the history of Christianity. Topics in recent years have included 4th Century Christianity, Luther, and Calvin. *Prerequisite: either Religion 171 or Religion 172 depending on the topic.*

One course credit. (In some years the course may be offered for one-half credit.)

**273. Topics in Theology**

A seminar will consider some topic or figure or movement in Christian theology. *Prerequisite, if any, will vary depending on the topic.*

One course credit. (In some years the course may be offered for one-half credit.)

**274. Topics in Ethics**

A seminar will consider some particular issue in contemporary ethics.

One course credit. (In some years the course may be offered for one-half credit.)

**280. Topics in American Religion**

A seminar examining some topic or figure in American religion. Topics in recent years have included Health and Religion in America and African-American Religious History. *Prerequisite, if any, will vary depending on the topic.*

One course credit. (In some years the course may be offered for one-half credit.)

**287, 288. Independent Study**

Available to students with consent of the department chair. (REL 287 applies to requirement B for the major. REL 288 applies to requirement C for the major.) Independent study at a more advanced level will be numbered 387 or 388.

One-half or one course credit.

**295. Religion and the Arts**

An examination of some topic in the arts with a view to religious implications.

One course credit. (In some years the course may be offered for one-half credit.)

**296. Religion and Literature [Same as Hum 296]**

A study of religious themes and theological issues in literary works.

One course credit.

**297. Anthropology of Religion**

The history and methods of social anthropology as applied to the study of religion, with consideration of the current crisis in anthropological method.

One course credit.

**298. Sociology of Religion**

Sociological analysis of religion, with particular focus on a topic which will vary from year to year. Recent topics have included African-American religion, the impact of the "new ethnics" who have entered the United States since 1965, and apocalypticism.

One course credit.

**310. Seminar in Islam**

An advanced seminar on some topic in Islamic history or thought. *Prerequisite: Religion 103.*

One course credit. (In some years the course may be offered for one-half credit.)

**320. Seminar in South Asian Religions**

An advanced seminar on some topic in the religions of South Asia. *Prerequisite: Religion 103.*

One course credit. (In some years the course may be offered for one-half credit.)

**330. Seminar in East Asian Religions**

An advanced seminar on some topic in the religion of China and Japan. *Prerequisite: Religion 104.*

One course credit. (In some years the course may be offered for one-half credit.)

**340. Seminar in Hebrew Bible**

An advanced seminar on some topic related to the history and literature of ancient Israel. *Prerequisite: Religion 141.*

One course credit. (In some years the course may be offered for one-half credit.)

**350, 351. Seminar in Judaism**



An advanced seminar on some topic related to post-biblical Judaism. *Prerequisite will vary depending on the topic.* (REL 350 applies to requirement B for the major. REL 351 applies to requirement C for the major.)

One course credit.

**360. Seminar in New Testament and Early Christianity**

An advanced seminar on some topic in the history and literature of the early Christian Church. *Prerequisite will vary depending on the topic.*

One course credit, fall semester. (In some years the course may be offered for one-half credit, and in some years Religion 260 may be offered instead.)

**370. Contemporary Theology**

Seminar discussions of selected works of some significant theologians of the 20th century: Barth, Tillich, Niebuhr, Ricoeur, von Balthasar, and others. Special attention will be given to issues raised by feminism and theologies of liberation and to theology's special contribution to contemporary issues. *Prerequisite: Religion 172 or Philosophy 142 or consent of the instructor.*

One course credit, spring semester.

**372. Seminar in the History of Christianity**

Advanced seminar discussions of one significant individual, movement, or period in the history of Christianity. *Prerequisite: Religion 171 or 172, depending on the nature of the topic.*

One course credit. (In some years the course may be offered for one-half credit.)

**373. Seminar in Theology**

Advanced seminar discussions of an individual, figure, or movement in Christian theology. *Prerequisites will vary depending on the topic.*

One course credit. (In some years the course may be offered for one-half credit.)

**374. Seminar in Ethics**

Advanced seminar discussions of an individual writer or topic in contemporary ethics. *Prerequisite: Religion 270 (Theological Ethics) or permission of instructor.*

One course credit. (In some years the course may be offered for one-half credit.)

**380. Seminar in American Religion**

An advanced seminar on some topic or figure in American religion. *Prerequisite will vary depending on the topic.*

One course credit. (In some years the course may be offered for one-half credit.)

**387, 388. Independent Study**

Available to students with consent of the department chair. (REL 387 applies to requirement B for the major. REL 388 applies to requirement C for the major.)

One-half or one course credit.

**490. Seminar: The Study of Religion**

An examination of the different ways of studying the phenomenon of religion. Required of all religion majors, normally in their senior year, and open to other students with consent of the instructor.

One course credit, fall semester.

## **Department of Rhetoric**

Faculty: D. Timmerman (chair), J. Abbott, T. McDorman, A. Tellis

Contemporary society is marked by the persuasive force of various forms of mediated communication. The Rhetoric Department is dedicated to teaching the history, principles, and theories of rhetoric to students with intellectual curiosity and a desire to pry deeply into the workings of our symbolic universe. This means understanding one's role as an ethical actor, becoming an effective advocate, and critiquing the manner in which various media impact mass consciousness. This preparation leads students to productive careers in legal, political, professional, artistic and academic contexts. The Rhetoric faculty uses their research interests to enhance the classroom experience. The Department also sponsors co-curricular opportunities where students put the theoretical principles behind argumentation into practice. Students emerge from this program with enhanced critical sensibilities and the capacity to understand and challenge the institutional pressures that mark contemporary society.

**Senior Comprehensive:** Majors must pass two departmental examinations: (1) a three hour written exam; and (2) a senior oral presentation.

**Requirements for a Major:** Rhetoric 101 (or 143/145), 201, 320, 350, 497 and four additional credits. Students considering a Rhetoric Major should take Rhetoric 201 even if they are unable to enroll in Rhetoric 101. Rhetoric 370 (Special Topics) is recommended for all senior majors and minors. Majors are encouraged to take History 101, 102, or 141, 142, English 150 and Philosophy 140, 142.

**Requirements for a Minor:** 5 courses, including Rhetoric 101 (or 143/145), 201, 320 or 350, and two additional credits.

**NOTE:** Students are encouraged to take Rhetoric 201 (Reasoning and Advocacy) prior to taking Rhetoric 320 (Classical Rhetoric) and Rhetoric 350 (Contemporary Rhetorical Theory and Criticism). Rhetoric majors are encouraged to take Rhetoric 320 and 350 prior to taking Rhetoric 497 (Senior Seminar).

### **Introductory Level Courses**

Introductory courses in Rhetoric focus on the principles and practice of effective and responsible message creation and presentation in public contexts (RHE 101) and valid and ethical argumentation (RHE 143, RHE 145). Students become competent in a variety of effective communication techniques, learn to cope with communication apprehension, and develop and exercise skills in critical thinking, argument formation, and argument analysis.

### **Introductory Courses—Language Studies**

#### **101. Fundamentals of Rhetoric**

This course covers the fundamentals of Rhetoric composition and delivery. Students research, compose, and deliver ceremonial and persuasive speeches. In addition, they learn and employ introductory principles of reasoning, argumentation, and rhetorical criticism. Finally, students analyze the videotape recordings of their speeches and learn to use electronic media in public presentations.

One course credit, every semester.

### **143. Political Debate**

This course applies the principles of debate theory and practice to argumentation in the political realm. You will learn valid forms of reasoning and argumentation, common fallacies, argument analysis, clash, and rebuttal and how to apply this knowledge in the debate format. Students participate in parliamentary debate as a mechanism for learning foundational skills in oral argumentation. Students then engage in political argumentation and advocacy in both written and oral form. A specific international, national, or local political issue is discussed and students conduct research on the issue and its history.

One-half course credit, fall semester.

### **145. Legal Debate**

This course applies the principles of debate theory and practice to argumentation in the legal realm. You will learn valid forms of reasoning and argumentation, common fallacies, argument analysis, clash, and rebuttal and how to apply this knowledge in the debate format. Students participate in parliamentary debate as a mechanism for learning foundational skills in oral argumentation. Students then engage in legal argumentation and advocacy in both written and oral form. When possible, students will attend a live oral argument by the Indiana Court of Appeals or another appellate court. Students argue an actual case for credit, as both plaintiff and defendant. These debates follow the parameters and conventions of Moot Court style appellate oral argumentation.

One-half course credit, spring semester.

**Intermediate Level Courses:** Intermediate level courses focus on mastery of the basic concepts and significant theories of persuasion, reasoning, and communication. This study will include the history, theoretical development, and pragmatic uses of the theories and concepts in a variety of settings. Students will develop the ability to evaluate, compare, and critique these theories from a variety of perspectives. Students will also utilize these theories and concepts for the purposes of analysis and application to rhetorical and communicative interactions.

## **Intermediate Courses—Language Studies**

### **201. Reasoning and Advocacy**

Rhetoric 201 focuses on the process of constructing, analyzing, and evaluating public arguments. This is a foundational speech course because it focuses on the development and application of knowledge in critical thinking, argument analysis, reasoning, and advocacy. It emphasizes the nature and role of communication in public discussions and decision making. The course

highlights the adaptation of logic and reasoning to human action in a democratic society. The class examines public argument in a variety of forms such as political debates, speeches, and editorials. Judicial argument is examined in the form of Supreme Court decisions. Finally, social argument is examined through an investigation of selected examples from popular media such as television, film, and music. The course serves the purpose of exposing non-majors to the fundamentals of rhetoric and communication. It also prepares Rhetoric majors and minors for more advanced courses such as Classical Rhetoric and Contemporary Rhetorical Theory and Criticism.

One course credit, spring semester.

### **220. Persuasion**

Students study the theory and practice of persuasion as part of decision making in a free society. The focus is on the individual's role as both persuadee and persuader with an examination of how to be critical, observant, responsible and ethical with regard to persuasive messages. The course examines persuasive language, propaganda, persuasive campaigns, and social movements. Students critically examine a variety of persuasive texts and participate in a campaign simulation.

One course credit (offered in alternate years).

## **Intermediate Courses—Literature/Fine Arts**

### **240. Communication Theory**

This course pursues five related goals. First, it gives students the background necessary for further study of communication issues in a variety of contexts. The central communicative issues highlighted in Rhetoric 240 include language, meaning, information, interaction, and influence. Second, this course gives students a grounding in the two dominant perspectives that inform communication research: the humanistic and social scientific research paradigms. Third, the course introduces students to the parameters and chief areas of concern in the field of communication and its relationship to other disciplines such as English, Psychology, and Political Science. Fourth, the course discusses the philosophical assumptions that serve as the foundations for theories and the ethical issues that arise in the process of such scholarly endeavor. Finally, this course focuses on application and develops student competencies in using theories to analyze communicative events.

One course credit, spring semester, (offered in alternate years).

**Advanced Level Courses:** Advanced level courses are characterized by original research and theorizing. Students will learn to engage primary source material in both theory and criticism and to produce new insights into the texts that they select as artifacts for examination as well as contribute to the broader scholarship in rhetorical studies. Papers produced in these contexts will be of high quality, possess substantial literature reviews, utilize original theoretical approaches to texts, and illustrate an awareness of the role of rhetoric within intellectual history. These classes will prepare students to excel in their comprehensive exams as well as possible graduate training

by providing them with the knowledge to speak critically and to view themselves as part of a larger scholarly community with which they are in dialogue.

## **Advanced Courses—Literature/Fine Arts**

### **320. Classical Rhetoric**

This course focuses on the origin and development of rhetoric and rhetorical theory during the classical period. The course begins in the pre disciplinary stage of Homer and the Sophists and examines such works as Homer's *Iliad*, Gorgias' *Encomium of Helen*, and Isocrates' *Antidosis*. The course then moves to Plato's *Gorgias* and *Phaedrus*) and the “disciplinizing” efforts of Aristotle (*On Rhetoric*). Finally, the course examines the efforts of Cicero (*On Invention, Orator*, and *On the Orator*), Quintilian (*Institutes of Oratory*), and Augustine (*On Christian Doctrine*) to reunite philosophy and rhetoric and include ethics within the realm of rhetoric. Students learn how rhetorical theories are generated out of the specific needs of particular political and social contexts. In addition, students examine the influence of literacy on human interaction and the study of rhetoric in particular. Finally, students trace the relationship between rhetoric and philosophy from pre-Platonic unity, through Plato's bifurcation, and finally to the attempts at reunification by Aristotle, Cicero, and Quintilian.

One course credit, fall semester.

### **350. Contemporary Rhetorical Theory and Criticism**

Contemporary studies in rhetoric have shifted away from the public address to focus on rhetoric more broadly conceived while maintaining a clear connection with the rhetorical tradition that stretches back to the classical period. In what has been termed the “rhetorical turn,” contemporary scholars and intellectuals from the fields of philosophy, English, anthropology, history, and other disciplines have revised this classical debate in a number of productive ways. Rhetoric, whether implicitly or explicitly, has become a focus of discussion throughout the modern academy. Beginning with traditional theories of rhetorical criticism, the class highlights the growing complexity of the field, proceeding from the idea that communication and media shape the culture in which we live. The class is a methodological precursor to the senior project in that students are required to read contemporary rhetorical theorists with understanding and utilize their theories and perspectives in the practice of rhetorical criticism.

One course credit, fall semester.

### **360. Gender and Communication**

As a culture we often we take gender for granted. Yet, we live in a culture where men and women are molded and shaped by communicative practices and mass-mediated representations that generate our ideals of masculinity and femininity. This class examines this process—providing a platform for students to reflect upon gender formation and develop a theoretical vocabulary for describing this process. Students will be afforded an opportunity to study gender communication at both the interpersonal and mass-mediated levels. By the end of the semester class participants will develop a more sophisticated understanding of the manner in which gendered messages and practices have shaped perceptions of their symbolic universe.

One course credit, fall semester (offered in alternate years).

**370. Special Topics—Literature/Fine Arts**

A variety of courses dealing with specific issues or sub-areas in the discipline are taught in a seminar setting. Prerequisite: Sophomore standing or consent of the instructor.

**375. Legal Rhetoric**

Legal Rhetoric examines the ways in which the legal sphere exerts social control and power through an exploration of the forms and function of rhetoric in shaping the law. Working from the belief that a legal ruling is the beginning, rather than the end, of the social life of the law, the course is also concerned with the social repercussions that result from Court decisions.

Beginning with an examination of the classical connections between rhetorical theory and the practice of law, the course proceeds to discuss approximately a dozen significant Supreme Court cases and subsequent rhetorical analyses of these decisions. Students will develop an essay and presentation concerning the background and social importance of one of the cases under study. Additionally, students will engage in a semester long project that culminates in an extensive rhetorical analysis on a case of their own choosing.

One course credit, spring semester (offered in alternate years).

**387. Independent Study—Language Studies**

Available to students with the consent of the instructor.

One-half or one course credit.

**388. Independent Study—Literature/Fine Arts**

Available to students with the consent of the instructor.

One-half or one course credit.

**390. Special Topics—Language Studies**

A variety of courses dealing with specific issues or sub-areas in the discipline are taught in a seminar setting. *Prerequisite: Sophomore standing or consent of the instructor.*

**Capstone Course**

**497. Senior Seminar**

The Senior Seminar is a capstone course for Rhetoric majors. Rhetoric majors conduct an original and extended research project in a sub-area of the field. In the process, they read and discuss relevant texts and journal articles as a class. The course covers procedures for conducting each of the components of the project (i.e., discovery and refinement of a research question, selection of appropriate materials for study, selection of an appropriate method, literature review of appropriate scholarship, the analysis itself and the preparation of the manuscript). This course also provides senior majors a forum for the investigation and discussion of the ethical issues and responsibilities they have as communicators. *Prerequisite: Students are encouraged to take*

*Rhetoric 320 and Rhetoric 350 prior to taking 497.*

One course credit, fall semester.



## Department of Theater

Faculty: M. Abbott (chair), J. Fisher, J. Gross, D. Watson

The Theater Department curriculum aims to develop the student's understanding of theater through courses in the theory and practice of performance, the study of theater history and dramatic literature, film, and playwriting. The development of practical skills for theater majors and minors as actors, directors, designers, technicians, and playwrights in actual stage production work is carefully structured by the department staff to coincide with course work in these areas. For the non-major or minor, the curriculum provides several courses at the introductory level (Theater 101, 102, 103, 104, 105). These are aimed at developing the student's understanding and appreciation of theater as an art form. Courses on the intermediate level (Theater 206, 207, 209, 210, 211, 212, 213, 214) provide majors and minors (as well as non-majors) with various opportunities to expand their skills and to deepen their growing understanding and appreciation of theater. These courses will explore both the great works of the dramatic canon from all time periods and cultures, as well as important and challenging contemporary dramas. Majors and minors often pursue graduate study and careers in theater, film, and other allied fields, but for the non major or minor the study of theater provides a unique opportunity for the student to explore an extraordinary and timeless art form, to learn about the ways plays and productions are created, and, most importantly, to study theater as it reflects and tests moral, social, political, spiritual, and cross-cultural issues.

**Senior Comprehensives:** Majors must pass three departmental examinations: (1) a three-hour examination on the history, literature, and theory of theater or a project in those areas approved by the department chair; (2) a three-hour examination on the performance aspects of theater (acting, directing, design, playwriting) or a project in those areas approved by the department chair; and, (3) when pursuing the project option, a one-hour oral examination with the faculty of the Theater Department.

**Requirements for the Major:** Nine courses including Theater 102, 105, 207, 209, 317; three courses from Theater 211, 212, 213, 214; and one course credit from the remaining Theater Department offerings.

**Requirements for the Minor:** Five courses including Theater 102; one course credit from among Theater 211, 212, 213, 214; one course credit from among Theater 105, 206; one course credit from among Theater 209, 210, 317; and one course credit from the remaining Theater Department offerings.

**Productions:** Theater majors and minors are strongly urged to participate in the annual season of theater productions staged by the department. The department feels strongly that the serious theater student should have numerous opportunities to test his creative abilities in the myriad facets of theater performance. It is hoped that during the student's four years at Wabash College he will have the opportunity to test in theatrical productions the many concepts he will encounter in his courses. The season of plays selected by the department is chosen with careful consideration of the unique opportunities for students offered by each play. The department expects that the student will work in a variety of performance areas including acting, stage

managing, set and costume construction, lighting and sound, playwriting, and directing. Each year, during the second half of the fall semester, as part of the theater season, students will have the opportunity to produce workshop performances in the areas of acting, directing, design, playwriting, performance art, and, where appropriate, film. Students interested in knowing more about these opportunities should consult the department chair.

## **Course Descriptions**

### **101. Introduction to the Theater**

Designed for the liberal arts student, this course explores many aspects of the theater: the audience, the actor, the visual elements, the role of the director, theater history, and selected dramatic literature. The goal is to heighten the student's appreciation and understanding of the art of the theater. Play readings may include *Antigone*, *The Menaechmus Brothers*, *Hamlet*, *Tartuffe*, *A Doll's House*, *The Cherry Orchard*, *A Dream Play*, *The Good Woman of Setzuan*, *The Glass Menagerie*, *Krapp's Last Tape*, and *The Mystery of Irma Vep*. The student will be expected to attend and write critiques of the Wabash College Theater productions staged during the semester he is enrolled in the course. **This course is intended for the non-major/minor and is most appropriately taken by freshmen and sophomores.**

One course credit each semester.

### **102. Introduction to Scenography**

This beginning course traces the design and technical production of scenery as environments for theatrical performance from concept through opening night. Areas covered include set and lighting design, technical production, and costume design. This course will provide the liberal arts student with an exploration of the creative process. Lab arranged.

One course credit each semester.

### **103. Seminars in Theater**

This annual set of four specific topic half-courses provides tightly focused studies of the works of particular playwrights, genres, movements, performance issues, and historical developments in theater and film. Each year, a new set of four half-courses will be offered. The courses are open to the liberal arts student and have no prerequisite.

### **American Musical Theater from the Beginnings to 1943**

Theater with music dates from the origins of the stage in the ancient world, but musical theater as it is understood today is a quintessentially American art form mixing elements of high and low art. This course will examine the musical's variant theories of origin from ballad opera and operetta to minstrels, jazz, and vaudeville, as well as its evolution from the ethnic entertainments of innocence and optimism that gave way to more complex reflections of the diversity, spectacle, and individualism of early twentieth century American life. Through lecture, musical theater from its beginnings through the mid-twentieth century will be explored through study of the work of composers and lyricists including George M. Cohan, Irving Berlin, Cole Porter, George and Ira Gershwin, Jerome Kern, Noble Sissle, Eubie Blake, Richard Rodgers, Lorenz Hart, and Oscar Hammerstein II, among others. Attention will also be paid to influential performers and

directors, and the form and themes of musical theater will be studied through examination of representative texts and scores including *Little Johnny Jones* (1904), *Shuffle Along* (1921), *Show Boat* (1927), *Animal Crackers* (1928), *Of Thee I Sing!* (1931), *As Thousands Cheer* (1933), *Anything Goes* (1934), *Porgy and Bess* (1935), *Pal Joey* (1940), and *Oklahoma!* (1943).

One-half course credit, fall (first half of semester).

### **American Musical Theater from 1943 to the Present**

American musical theater works from the years of World War II to the present reflect radical changes as the form evolved from loosely-constructed entertainments to works of art fully integrating song, story, and dance. In an effort to create musicals of greater depth, creators looked to adapting literary works – the plays of William Shakespeare to contemporary plays and novels by George Bernard Shaw, James Michener, Christopher Isherwood, E. L. Doctorow, and others, provided sources. The class will closely examine representative works by such composers and lyricists as Cole Porter, Richards Rodgers and Oscar Hammerstein II, Frederick Loewe and Alan Jay Lerner, Leonard Bernstein, Stephen Sondheim, Jule Styne, Stephen Flaherty and Lynn Ahrens, Jeanine Tesori, and Tony Kushner, including *Finian's Rainbow* (1947), *Kiss Me, Kate* (1948), *South Pacific* (1949), *My Fair Lady* (1956), *West Side Story* (1957), *Gypsy* (1959), *Cabaret* (1966), *Follies* (1971), *Ragtime* (1998), and *Caroline, or Change* (2003).

One-half course credit, fall (second half of semester).

### **The Epic Theater of Bertolt Brecht**

Among the most inventive and influential playwrights and directors of the modern era, Bertolt Brecht (1898-1956) has left a legacy of important plays and dramatic theories. Brecht believed the theater should be a platform on which political and social issues should be debated. As an alternative to the traditional Aristotelian drama, he developed “epic theater” in which alienating theatrical devices were employed to keep his audience emotionally detached and intellectually alert. This seminar will focus on Brecht’s ideas on “epic theater” and the dialectical and sometimes alienated relationship he achieved with his dramas. Texts for the seminar will include *Mother Courage and Her Children*, *Galileo*, *The Good Women of Setzuan*, and *The Caucasian Chalk Circle*.

One-half course credit, spring semester.

### **104. Introduction to Film**

This course is intended to introduce students to film as an international art form and provide an historical survey of world cinema from its inception to the present. The course will focus on key films, filmmakers, and movements that have played a major role in pioneering and shaping film. Selected motion pictures will be screened, studied, and discussed with special emphasis placed on learning how to “read” a film in terms of its narrative structure, genre, and visual style. Specific filmic techniques such as mise en scene, montage, and cinematography will also be considered. Genre study, auteurism, and ideology will be explored in relation to specific films and filmmakers, as well as the practice of adaptation (from theater to film, and most recently, film to theater).

One course credit, fall semester.

### **105. Introduction to Acting**

This course provides an introduction to the fundamentals of acting through physical and vocal exercises, improvisation, preparation of scenes, and text and character analysis. Students will prepare scenes from modern plays for classroom and public presentation. Plays to be studied and presented include *Of Mice and Men*, *Tea and Sympathy*, *The Zoo Story*, and original one-act plays written by Wabash College playwriting students.

One course credit, each semester.

### **206. Intermediate Acting**

The process of acting, its history, theory, and practice, are examined through classroom exercises, text analysis, and scoring. Students will explore various problems in acting styles and perform scenes from the extant works of Greek tragedy, Renaissance drama, commedia dell'arte, Neoclassical comedy, and modern and contemporary drama. *Prerequisite: Theater 105 or consent of instructor.*

One course credit, spring semester.

### **207. Directing**

The history and practice of stage directing is studied in this course. Students will examine the theories and productions of major modern directors and, through in-class scene work, advance their skills in directing. The course will also involve directorial research and preparation for projects involving classical and modern plays. *Prerequisite: Theater 105 or consent of instructor.*

One course credit, fall semester.

### **209. Dramaturgy**

This course is intended to bridge the gap between theater history/literature/theory and the performance areas of theater. Aimed primarily at the theater major and minor (though by no means excluding others), this course will focus on the process of textual and historical research/analysis and its collaborative impact on the creative process of the director (production concept), actor (characterization), playwright (play structure, narrative and character development) and designers (scenic, lighting, and costume design). Dramaturgy includes a study of various historical approaches to classic texts, as well as the process or research and investigation of material for new plays. Ideally, students enrolled in the course could be given dramaturgical responsibilities on mainstage and student-directed projects.

One course credit, spring semester.

### **210. Playwriting**

Principles of dramatic construction are explored through the practice of playwriting and the study of representative one-act plays. Students will have various creative writing assignments including monologues and short plays and they will engage in classroom-staged readings and

discussion of scripts generated by other writers in the class. Selected plays from this course will be presented each fall semester as part of the Theater Department's Studio One-Acts production.

One course credit, spring semester.

### **211. History and Literature of the Theater: Ancient Greece to the Spanish Golden Age**

The study of major theatrical works written between the golden age of classical Greek drama and the plays of the Spanish Golden Age will provide the main focus of this course. Attention will be paid to the history of the theater in these periods, the stage conventions and practices prevalent in these eras, along with discussion of varying interpretations and production problems inherent in each play. Among the works to be read and discussed are *The Oresteia*, *Oedipus Rex*, *Antigone*, *Medea*, *The Bacchae*, *Women in Parliament*, *The Braggart Soldier*, *The Twin Menaechmi*, *Dulcitius*, *Everyman*, *The Mandrake*, *Ralph Roister Doister*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Hamlet*, *King Lear*, and *Life Is a Dream*. The plays will be discussed as instruments for theatrical production; as examples of dramatic structure, style, and genre; and, most importantly, as they reflect the moral, social, and political issues of their time.

One course credit, fall semester. 2005-2006 and alternate years.

### **212. History and Literature of the Theater: The French Renaissance to the Rise of Realism**

The class will study the history of theater and the diverse forms of drama written between 1660 and 1900. Representative plays from the era, as well as theoretical and critical response to the works, will be the major focus of the course. Attention will also be paid to theatrical conventions and practices, along with discussion of varying interpretations and production problems discovered in each play. The works to be studied include *The Misanthrope*, *Tartuffe*, *The Illusion*, *Phedre*, *The Rover*, *The Way of the World*, *The Servant of Two Masters*, *Faust Part One*, *Money*, *Sherlock Holmes*, *Camille*, *A Doll's House*, *Ghosts*, *An Ideal Husband*, *The Importance of Being Earnest*, *Cyrano de Bergerac*, *Uncle Vanya*, and *The Seagull*. The plays will be discussed as instruments for theatrical production; as examples of dramatic structure, style, and genre; and, most importantly, as they reflect the moral, social, and political issues of their time.

One course credit, spring semester, 2005-2006 and alternate years.

### **213. American Theater and Drama**

This course will examine the rich dramatic heritage of the United States from the American Revolution to the present, with emphasis on the history of the U.S. stage and the work of major dramatists including Eugene O'Neill, Thornton Wilder, Tennessee Williams, Arthur Miller, and Edward Albee, among others. Plays to be studied include *The Contrast*, *Secret Service*, *Uncle Tom's Cabin*, *Long Day's Journey Into Night*, *A Moon for the Misbegotten*, *Awake and Sing!*, *The Little Foxes*, *Our Town*, *The Skin of Our Teeth*, *Mister Roberts*, *A Streetcar Named Desire*, *The Night of the Iguana*, *Death of a Salesman*, *The Crucible*, *A Raisin in the Sun*, *The Zoo Story*, *Who's Afraid of Virginia Woolf?*, *Glengarry Glen Ross*, *True West*, *Brighton Beach Memoirs*, *The Colored Museum*, *A Perfect Ganesh*, *Fences*, *Angels in America*, *How I Learned to Drive*, and *The America Play*. The plays will be discussed as instruments for theatrical production; as

examples of dramatic style, structure, and genre; and, most importantly, as they reflect moral, social, and political issues throughout the history of the United States.

One course credit, fall semester, 2006-2007 and alternate years.

#### **214. Modern European Theater and Drama**

This course will examine the history of the European stage, and significant dramatic literature, from 1870 to the present. Emphasis will be placed on an examination of the major theatrical movements of realism, expressionism, symbolism, epic theater, absurdism, and neo-realism, as well as on the work of major dramatists including Henrik Ibsen, Anton Chekhov, George Bernard Shaw, August Strindberg, Luigi Pirandello, Bertolt Brecht, and Samuel Beckett, among others. Plays to be studied include *An Enemy of the People*, *Rosmersholm*, *The Three Sisters*, *Mrs. Warren's Profession*, *Pygmalion*, *Heartbreak House*, *Miss Julie*, *A Dybbuk*, *Six Characters in Search of an Author*, *The Rules of the Game*, *The Good Person of Setzuan*, *Galileo*, *Waiting for Godot*, *Krapp's Last Tape*, *No Exit*, *The Visit*, *Look Back in Anger*, *Equus*, *Breaking the Code*, *Copenhagen*, *Mistero Buffo*, *Accidental Death of an Anarchist*, and *The Pillowman*. The plays will be discussed as instruments for theatrical production; as examples of dramatic style, structure, and genre; and, most importantly, as they reflect the moral, social, and political issues in the twentieth century and beyond.

One course credit, spring semester, 2006-2007 and alternate years.

#### **317. Dramatic Theory and Criticism**

This course will survey the significant ideas that have shaped the way we create and think about theater. The objective of the course is to examine the evolution of dramatic theory and criticism and trace the influence of this evolution on the development of the theater. Ultimately the student will form his own critical and aesthetic awareness of theater as a unique and socially significant art form. The important works to be read may include: Aristotle's *Poetics*, Peter Brook's *The Open Door*, Eric Bentley's *Thinking About the Playwright*, Tony Kushner's *Thinking About the Longstanding Problems of Virtue and Happiness*, Robert Brustein's *Reimagining the American Theater*, and Dario Fo's *The Tricks of the Trade*, as well as selected essays from numerous writers including Horace, Ben Jonson, William Butler Yeats, Constantin Stanislavski, Vsevolod Meyerhold, George Bernard Shaw, Bertolt Brecht, Walter Benjamin, Gertrude Stein, Antonin Artaud, Eugene Ionesco, Peter Schumann, Robert Wilson, Athol Fugard, Ariane Mnouchkine, Edward Bond, Augusto Boal, Guillermo Gómez-Peña, and Eugenio Barba. *Prerequisite: at least one course in theater history or consent of the instructor.*

One course credit, fall semester.

#### **318. Performance and Design**

Individual students will work with a faculty member to advance and present a performance or design project (scene, lighting, costume, stage properties), and complete assignments related to a Wabash stage production. The course is designed for majors and minors active in performance areas of design, acting, directing, dramaturgy, and playwriting. *Prerequisite: Theater 102 (for designers), Theater 105 (for actors), Theater 207 (for directors), Theater 209 (for dramaturgs), Theater 210 (for playwrights).* For the Spring 2006 semester, a special course, Theater 318(1)

will be offered, as follows: This advanced half-course performance-oriented seminar for theater majors and minors will explore the history, art, and literature of commedia dell'arte, an improvisatory style of theater born in the Italian Renaissance. Attention will be paid to the stock characters and improvisation techniques of commedia, as well as mask-making and other skills required to perform commedia dell'arte. Texts to be read will include traditional commedia scenarios and later plays influenced by commedia, including Niccolo Machiavelli's *Mandragola*, Molière's *That Scoundrel Scapin*, Carlo Goldoni's *The Servant of Two Masters*, Carlo Gozzi's *The King Stag*, Alexander Blok's *The Fairground Booth*, Dario Fo's *Arlecchino*, and others. Upon completion of the course, students may continue in Theater 318(2) which involves participating in a commedia-inspired production to be announced. *Prerequisite: permission of instructor.*

One-half course credit, first and/or second half, spring semester.

### **319. Production and Stage Management**

Individual students will work with a faculty member and the production staff in the development and stage management of a Wabash stage production. Students will study the entire production process, develop a prompt book and production documentation, and complete all assignments related to the management of rehearsal and performance. *Prerequisite: Theater 102 or consent of instructor.*

One-half course credit, first and/or second half, each semester.

### **487, 488. Independent Study**

Any student may undertake an independent study project in theater after submission of a proposal to the department chair for approval. Students are urged to use this avenue to pursue creative ideas for academic credit outside the classroom or for topics not covered by existing courses. *Prerequisite: consent of theater department chair.*

One-half or one course credit either semester.

### **498. Special Topics**

This course is designed as advanced study for theater majors and minors. Occasional special topics may be offered or students may petition the department for an advanced opportunity. *Prerequisite: consent of theater department chair.*

One course credit.