

## **New Courses for 2009-2010**

### **HIST 403 Art of Prediction (11/12)**

The 18th century world-view was an empowering one. As a result of the Scientific Revolution, the world and its history were predictable and orderly, subject to natural laws that humans could understand. The innovations in science and political thought in the 19th and 20th centuries profoundly changed this view, as truth and universal law gave way to a new emphasis on the common man and best fit models based on uncertainty, chance and probability. The micro history movement and the events leading to the development of the atomic bomb had radical implications for the theory and practices of both disciplines. We will examine the philosophy and methodology of history and science as they evolved to meet a new world-view in this period. This course grants one history credit. **(Integrated Studies)**

### **HIST 343/ART 343 Critical Race and Theory through the Visual Arts (11/12)**

This integrated studies course will examine issues of race and representation in America and other locations of the African Diaspora. We will examine the causes and symptoms of institutional/structural racism through a visual arts and historic lens. Topics will include: points of view, cultural representation, socialization and its connection to taboo subjects, the use and misuse of African American art, concepts of beauty and more. Students will keep journal entries, view and create artwork, and undertake readings related to the various focal points. This course grants either one history credit or one visual arts credit. **(Integrated Studies)**

### **ENG 121 Native American Stories: Sherman Alexie (9/10)**

Sherman Alexie is, perhaps, the foremost contemporary Native American author living today. His works range from poetry to short stories to novels and even movies. This course will explore several works by Alexie in order to understand the Native American Experience through literature. Texts will include: "The Lone Ranger and Tonto Fist-Fight in Heaven," *Ten Little Indians*, *Flight and Smoke Signals*. **(Fulfills 10<sup>th</sup> Grade Reading Requirement)**

### **ENG 417 Big Book: Pride and Prejudice (11/12)**

Almost 200 years after it was written, *Pride and Prejudice* by Jane Austen continues to be a world bestseller. What is it about this unlikely Victorian love story of mistaken first impressions which hooks contemporary readers? Could it be Austen's witty, satirical writing style or her creation of believable flawed personalities that make this novel so irresistible and evergreen? Set in the bucolic English countryside, where all a woman "of good family" could hope for was marrying a rich man; Austen reveals the riveting tale of Elizabeth Bennet, a bright, discerning woman far beyond her time, who discovers that the one person she cannot stand is the one man she may not be able to resist.

### **HIST 332 U.S. History—Native Americans (11/12)**

In 1492, Columbus sailed the ocean blue – but what did he find? And what happened next? Before Europeans arrived, indigenous cultures thrived in the Americas. This course will start by examining their ancient past and move through the impact that Native Americans have had on the development of the United States and vice versa. The indigenous population of North America contains a vast array of cultural diversity. How do our own assumptions about Native Americans compare to their experiences? We will examine how Native Americans have managed to overcome (or adapt to) genocide, warfare, disease, assimilation and massive land loss in order to retain their unique cultural identities. We will explore the development of Native American history from the early years of the United States through the radical political movements of the 1970s to contemporary issues Native Americans face. This course will also push students to think

of new ways to study history. How can we understand a culture, or cultures, so different from our own, especially when there are no traditional historical documents left?

### **HIST 333 U.S. History—Rebels and Revolutionaries in American Dance (11/12)**

You don't have to be a dance fan to find this topic arresting. As in visual art, music and theater, dance pioneers throughout the 20th century challenged the current artistic dogma and rebelled against tradition. The arts are a lens through which we may glimpse how generations and cultures have viewed their worlds. Political and social upheavals and technological breakthroughs in the 20th century such as the industrial revolution, women's suffrage, WWI, WWII, civil rights, the Cold War, the Vietnam War, the drug culture, urbanization and women's liberation affected and were reflected in the dances of their time. Often, these artists were ridiculed, repressed or marginalized, yet their new ideas and aesthetics kept flowing across racial and social boundaries. We will look at African American dance pioneers and their white counterparts and follow them all the way through to what dance artists (and maybe you, too) struggle with today. Auto-biographies, dance masterpieces on video, reviews, interviews and historical commentaries will reveal what the dances have to tell us "between the lines."

### **HIST 106 Ancient Rome: From Romulus to Ruins (9/10)**

Using maps, art and primary sources we will discover how the small, collective cultivation of a valley grew into one of the world's most expansive and powerful empires. This course will look at such topics as Roman religion, the gladiatorial spectacles, the Roman senate and specific emperors in order to begin an exploration of the dynamic history and resounding impact of the empire, with a specific emphasis on using visual texts like monumental architecture and urban planning. As part of our studies, this class will build models of Roman homes, make our own maps, and take a field trip to the Museum of Fine Arts' Roman Galleries.

### **HIST 308 Alexander the Great: Philosopher King or Criminal? (11/12)**

In 323 BCE, Alexander the Great died at the age of 33 leaving behind a massive empire and a legend that describes him as a benevolent ruler, a passionate murderer, a pupil of Aristotle and a brilliant general. This course will explore the many facets of the character and history of Alexander the Great in an attempt to distill the historical truth from the deified myth. We will read several ancient biographies of Alexander, including those by Quintus Curtius Rufus, Plutarch and Arrian, as well as several secondary sources in order to solve the many mysteries that surround his life. Furthermore, we will examine how his mythology was perpetuated through his artistic representation on coins and in monumental sculpture.

### **HIST 342 U.S. History—Women's Movements (11/12)**

"Feminism is for everybody," bell hooks famously wrote. But is that true? And what is feminism, anyway? This course will examine the history of women's movements in the United States. We'll take a chronological tour of the more well-known first, second and third waves of feminism as well as looking at less well-known women's movements outside of the mainstream. Students will read secondary sources as well as original materials from the women's liberation movement, including handwritten minutes, leaflets and newsletters. Class discussions will range from fundamental questions — What is feminism? Is "women" a meaningful category? — to concrete discussions of the major players and events in the history of women's fight for equality in the United States.

### **HIST 335 Afghanistan – Graveyard of Empires? (11/12)**

Despite being one of the poorest countries in the world, Afghanistan fought the British and Soviet empires to a standstill and looks to be doing the same with NATO. Why are so many great

empires so interested in Afghanistan? Why are we and our allies there? Who are the Afghans and what do *they* want? This class will focus on Afghanistan and its recent history.

### **LBS 304 Adolescent Psychology (11/12)**

A developmental psychology course designed to examine human development from puberty to young adulthood. Students will explore behavioral, interpersonal, developmental and motivational issues that have an impact on the period of adolescence. The influence of family, school, peers, work and the media will be investigated. The students will have the opportunity to independently research an issue that affects adolescent development.

### **SCI 323 Terrestrial Ecology (11/12)**

*(Prerequisite: Human Physiology, Cell Biology)* Ecology is the study of the distribution and abundance of organisms. This course will explore the ecology of the CSW campus and adjoining habitats using the tools of careful observation and quantitative field biology. The course will begin with an intense period of background study covering such topics as mark-recapture methods for estimating animal abundance, plotless sampling for the distribution of plants, and transect analysis for understanding the spatial distributions of organisms. Readings will be selected from a number of sources including *Reading the Forested Landscape* by Tom Wessels. We will also cover analytical and statistical tools and review working with Excel. The latter part of the course will be devoted to having teams select, develop and pursue topics of interest. Possible topics can include mark-recapture studies on the distribution and abundance of insects, the spatial distribution of food resources such as acorns, succession of old field habitats by woody vegetation, and the distribution of species of interest such as white pine. **\*\*Note: This course includes a D block component on Tuesday / Thursday. If you are involved in a fall sport, however, we can find another time for you to do the work.**

### **DANCE 704 One-on-One Performance Project**

At the beginning of module 1, a member of the dance faculty will pair a new or younger dancer with a student who has experience as a choreographer. Together the two students create a dance (solo or duet) for an informal performance in the middle of module 3. This is a terrifically fun and low stress project that enables new students to get to know their dancing peers and visa versa. Rehearsals are scheduled at the discretion of the participants.

### **DANCE 319 Drastic Classic: Ballet for Modern Dancers**

*(Prerequisite: Mastery of intermediate level technique.)* Ballet training has much to offer the ambitious young dancer, so give it a try. Speed, strength, and an understanding of very important technical principles can be acquired through this training. No sacred cows here – we dance to world music and rock and roll as well as traditional classical music.

### **THEATRE 126 Auditioning/Scene Study**

Students will work on techniques to do a cold reading, scenes with other performers and improvisation. The class will focus on listening and reacting with believability. The students will walk away with a lot more confidence, an audition book with songs and monologues for future auditions.

### **COMP 301 The Animated Image (11/12)**

This course will explore the roots of moving pictures. Students will create slide shows and animated sequences using a digital or video camera along with Apple's Final Cut Pro® software. Students will begin to see the underlying structures that help to create meaning through a linear progression of images. This course is great for those who are just starting out in film as well as

seasoned veterans. The construction of meaning through a limited series of images helps filmmakers develop a greater sense of what is essential in each individual frame as well as the overall sequence of images.

### **D BLK 158 Childhood Games**

Do you remember those wonderful, nostalgic times as a child playing some of your favorite games such as dodge ball, freeze tag, hide and seek, kick ball or even capture the flag?. Well, if so, Childhood Games is the D Block for you! Every day we will play a different game of your choice. Our class will feature guest appearances from various members of the CSW faculty teaching their own favorite childhood games.

## **Revised Courses for 2009-2010**

### **HIST 319 U.S. History—Cars and Cities (11/12)**

We can't understand post-WWII America without examining its addiction to cars. This class will examine the historical roots and current consequences of that love affair. Some of the areas we'll look at are urban planning, various domestic policy, class and, perhaps, culture, race and gender.

### **HIST 318 Totalitarianism —Past and Present (11/12)**

What were the major ideologies that shaped the 20th century? Some promised freedom and equality, but led to murder and oppression. Others offered only inequality and oppression, but were followed by millions. This class will examine the origins, theories and practices of some major 20th century ideologies, primarily fascism and communism and some of their variants, such as Stalinism and Maoism. We will also investigate the nature of fundamentalism, both political and religious. The class will then focus on resistance and collaboration with Germany in occupied and Vichy France and the continuation of some of these ideas in a political party like *Le Front National* in modern France. The class will study the Algerian war and its continual influence on modern French politics.

### **ENG 356 Sally: American Women Writers of the Nineteenth and Twentieth Centuries**

This course examines how American women writers (mostly white women at that) have expressed through various media including novels, poems, essays and movies, what it means to be a woman. Starting with Emily Dickinson and ending with *The Virgin Suicides*, we will explore literature and art by women from the post Civil War period in America to the present day to see what has changed and what hasn't.

### **DANCE 101 Introduction to the Art of Ballet**

Open to beginning dance students, this course will teach the physical fundamentals of this elegant discipline as well as introduce them to the history and culture from which it sprang. Students will view videos of several masterpieces in the ballet style, both 19th century and contemporary. Ballet training develops strength, coordination and musicality.

### **DANCE 116 Contact Improvisation**

Sometimes called “dance-sport,” contact improvisation uses principles of martial arts, yoga and dance. It is a movement form which involves working closely with partners. It can be quiet and reflective or rambunctious and athletic. A sense of play permeates the spirit of this relatively new form, invented in the early 1970s when dancers were rebellious. We develop skills in giving and

taking each other's weight, learning to play out a movement impulse to its kinetic conclusion, falling, rolling and supporting. Contact Improvisation is open to all levels of students.

### **DANCE 220 Performance Repertory Project**

### **D Block**

During module 4 and 5, students will participate in the creation of new dances by dance department faculty or guest artists. Rehearsals for these projects will be scheduled during or after D blocks, with the goal of performing the work at the annual module 5 student Dance Concert.

### **DANCE 128 Cultural Studies in Dance**

Populations all over the world have their own dances. As in music, dance has a rich history of crossing cultural boundaries, merging cultures and reinventing itself in innovative and exciting ways. By studying dance throughout time and across cultures, you learn much more than just the rhythms and the steps in a particular style or part of the world. You also learn about geography, societies, politics, religion, music, art and much more. In this course, we travel around the globe and through time introducing ourselves to new regions, orienting ourselves in a broader context, and watching and learning the steps and rhythms of each part of the world. As we move through the course, we see cultures influencing each other, we learn about contemporary styles and we dance, dance, dance! No previous dance experience necessary.

### **DANCE 134 Choreography & Creative Process**

This course explores choreographers in contemporary dance and dance theater - their backgrounds, techniques, contributions and creative processes. We watch videos and discuss their work. We use their ideas about creative process to create our own short dance studies. The course introduces a variety of choreographic tools and devices and gives students an opportunity to develop their own choreographic ideas. The course culminates with an informal studio performance. No previous dance experience necessary.

### **DANCE 137 Movement Improvisation**

Improvisation is spontaneous creation. Movement improvisations are based on highly structured scores or sets of rules, or they can be totally free-formed. This course explores a range of scores that inspire improvisation. We will work with scores based on fine art, music, props, personal experiences, our peers or the physical environment around us. We will explore improvisation as a relaxing exercise as well as a tool for creating choreography. We will explore contact improvisation and learn partnering skills. The course will culminate with an informal studio performance. No previous dance experience necessary.

### **D BLK 709 Writing Lab**

### **D Block**

This D Block course is offered to students who want extra support for Experiments in Nonfiction Writing, Expository Writing I or II or any writing intensive class. An excellent D Block selection to brush up on writing process, grammar and mechanics.