

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 2010-2011

Abbott, J.
Abbott, M.
Baer, J.
Benedicks, C.
Blix, D.
Bowen, R.
Brouwer, M.
Calisch, D.
Campbell, T.
Cherry, J.
Day, J.
Day, L.
Freeze, E.
Gómez, G.
Gross, J.
Hardy, J.
Hartnett, J.
Helman, G.
Herzog, T.
Hudson, M.
Huebner, G.
Hughes, C. ++

Hulen, P.*
Jaén-Portillo, I
Kubiak, D.
Lake, T.*
Lamberton, J.
Makubuya, J.
McDorman, T.
Miles, L.
Morton, E.
Pence, N. +
Phillips, G. +
Redding, G.
Rogers, D.
Rosenberg, W.
Royalty, R.
Rundall, J.
Stokes, T.
Szczeszak Brewer, A.
Tucker, B.*
Watson, D.
Webb, S.
White, P. +
Wilson, I.

+ *Administrative Appointment*

++ *Administrative Leave*

* *Sabbatical leave, full year*

*** *Sabbatical leave, spring semester*

Leave, fall semester

Leave, spring semester

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.

HUM 121 Introduction to Language: Language Diversity as Reflected in Literature (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.

Credits: 1/2

HUM 122 Introduction to Language: Modern Linguistics (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.

Credits: 1/2

HUM 196 Religion and Literature (REL 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.

Credits: 1

HUM 277 Special Topics in Humanities: Literature

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Topics vary from year to year.

Prerequisite: None.

Credits: 1

HUM 278 Special Topics in Humanities: Language

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Topics vary from year to year.

Prerequisite: None.

Credits: 1

HUM 296 Religion and Literature (REL 296)

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

Credits: 1 or 1/2

DEPARTMENT OF ART

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

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 and 20th Century Art History. 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, one course credit.

121. 3-D Art, 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 2 Art History course credits including:

209. 20th Century Art History, one course credit.

One additional course credit from 103, 104, 105, 207, 208, 210, 311, and 312

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, 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 course credit.

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

120. 2-D Design, one course credit.

121. 3-D Design, 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 excellent preparation.

Requirements for an ART MINOR:

Note: An Art Minor will consist of the following three required courses; Any Art History (*excluding 101*), 120, and 121 or 123, and two additional art courses, one of which must be at the 200 or 300 level.

Course Descriptions—Art History

ART 101 History of Western Art

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 20th 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. This course is offered in the spring semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 103 Greek Art and Archaeology (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. This course is not offered in 2010-2011.

Prerequisite: None.

Credits: 1

ART 104 Roman Art and Archaeology (CLA 104)

A consideration of the origin and development of Roman art and architecture from the Etruscans to late imperial Rome. This course is not offered in 2010-2011.

Prerequisite: None.

Credits: 1

ART 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. This course is not offered in 2010-2011.

Prerequisite: None.

Credits: 1

ART 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 15th century to the papal courts of 16th century Rome and the absolutist monarchies of 17th 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. This course is not offered in 2010-2011.

Prerequisite: None.

Credits: 1

ART 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. This course is offered spring semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 209 20th Century Art

This course will survey the history of Modern art from the 1900s 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." This course is offered in the fall semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 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. This course is offered in the spring semester 2010-2011.

Prerequisite: Consent of the instructor.

Credits: 1

The Art of Ife: Africa's Ancient City

This course will focus on ancient metal, terra-cotta sculptures, and stone sculptures produced in the urban center of Ife in Nigeria. The first part of the course will entail an intense study of the history and culture of the Yoruba people and the importance of Ife as the mythical location of the genesis of human life. During the second part of the course, students will work with the instructor to help in curatorial preparation of the show *Dynasty and Divinity: Ife Art in Ancient Nigeria* at the Indianapolis Museum of Art.

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. This course is offered the first half of the fall semester 2010-2011.

Prerequisites: Junior or senior standing, one previous Art History course or consent of instructor.

Credits: 1/2

ART 312 Post Modern 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. This course is offered the second half of the fall semester, 2010-2011.

Prerequisites: Art 209 and junior or senior standing, or consent of instructor.

Credits: 1/2

ART 434 Senior Project in Art History

Fall semester.

Prerequisite: Senior standing.

Credits: 1

ART 435 Senior Project in Art History

Spring semester.

Prerequisite: Senior standing.

Credits: 1

Course Descriptions—Studio Art**ART 120 Introduction to Studio: 2-D Design**

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. This course is offered in the fall semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 121 Introduction to Studio: 3-D Design

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. This course is offered in the spring semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 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. This course is offered the first half of the spring semester 2010-2011.

Prerequisite: None.

Credits: 1/2

ART 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. This course is offered in the fall semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 124 Photography

Students will be introduced to darkroom techniques and 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 film camera with manual controls.) This course is offered in the spring semester 2010-2011.

Prerequisite: None.

Credits: 1

ART 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. This course is offered in the spring semester 2010-2011.

Credits: 1 or 1/2

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. This course is offered the second half of the spring semester 2010-2011.

Prerequisite: Any one of the following courses: Art 120, 122, or 209.

Credits: 1/2

The Figure in Context

This course will focus on the dynamics of the human body in drawing and painting compositions. Through a variety of media, the student will explore how the human figure, as subject, is composed to establish the mood, drama, and emotion of the human experience. This course will also consider how artists, both past and present, have organized figure composition for maximum visual effect. This course is not offered in 2010-2011.

Prerequisites: Art 122, and for students wishing to investigate this topic through painting, Art 228 is also required.

Credits: 1/2

ART 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. This course is offered in the fall semester 2010-2011.

Prerequisite: Either Art 121 or 123.

Credits: 1

ART 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 paint. This course is offered in the spring semester 2010-2011.

Prerequisite: Art 120.

Credits: 1

ART 330 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. This course is offered in the fall semester 2010-2011.

Prerequisites: Art 120 or 121 and one of the following: Art 122, 123, 124, 227 or 228.

Credits: 1 or 1/2

ART 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. This course is offered in the spring semester 2010-2011.

Prerequisites: Art 120 or 121 and one of the following: Art 122, 123, 124, 227 or 228.

Credits: 1 or 1/2

ART 387 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. This course is offered in the fall semester 2010-2011.

Prerequisites: 2 previous art courses and consent of the instructor.

Credits: 1 or 1/2

ART 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. This course is offered in the spring semester 2010-2011.

Prerequisites: 2 previous art courses and consent of the instructor.

Credits: 1 or 1/2

ART 432 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. This course is offered in the fall semester 2010-2011.

Prerequisites: Art 330 or 331 and senior standing.

Credits: 1 or 1/2

ART 433 Senior Studio

Art majors focusing in studio 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. This course is offered in the spring semester 2010-2011.

Prerequisites: Art 330 or 331 and senior standing.

Credits: 1 or 1/2

DEPARTMENT OF CLASSICAL LANGUAGES AND LITERATURES

Faculty: L. Day (chair), J. Day, J. Hartnett, D. Kubiak

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 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, 211/311, 212/312, 213/313 (when applicable), Philosophy 140, 249 (when applicable), Political Science 330 (when applicable), 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. Greek or Latin courses beyond the 102 level may count as part of the 8 courses; Greek or Latin 102 may count toward the major only if it is the second classical language. Courses in ancient Greek and Roman Philosophy, Ancient Rhetoric (RHE 320) and Ancient Political Theory (PSC 330) (when applicable) may also count toward the major.

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. Greek or Latin courses at the 102 level and above also count toward the 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.

An Area of Concentration and High School Teaching licensure in this discipline is awarded by the Teacher Education Program. For licensure information please see the *Indiana Teacher Licensing Requirements for Adolescent and Young Adult License* section and for information on this specific discipline see the *Content Area Course Requirements for Teaching at the Adolescent and Young Adult Licensure Level* section.

Course Descriptions—Classical Civilization

CLA 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. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2010 and 2012.

Credits: 1

CLA 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. This course is offered alternate years. Next anticipated offerings will be spring semesters of 2011 and 2013.

Credits: 1

CLA 103 Greek Art and Archaeology

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. This course is offered alternate years. Next anticipated offerings will be fall semester of 2011 and 2013.

Credits: 1

CLA 104 Roman Art and Archaeology

A consideration of the origin and development of Roman art and architecture from the Etruscans to late imperial Rome. This course is offered alternate years. Next anticipated offerings will be spring semester of 2012 and 2014.

Credits: 1

CLA 105 Ancient Greece (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." This course is offered alternate years. Next anticipated offerings will be fall semester of 2010 and 2012.

Credits: 1

CLA 106 Ancient Rome (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. This course is offered alternate years. Next anticipated offerings will be spring semester of 2011 and 2013.

Credits: 1

CLA 140 Philosophy of the Classical Period (PHI 140)

A survey of the Ancient Greek philosophy, including Pre-Socratics, Plato and Aristotle; Hellenistic philosophy may also be included. This course focuses on acquiring and improving abilities in philosophical reading, thinking and expression. In class, the norm is close textual analysis through lectures and discussion. Topics include the nature of the physical and human world, and questions about knowledge and ultimate being. This course is offered in the fall semester.

Credits: 1

CLA 211 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. Course may be repeated as topic changes.

Credits: 1

CLA 212 Special Topics in Art and Archaeology (HIS 310)

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

Credits: 1

CLA 213 Special Topics in Ancient History (HIS 210)

A more advanced course that focuses on a specific topic in ancient history and requires previous work. This course may be offered at the 200 or 300 level, depending on topic and approach. Course may be repeated as topic changes.

Prerequisites: permission of instructor.

Credits: 1

CLA 220 Classical Rhetoric (RHE 320)

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. This course is offered in the fall semester.

Credits: 1

CLA 287 Independent Study

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

Prerequisite: Consent of the department chair is required.

Credits: 1 or 1/2

CLA 288 Independent Study

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

Prerequisite: Consent of the department chair is required.

Credits: 1 or 1/2

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

Credits: 1

CLA 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. Course may be repeated for credit, since topic changes.

Credits: 1

CLA 313 Special Topics in Ancient History

A more advanced course that focuses on a specific topic in ancient history and requires previous work. This course may be offered at the 200 or 300 level, depending on topic and approach. Course may be repeated as topic changes.

Prerequisite: Permission of instructor.

Credits: 1

CLA 387 Independent Study

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

Prerequisite: Consent of the department chair is required.

Credits: 1 or 1/2

CLA 388 Independent Study

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

Prerequisite: Consent of the department chair is required.

Credits: 1 or 1/2

CLA 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

Credits: 1

Greek**Course Descriptions—Language Studies****GRK 101 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. Greek 101 is taught in the fall semester; Greek 102 in the spring semester.

Credits: 1

GRK 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. Greek 101 is taught in the fall semester; Greek 102 in the spring semester.

Prerequisites: Successful completion of Greek 101.

Credits: 1

GRK 330 Greek Composition

A systematic review and study of fundamental Greek forms and constructions with practice in writing Greek sentences. Two recitations each week. This course is offered fall or spring semester by arrangement.

Prerequisites: Greek 101, 102.

Credits: 1 or 1/2

Course Descriptions—Literature and Fine Arts**GRK 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. This course is offered in the fall semester.

Prerequisites: Greek 101, 102.

Credits: 1

GRK 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*. This course is offered in the spring semester.

Prerequisite: Greek 201.

Credits: 1

GRK 210 New Testament Greek

Selected readings in the New Testament. One-half or one course credit by arrangement. This course is offered on request.

Prerequisites: Greek 101, 102.

Credits: 1 or 1/2

GRK 301 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.

Prerequisites: Greek 201, 202.

Credits: 1 or 1/2

GRK 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.

Prerequisites: Greek 201, 202.

Credits: 1 or 1/2

GRK 387 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. By arrangement.

Prerequisite: Consent of the department chair is required.

Credits: 1 or 1/2

GRK 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. By arrangement.

Prerequisite: Consent of the department chair is required.

Credits: 1 or 1/2

GRK 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. This course is offered in the fall semester.

Credits: 1

Latin

Course Descriptions—Language Studies

LAT 101 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.*

This course is offered in the fall semester.

Credits: 1

LAT 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.* This course is offered in the spring semester.

Prerequisite: Successful completion of Latin 101 is a prerequisite for Latin 102.

Credits: 1

LAT 330 Composition

A systematic review and study of fundamental Latin forms and constructions with practice in writing Latin sentences.

This course is offered in the fall and spring semester by arrangement.

Prerequisites: Latin 101, 102, or their equivalent.

Credits: 1 or 1/2

Course Descriptions—Literature and Fine Arts

LAT 201 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.*

Credits: 1

LAT 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.*

Credits: 1

LAT 210 Medieval Latin

Readings in Medieval Latin prose and poetry. Offered on request.

Prerequisites: Latin 101, 102 or equivalent preparation.

Credits: 1 or 1/2

LAT 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. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2010 and 2012.

Prerequisites: Latin 201, 202 or equivalent preparation.

Credits: 1

LAT 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. This course is offered alternate years. Next anticipated offerings will be spring semesters of 2011 and 2013.

Prerequisites: Latin 201, 202 or equivalent preparation.

Credits: 1

LAT 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. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2011 and 2013.

Prerequisites: Latin 201, 202 or equivalent preparation.

Credits: 1

LAT 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. This course is offered alternate years. Next anticipated offerings will be spring semester of 2012 and 2014.

Prerequisites: Latin 201, 202 or equivalent preparation.

Credits: 1

LAT 387 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. By arrangement.

Consent of the department chair is required. Since course content varies, may be taken more than once.

Credits: 1 or 1/2

LAT 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. By arrangement.

Consent of the department chair is required. Since course content varies, may be taken more than once.

Credits: 1 or 1/2

LAT 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. This course is offered in the fall semester.

Credits: 1

DEPARTMENT OF ENGLISH

Faculty: W. Rosenberg (Chair), C. Benedicks, D. Butler, T. Campbell, E. Freeze, T. Herzog, M. Hudson, T. Lake, J. Lamberton, A. Szczeszak-Brewer

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, the essay: they are the best means we have for self-understanding, as individuals and as a species.

All students are invited to consider English 105-290 to fulfill distribution requirements in Language Studies and Literature and Fine Arts. These courses are introductory in nature. Courses numbered above English 290 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 214-220) (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 two department examinations: (1) an analysis of an unfamiliar text; and (2) an essay on a comprehensive question.

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 and three additional courses in literature.

The minor in language consists of English 121, 122, 221, or 290 and 150, plus two and one-half additional courses selected from English 201, 202, 215-220, 390, 410, or 411.

The minor in creative writing consists of English 190, 202, 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.

Language Studies courses in English include both writing (English 101, 190, 202, 212, 213, 410, 411, 412, 413) and language (English 121, 122, 150, 221, 290). Students with an interest in Creative Writing might wish to speak with Professors Hudson or Freeze about appropriate course selections.

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 fiction. 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.

English 214-220, 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.

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.

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.

An Area of Concentration and High School Teaching licensure in this discipline is awarded by the Teacher Education Program. For licensure information please see the *Indiana Teacher Licensing Requirements for Adolescent and Young Adult License* section and for information on this specific discipline see the *Content Area Course Requirements for Teaching at the Adolescent and Young Adult Licensure Level* section.

Course Descriptions

ENG 101 Composition

Eight sections will be offered in the fall semester. Each section is limited to 15 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. Students are expected to develop an awareness of the strengths and weaknesses in their writing and to acquire the necessary skill to revise and rewrite what they thought were final drafts of essays. 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 SAT English Writing Exam, the Department will require some first-year students to register for this course. 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. This course is offered in the fall semester.

Credits: 1

Course Descriptions—Language Studies

Language Studies courses in English include both writing (English 101, 202, 212, 213, 410, 411, 412, 413) and language (English 121, 122, 150, 221, 290). Students with an interest in Creative Writing might wish to speak with Professors Hudson or Freeze about appropriate course selections.

ENG 121 Introduction to Language: Language Diversity Reflected in Literature (HUM 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. First half of the spring semester.

Credits: 1/2

ENG 122 Introduction to Language: Modern Linguistics (HUM 122)

An introduction to the basic principles and methods of linguistic analysis, with emphasis on Modern English grammar. This course is offered in the second half of the spring semester.

Credits: 1/2

ENG 150 Introduction to Mass Communication

An undergraduate introduction to the print and electronic media (communication theory, advertising, newsgathering, 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. This course is offered in the spring semester.

Credits: 1

ENG 190 Special Topics in Language: Introduction to Creative Writing

This is an introductory course in Creative Writing. English 190 will offer students an opportunity to read and write in several genres: fiction, poetry, and creative nonfiction. The course will focus on writing through the practice of various methods of generation used by established writers, designed to introduce students to issues of language, form, image, character, and structure. Students will also learn critical tools for assessing good writing and be introduced to the workshop model for discussing creative work. Students will acquire these tools through peer review, through close reading of contemporary texts, and through revision. The course is especially suited to students who would like to learn a variety of creative genres before committing themselves to genre-specific creative writing courses. This course is offered in the fall semester, 2010.

Credits: 1

ENG 202 Special Topics in Writing**Creative Non-Fiction**

This course is an extension and development of English 201, "The Essay." As the title indicated, "Creative Non-Fiction" attempts to get at the truth of a situation, an idea, an incident through the personal presence of the writer. It employs the tools of creative writing—plot, character, metaphor, symbol—but it does so in a rigorous pursuit of the truth. Consequently, we will practice such forms as the personal essay, memoir, nature essay, and literary or critical commentary with an emphasis upon creative, personal style. Short reading of and about Creative Non-Fiction will be assigned. Writing will be presented and critiqued in a workshop atmosphere.

Credits: 1

ENG 202(2) Writing with Power and Grace

This class addresses one of the most important questions of higher education, and, indeed, of life: how to express yourself clearly and gracefully. The premise of this class is that writing well is a potent form of power and beauty. To achieve that goal, we'll study the major principles of grammar, style, and clarity. Although all are welcome, this class will be of particular interest to Freshmen and Sophomores who either did not take the Composition or would like further practice in writing.

Credits: 1

ENG 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. This course is offered in the fall semester.

Credits: 1

ENG 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. This course is offered in the fall semester.

Credits: 1

ENG 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.

Prerequisites: Consent of the instructor and approval of the Department chair.

Credits: 1 or 1/2

ENG 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. This course is offered in the spring semester.

Prerequisite: Junior or senior standing or permission of the instructor.

Credits: 1

ENG 411 Advanced Composition: Business & 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. This course is offered in the spring semester.

Prerequisite: Junior or senior standing or permission of the instructor.

Credits: 1

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

ENG 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. This course is offered in the spring semester.

Credits: 1

ENG 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. This course is offered in the spring semester.

Credits: 1

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.

English 214-220, 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.

ENG 105 Introduction to Poetry

This class will introduce you to the study of poetry through intensive reading and intensive written analysis. We will focus on close reading of a wide range of poems from a variety of historical periods, genres, and cultures. Through a study of image, symbol, diction, syntax, meter, rhythm, and sound, we will analyze the ways in which a poem creates meaning. Your written analyses will emphasize the marriage of formal and thematic elements in particular poems.

Credits: 1/2

ENG 106 Introduction to Short Fiction

This class has two goals: to introduce you to the study of short fiction through intensive reading, and to familiarize you with strategies and methodologies for writing about literature. In our readings, we will explore formal issues such as tone, structure, and symbolism as well as social issues such as sexuality, race and gender. Moreover, this class focuses on ways of grappling with these big questions in writing, as literary scholars do.

Credits: ½

English 107 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 *Henry IV* as a reminder of the challenges 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 intriguing insights into this kind of subject as it is to realize that sometimes both 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, and Feynman.

Offered second half, fall semester.

Credits: ½

ENG 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 Marques, Fuentes, and Vargas Llosa may help us understand why the historical novel has been such a prominent literary mode in Central and South America-

Credits: 1

ENG 109 World Literature in Translation

The course will focus on literature in translation from Europe, Japan, India, and Mexico from the 7th through the 17th 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.

Credits: 1

ENG 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. This course is offered in the spring semester.

Credits: 1

ENG 214 Introduction to British Literature after 1900

This course will introduce students to the major writers and literary trends of the British Isles after 1900. We will begin with the dawn of Modernism, after which we will trace important political, cultural, and aesthetic changes reflected in 20th and 21st century texts. How did the disintegration of the British Empire and two world wars affect British cultural identity? How was the clash between the rural and the urban reflected in the past century? We will focus on a variety of genres-fiction, non-fiction, poetry, and drama - and examine the experimentations with language and form in Modernism and Postmodernism, as well as representations of gender roles and race in selected texts by Joseph Conrad, Wilfred Owen, T.S. Eliot, W.B. Yeats, James Joyce, Virginia Woolf, Katherine Mansfield, George Orwell, Samuel Beckett, Doris Lessing, Eavan Boland, Muriel Spark, Angela Carter, and others. This course is offered in the spring semester. Credits: 1

ENG 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*. This course is offered in the spring semester. Credits: 1

ENG 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. This course is offered in the fall semester. Credits: 1

ENG 217 English Literature, 1660-1800

This course examines works by some of the best-known poets, essayists, and novelists from the Restoration and 18th 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. This course is offered in the spring semester. Credits: 1

ENG 218 Introduction to English Literature, 1800-1900

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). This course is offered in the spring semester. Credits: 1

ENG 219 Introduction to American Literature before 1900

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?" This course is offered in the fall semester. Credits: 1

ENG 220 Introduction to American Literature after 1900

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. This course is offered in the spring semester.

Credits: 1

ENG 260 Multi-culture Literatures

Introduction to Black Studies

The course will introduce students to the history, methodology and major problems in black studies. This survey will explore the interdisciplinary nature of black studies scholarship and the challenges it presents to traditional academic models. The issue of the politicization of the academy and the relationship between black scholarship production and service to the black community will also be covered. The course will draw from a number of literary sources (Toni Morrison, Houston Barker, Henry Louis Gates), cultural theorist (bell hooks, Mark Anthony Neal, Cornel West) and historical works (Nell Painter, John H. Franklin, Alberto Raboteau.) This course will serve students interested in the study of the black experience. All majors are welcomed. Students interested in black studies Area of Concentration are encouraged to enroll.

Credits: 1

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. Typical courses include the following topics, which are generally repeated every two or three years (please note these are examples). Students should consult course listings for current offerings.

ENG 300 Studies in Historical Contexts

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 20's 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).

Credits: 1

The Beat Writers

Though Ginsberg is dead and Snyder is 80, 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 William Burroughs's *Naked Lunch* and 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 50's. The course will include the class production of a performance of the famous Six Gallery Reading in which Ginsberg, Snyder, McClure, and others participated.

Credits: 1

ENG 310 Studies in Literary Genres

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.

Credits: 1/2

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.

Credits: 1/2

Science Fiction

In this course we will consider the development and variety of science fiction literature, both in America and abroad. We will begin with early classics, such as H.G. Wells' *The Time Machine*, but we will focus on modern American authors such as Philip K. Dick, Ursula LeGuin, and Dan Simmons; and some European and Japanese authors as well. I am particularly interested in the way this genre stretches our conceptions of literary form.

Credits: 1

American Nature Writing

Even in the 21st 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 20th 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.

Credits: 1

Postmodern Fiction

This course will trace the development of postmodern fiction, from formally postmodern texts to later texts that define postmodernism more as an engagement with issues of gender, ethnicity, media, cultural hierarchy and politics. To understand these texts we will read some theory and heaps of add and astounding works of postmodern fiction by such writers as Don DeLillo, Paul Auster, Douglas Copeland, and Toni Morrison, as well as watch some movies by postmodern filmmakers, such as Quentin Tarantino, David Lynch, and Charlie Kaufmann.

Credits: 1

American Theater and Drama (THE 213)

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.

Students taking this course for credit toward the English major or minor must have taken at least one previous course in English or American literature. No more than one course taken outside the English Department will be counted toward the major or minor in English.

ENG 320 Study in Literary Modes

British Modernism

In this course we will explore the production of British fiction from the turn of the 20th 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. This course is offered in the spring semester.

Credits: 1

American Modernism

This course explores the literature and culture of the United States in the early part of the 20th 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.

Credits: 1

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.

Credits: 1

ENG 330 Studies in Special Topics: Literature of War

Classics of Vietnam War Literature

In this intermediate seminar, we will explore prize-winning plays, novels, and poetry about the Vietnam 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.

Credits: 1

Modern Literature of War

A character in Tim O'Brien's Vietnam novel, *Going After Cacciato*, comments that "things may be viewed from many angles. From down below, or from inside out, you often discover entirely new understandings." This course will examine the age-old theme of conflict in general and war in particular (WWI and Vietnam) as viewed from various angles and presented in different literary and media forms (poetry, fiction, nonfiction, and film). We will also study the biographical,

literary, historical and cultural contexts in which the various works are written. Through research, panels, readings, critical papers, films, slides, and discussion, our principal goal will be an in-depth assessment of the literary treatment of this major theme across time and genres. Writers and texts studied in this class will be Joseph Conrad, *Heart of Darkness*; Erich Maria Remarque, *All Quiet on the Western Front*; Ernest Hemingway, *A Farewell to Arms*; Graham Greene, *The Quiet American*; *World War One British Poets*; Bao Ninh, *The Sorrow of War*; Tim O'Brien, *Going After Cacciato*; Pat Barker, *Regeneration*; and Larry Heinemann, *Paco's Story*.

Credits: 1

ENG 340 Studies in Individual Authors

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), and *St. Joan* (1923).

Credits: 1/2

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 30 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.

Credits: 1/2

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.

Credits: 1

(Post) Colonial Joyce

James Joyce was born and raised in colonized Ireland. In English 340, we will read *Dubliners*, *A Portrait of the Artist as a Young Man*, *Exiles*, *Ulysses*, and some of Joyce's political writing. Our discussion of these texts will focus mainly on the writer's commentary on imperialism, racial bias, anti-Semitism, and other forms of oppression present in late-colonial Ireland. We will try to determine why Joyce famously declared: "I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church." In some texts, Joyce anticipates the postcolonial challenges the Irish people may face after their liberation from the British Empire. All of the books included in this course are deeply embedded in and inspired by Dublin—a city with which Joyce had a love-hate relationship, and which provided him with a wealth of characters and stories for his fiction. *Ulysses* is a challenging book, but its plot and structure become much clearer when one immerses oneself in the life of the city and mimics the path of Leopold Bloom and Stephen Daedalus.

Prerequisite: Junior or Senior standing

Credits: 1

Two Kinsmen: William Butler Yeats and Ezra Pound

William Butler Yeats and Ezra Pound were close friends for a time, living a portion of each year in Stone Cottage in the Sussex countryside (1913-1916): Yeats, the already distinguished Irish poet, and Pound, 20 years Yeats' junior, the brash and brilliant American émigré. Together, they would become two of the principal architects of international Modernism. They shared a dream of poetry as a high and sacred calling and would produce some of the 20th century's most memorable verse. Their years together at Stone Cottage proved to be a crucible for Modernism, and helped move Pound from his rather dreamy-eyed Victorianism to a tougher and often satiric mode of poetry. Both

poets continued to develop, and both would engage the broken history of the twentieth century more and more deeply. Yeats' poetry grew more vigorous and passionate as he aged, while Pound's grew more fractured, but no less ambitious. Pound became the greatest translator of poetry into English and the author of a vast, difficult epic, *The Cantos*. Yeats simply became the greatest poet in English of the past century. In this course, we will trace the development of both poets' work and the formal and thematic connections between them.

Credits: 1

ENG 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 course is offered in the spring semester.

Credits: 1

ENG 360 Studies in Multicultural/National Literatures

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 Chesnutt, 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. This course is offered in the fall semester.

Credits: 1

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.

Credits: 1/2

African-American Literature: Introduction

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.

Credits: 1

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.

Credits: 1

ENG 370 Studies in Special Topics

Medieval/Modern Literature

Ezra Pound, James Joyce, and T.S. Eliot, arguably the greatest Modernists of 20th 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 20th 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 20th century writers.

Credits: 1

African/American Immigration

This course will examine the themes of migration and immigration in African-American literature from the captivity narrative of early America to the twenty-first century. We will examine the African-American relationship with Africa from the early stages of separation to the movements of reclamation. We will also look at contemporary works that detail immigration from the continent of Africa, the Global South, and Canada. The writers we will read are preoccupied with defining their identities as people, and not as captive. We will move from slavery to freedom, through Reconstruction, post-WWII, through the Civil Rights era and into contemporary society by reading the works of authors like: Olaudah Equiano, Nella Larsen, Jean Toomer, Ralph Ellison, Chester Himes, Dorothy West, Maya Angelou, Audre Lorde, Dione Brand, Toni Morrison, Edwidge Danticatt, Shay Youngblood and Chris Abani. The texts reflect African-American migration from the rural South to the urban North, immigration from the Global South to the United States, expatriations to France and even “back” to Africa. The readings are compiled to allow us to explore the question: What is an “African-American?”

Credits: 1

ENG 388 Independent Study in Literature

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.

Prerequisites: Consent of the instructor and approval of the department chair.

Credits: 1 or 1/2

ENG 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. This course is offered in the spring semester.

Credits: 1

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.

ENG 497 Seminar in English Literature**The Body of the Other in British and Postcolonial Literature**

How do British and Postcolonial authors write about colonial power, political violence, and their effects on the body? We will study authors from parts of the Caribbean and Africa, India, and Ireland, and we will focus on gender roles and race, with a special emphasis on the theory of the postcolonial body (that is, the intersections between gender and postcolonial theory). Corporality has been a central issue in the dialogue between the center of the empire (London, Paris) and the “margins” (British and French colonies). How do colonial and postcolonial authors describe colonizing and colonized bodies? To understand and enjoy the texts, we will also study the political context of British and French imperialism and the anti-imperial resistance, as well as the major premises of Neocolonialism. We will discuss the themes of the exoticized body, the dislocated body, the traumatized body, the emasculated body, and the body as a site of inscription and control. The texts include Joseph Conrad’s *Heart of Darkness*, Katherine Mansfield’s stories, Virginia Woolf’s *Mrs Dalloway*, Flann O’Brien’s *Poor Mouth*, J.M. Coetzee’s *In the Heart of the Country*, Zadie Smith’s *White Teeth*, Aimé Césaire’s *Notebook of a Return to the Native Land*, and Fatou Diome’s *The Belly of the Atlantic*. Assignments include weekly blog posts, a presentation, and a 20-page research paper.

English 497 (2) Take Off to the Great White North: Contemporary Canadian Fiction

This course will introduce students to contemporary Canadian fiction, drawing on the foundation of criticism, themes, theories, and trends over the last half-century. We will complicate our understanding of Canadian fiction by focusing on issues of gender, postcolonialism, national identity, language, and race in the works of authors such as Alice Munro, Michael Ondaatje, Margaret Atwood, Michel Tremblay, Robertson Davies, Jane Urquhart, Douglas Coupland, and Yann Martel. Other areas of inquiry will include aesthetic or political concerns of Canadian authors, such as whether or not contemporary Canadian literature is more formally postmodern than American fiction or how contemporary Canadian fiction intersects with third-wave feminism. A portion of the course will also be comparative, looking at how Canadian literature differs (does it?) from its neighbor to the south in its exploration of similar themes and trends. Assignments will include written responses to texts and a substantial research paper.

DEPARTMENT OF MODERN LANGUAGES AND LITERATURES

Faculty: D. Rogers (chair), G. Gómez**, J. Hardy, G. Redding, T. Stokes, B. Tucker*, I. Wilson

* *Sabbatical leave, full year*

** *Sabbatical leave, spring semester*

The Department of Modern Languages and Literatures at Wabash College prepares students for citizenship in a multi-cultural, multi-lingual global community. The Department promotes proficiency in languages, expands knowledge of cultures and literatures, and enables students to actively engage in cultural and linguistic exchanges. Our faculty works with students to provide a greater understanding of world affairs in an historical context, an enhanced knowledge of the traditions, achievements, and lifestyles of the international community, and an appreciation of differences and similarities among peoples and nations.

Language Studies Requirements: Proficiency in a Foreign Language: The Wabash curriculum requires that all students demonstrate proficiency in a foreign language. Students who fulfill this requirement in Modern Languages usually do one of the following:

- Earn a passing grade for the elementary sequence (101 and 102, or Spanish 103 [formerly 176]) of any language that we offer (French, German, or Spanish).
- Earn a passing grade for any single course beyond 103 (e.g. Spanish 201, German 201, or French 301).

Students may also fulfill this requirement by passing a proficiency exam with written and oral components. Students interested in pursuing this option should contact the department chair prior to mid-semester break in the fall of their freshman year.

Placement: Students who wish to continue at Wabash with a language studied in high school must enroll at the level determined by the departmental placement policy. Students who have taken at least two years of a language in high school will begin at the 201 level or higher. Placement beyond the 201 level is determined by the Computerized Adaptive Placement Exam and reference to high school transcripts.

Any student may begin at the 101 level in a language that is new to him. For example, a student who is placed in Spanish 301 can choose to enroll in French or German 101 and complete the requirement with the elementary sequence.

Background Credit: A student who starts with the third semester course or higher (201 or 301 level) of a language and completes that course with a B- or better also receives one elective credit for the course immediately preceding the one he has taken. **SUCH CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

A student need not earn a grade of B- or better to fulfill the language requirement. A passing grade in the appropriate courses will satisfy the language proficiency requirement.

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.

Study Abroad: Modern language students are strongly encouraged to study abroad. Students in modern languages and literatures should meet with a member of the department as early as possible to develop an appropriate plan for study abroad.

An Area of Concentration and High School Teaching licensure in this discipline is awarded by the Teacher Education Program. For licensure information please see the *Indiana Teacher Licensing Requirements for Adolescent and Young Adult License* section and for information on this specific discipline see the *Content Area Course Requirements for Teaching at the Adolescent and Young Adult Licensure Level* section.

FRENCH

Requirements for a Major: Nine courses in French. French 202, 302, and 401 are required. **BACKGROUND CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

Requirements for a Minor: Five courses in French. Minor concentrators are encouraged to take courses beyond 302. **BACKGROUND CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

GERMAN

Requirements for a Major: Nine courses in German. German 302 and 401 are required. **BACKGROUND CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

Requirements for a Minor: Five courses in German. Minor concentrators are encouraged to take courses beyond 302. **BACKGROUND CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

RUSSIAN

Requirements for a Minor: Minor program not offered 2010-2011.

SPANISH

Requirements for a Major: Nine courses in Spanish. Spanish 302 and 401. **BACKGROUND CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

Requirements for a Minor: Five courses in Spanish. Minor concentrators are encouraged to take courses beyond 302. **BACKGROUND CREDIT DOES NOT COUNT TOWARD A MAJOR OR MINOR IN THE LANGUAGE.**

FRENCH**Course Descriptions—Language Studies****FRE 101 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. French 101 is taught in the fall semester; French 102 in the spring semester.

Credits: 1

FRE 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. French 101 is taught in the fall semester; French 102 in the spring semester.

Successful completion of French 101 is a prerequisite for French 102.

Credits: 1

FRE 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. This course is offered in the fall semester.

Prerequisite: French 102 or placement by examination.

Credits: 1

FRE 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. This course is offered in the spring semester.

Prerequisite: French 201 or consent of the instructor and the department chair.

Credits: 1

FRE 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. This course is offered in the fall semester.

Prerequisite: French 202 or consent of the instructor and the department chair.

Credits: 1

Course Descriptions—Literature and Culture**FRE 302 Introduction to French 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. This course is offered in the spring semester.

Prerequisite: French 301 or consent of the instructor and the department chair.

Credits: 1

FRE 311 Studies in French Language

Studies in French Language offers advanced study in the French language. Topics may vary and include, but not are limited to linguistics: phonetics, grammar and syntax, and second language acquisition. Students will develop the analytical tools and language specific to the study of the French language and demonstrate those skills in interpretative essays and class discussion. (May be retaken for credit if topic is different from previously taken course.) *Counts toward Language Studies requirement.*

Prerequisite: French 301 or consent of chair.

Credits: 1

FRE 312 Studies in French Culture

Studies in French Culture offers advanced study of francophone culture. Topics may vary and include, but are not limited to, film, popular culture and arts, regional and ethnic identities, gender studies, politics and religion. As they consider the connections among different disciplines and cultural contexts, students will develop the analytical tools and language specific to the interpretation of cultural moments and demonstrate those skills in interpretative essays and class discussion. (May be retaken for credit if topic is different from previously taken course.)

Prerequisite: French 301 or consent of chair

Credits: 1

FRE 313 Studies in French Literature

Studies in French Literature offers advanced interdisciplinary study of francophone literary genres, periods, and authors. Topics may vary. Students read and analyze texts to better understand the dialog between literature and historical,

political, and social realities, as well as the connections between French and other literary traditions. 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. (May be retaken for credit if topic is different from previously taken course.)

FRE 314 Special Topics in French

Prerequisite: French 301 or consent of chair

Credits: 1

FRE 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. This course is offered in the fall semester.

Prerequisite: Senior status.

Credits: 1

Course Description—Departmental**FRE 176 Special Topics in French Language**

These courses treat topics in French language. Conducted in French.

Credits: 1 or 1/2

FRE 177 Special Topics in French Literature and Culture

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

Credits: 1 or 1/2

FRE 187 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.

Credits: 1 or 1/2

FRE 188 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.

Credits: 1 or 1/2

FRE 276 Special Topics in French Language

These courses treat topics in French language. Conducted in French.

Credits: 1 or 1/2

FRE 277 Special Topics in French Literature and Culture

These courses treat topics in French literature and culture. Conducted in French.

Credits: 1 or 1/2

FRE 287 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.

Credits: 1 or 1/2

FRE 288 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.

Credits: 1 or 1/2

FRE 376 Special Topics in French Language

These courses treat topics in French language. Conducted in French.

Credits: 1 or 1/2

FRE 377 Special Topics in French Literature and Culture

These courses treat topics in French literature and culture. Conducted in French.

Credits: 1 or 1/2

FRE 387 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.

Credits: 1 or 1/2

FRE 388 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.

Credits: 1 or 1/2

FRE 476 Special Topics in French Language

These courses treat topics in French Language. Conducted in French.

Credits: 1 or 1/2

FRE 477 Special Topics in French Literature and Culture

These courses treat topics in French Literature and culture. Conducted in French.

Credits: 1 or 1/2

FRE 487 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.

Credits: 1 or 1/2

FRE 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.

Credits: 1 or 1/2

GERMAN**Course Descriptions—Language Studies****GER 101 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.

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

Credits: 1

GER 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.

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

Successful completion of German 101 is a prerequisite for German 102.

Credits: 1

GER 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. This course is offered in the fall semester.

Prerequisite: German 102 or placement by examination.

Credits: 1

GER 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. This course is offered in the spring semester.

Prerequisite: German 201 or consent of the instructor and the department chair.

Credits: 1

GER 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. This course is offered in the fall semester.

Prerequisite: German 202 or consent of the instructor and the department chair.

Credits: 1

Course Descriptions—Literature and Culture**GER 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. This course is offered in the spring semester.

Prerequisite: German 301 or consent of the instructor and the department chair.

Credits: 1

GER 312 Studies in German Culture

Studies in German Culture offers advanced study of a variety of elements of culture broadly conceived. Topics will vary and may include, but are not limited to, film, popular culture and arts. As they consider the connections among different disciplines and cultural contexts, students will develop the analytical tools and language specific to the interpretation of cultural moments and demonstrate those skills in interpretative essays and class discussion. (May be retaken for credit if topic is different from previously taken course.)

Prerequisite: German 301 and 302 or consent of chair

Credits: 1

GER 313 Studies in German Literature

Studies in German Literature offers advanced study of German literary genres, periods, and authors. Topics may vary. Students read and analyze texts to better understand the dialog between literature and historical, political, and social realities, as well as the connections between German and other literary traditions. 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. (May be retaken for credit if topic is different from previously taken course.)

Prerequisite: German 301 and 302 or consent of chair

Credits: 1

GER 314 Topics in German: History of Literature and Culture

This course surveys the development of German literature and culture in its historical context and provides students with an overview of important trends in intellectual history. The span of time covered will vary by semester, but in each case, students will survey major periods and movements through the critical examination of representative literary works and cultural documents. (May be retaken for credit if topic is different from previously taken course.)

Prerequisite: German 301 and 302 or consent of chair

Credits: 1

GER 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. This course is offered in the fall semester.

Prerequisite: Senior status.

Credits: 1

GER 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.

Credits: 1

GER 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.

Credits: 1

Course Descriptions—Departmental**GER 176 Special Topics in German Language**

These courses treat topics in German Language. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 177 Special Topics in German Literature and Culture

These courses treat topics in German literature and culture. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 187 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.

Credits: 1 or 1/2

GER 188 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.

Credits: 1 or 1/2

GER 276 Special Topics in German Language

These courses treat topics in German Language. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 277 Special Topics in German Literature and Culture

These courses treat topics in German literature and culture. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 287 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.

Credits: 1 or 1/2

GER 288 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.

Credits: 1 or 1/2

GER 376 Special Topics in German Language

These courses treat topics in German Language. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 377 Special Topics in German Literature and Culture

These courses treat topics in German literature and culture. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 387 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.

Credits: 1 or 1/2

GER 388 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.

Credits: 1 or 1/2

GER 476 Special Topics in German Language

These courses treat topics in German Language. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 477 Special Topics in German Literature and Culture

These courses treat topics in German literature and culture. Conducted in German.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

GER 487 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.

Credits: 1 or 1/2

GER 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.

Credits: 1 or 1/2

RUSSIAN

Russian courses, while still part of the Wabash approved courses, are not currently being offered.

SPANISH**Course Descriptions—Language Studies****SPA 101 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. Spanish 101 is taught in the fall semester; Spanish 102 in the spring semester.

Credits: 1

SPA 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. Spanish 101 is taught in the fall semester; Spanish 102 in the spring semester.

Successful completion of Spanish 101 is a prerequisite for Spanish 102.

Credits: 1

SPA 103 Accelerated Introduction to Spanish

Accelerated Introduction to Spanish reviews the basic grammar elements and vocabulary for students with a limited background in High School Spanish. The course covers in one semester the material presented in SPA 101 and 102. Successful completion of the course satisfies the Wabash language requirement and prepares students to move on to SPA 201. Offered every semester.

Prerequisite: consent of the chair

Credits: 1

SPA 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. This course is offered in the fall semester.

Prerequisite: Spanish 102 or placement by examination.

Credits: 1

SPA 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. This course is offered in the spring semester.

Prerequisite: Spanish 201 or consent of the instructor and the department chair.

Credits: 1

SPA 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. This course is offered in the fall semester.

Prerequisite: Spanish 202 or consent of the instructor and the department chair.

Credits: 1

Course Descriptions—Literature and Culture**SPA 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. This course is offered in the spring semester.

Prerequisite: Spanish 301 or consent of the instructor and the department chair.

Credits: 1

SPA 311 Studies in Spanish Language

Studies in Spanish Language offers advanced study in the Spanish language. Topics may vary and include, but are not limited to, linguistics: phonetics, grammar and syntax, and second language acquisition. Students will develop the analytical tools and language specific to the study of the Spanish language and demonstrate those skills in interpretative essays and class discussion. (May be retaken for credit if topic is different from previously taken course.) Counts toward Language Studies requirement.

Prerequisite: Spanish 301 and 302 or consent of chair

Credits: 1

SPA 312 Studies in Hispanic Culture

Studies in Hispanic Culture offers advanced study of Spanish and Latin American culture. Topics may vary and include, but are not limited to, film, popular culture and arts, theory of mind, regional and ethnic identities, gender studies, politics and religion. As they consider the connections among different disciplines and cultural contexts, students will develop the analytical tools and language specific to the interpretation of cultural moments and demonstrate those skills in interpretative essays and class discussion. (May be retaken for credit if topic is different from previously taken course.)

Prerequisite: Spanish 301 and 302 or consent of chair

Credits: 1

SPA 313 Studies in Hispanic Literature

Studies in Hispanic Literature offers advanced interdisciplinary study of Spanish and Latin American literary genres, periods, and authors. Topics may vary. Students read and analyze texts to better understand the dialog between literature and historical, political, and social realities, as well as the connections between Hispanic and other literary traditions. 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. (May be retaken for credit if topic is different from previously taken course.)

Prerequisite: Spanish 301 and 302 or consent of chair

SPA 314 Special Topics in Spanish

Prerequisite: Spanish 301 and 302 or consent of chair

Credits: 1

SPA 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. This course is offered in the fall semester.

Prerequisite: Consent of the instructor and the department chair

Credits: 1

Course Description—Departmental**SPA 176 Special Topics in Spanish Language**

These courses treat topics in Spanish language. Conducted in Spanish.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

SPA 177 Special Topics in Spanish Literature and Culture

These courses treat topics in Spanish literature and culture. Conducted in Spanish.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

SPA 187 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.

Credits: 1 or 1/2

SPA 188 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.

Credits: 1 or 1/2

SPA 276 Special Topics in Spanish Language

These courses treat topics in Spanish language. Conducted in Spanish.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

SPA 277 Special Topics in Spanish Literature and Culture

These courses treat topics in Spanish literature and culture. Conducted in Spanish. *Prerequisite: Consent of the instructor and the department chair.*

Credits: 1 or 1/2

SPA 287 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.

Credits: 1 or 1/2

SPA 288 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.

Credits: 1 or 1/2

SPA 376 Special Topics in Spanish Language

These courses treat topics in Spanish language. Conducted in Spanish.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

SPA 377 Special Topics in Spanish Literature and Culture

These courses treat topics in Spanish literature and culture. Conducted in Spanish.

Prerequisite: Consent of the instructor and the department chair.

Credits: 1 or 1/2

SPA 387 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.

Credits: 1 or 1/2

SPA 388 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.

Credits: 1 or 1/2

SPA 476 Special Topics in Spanish Language

These courses treat topics in Spanish language. Conducted in Spanish. *Prerequisite: Consent of the instructor and the department chair.*

Credits: 1 or 1/2

SPA 477 Special Topics in Spanish Literature and Culture

These courses treat topics in Spanish literature and culture. Conducted in Spanish. *Prerequisite: Consent of the instructor and the department chair.*

Credits: 1 or 1/2

SPA 487 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.

Credits: 1 or 1/2

SPA 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.

Credits: 1 or ½

MODERN LANGUAGES AND LITERATURE**MLL 101 Elementary Modern Languages I**

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Specific Languages vary from year to year. With chair approval, this course in conjunction with MLL 102 fulfills the college language requirement.

Prerequisite: Consent of instructor and department chair.

Credits: 1

MLL 102 Elementary Modern Languages II

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Specific Languages vary from year to year. With chair approval, this course in conjunction with MLL 101 fulfills the college language requirement.

Prerequisite: Consent of instructor and department chair.

Credits: 1

MLL 201 Intermediate Modern Languages

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Specific Languages vary from year to year. With chair approval, this course fulfills the college language requirement.

Prerequisite: Consent of instructor and department chair.

Credits: 1

MLL 176, 276, 376, 476 Special Topics in Modern Languages

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Topics vary from year to year.

Prerequisite: Consent of instructor and department chair.

Credits: 1

MLL 177, 277, 377, 477 Special Topics in Modern Literature and Culture

Taught by members of the Department of Modern Languages & Literatures and participating members of other departments. Topics vary from year to year.

Prerequisite: Consent of instructor and department chair.

Credits: 1

DEPARTMENT OF MUSIC

Faculty: J. Makubuya (chair), P. Hulen*, J. Rundall

* *Sabbatical Leave, full year*

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 types as constructed and used by various 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 (especially 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 as part of the comprehensive examinations.

Requirements for the Minor: Five course credits, including Music 201, Music 261, and one course credit in Music History (217, 218, 219, or 220). Music 105 does not count toward the minor. 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, organ, 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

MUS 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. This course is offered in the fall and spring semester.

Credits: 1

MUS 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. This course is offered in the fall semester.

Credits: 1

MUS 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. A class for all students, regardless of background.

Credits: 1/2

MUS 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. This course is offered in the first half, fall semester.

Credits: 1/2

MUS 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. This course is offered in the second half, fall semester.

Prerequisite: Music 105 or placement exam.

Credits: 1/2

MUS 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. This course is offered in the spring semester.

Credits: 1

MUS 221 Introduction to Electronic Music

This course introduces you to the technical and creative aspects of electronic music, and explores the nature of music and musical experience. Students learn what others have done with electronic media, work in an electronic music studio to discover what is possible now, and discuss the benefits and pitfalls of this rich and flexible but easily abused medium. Topics include the Musical Instrument Digital Interface (MIDI), digital sequencing, audio editing, signal processing, music acoustics, synthesis, spatialization, multi-track recording and mixing, aesthetics of sonic art, psychology and reception of music, and composition with electronic media. To facilitate discovery, students are required to spend six hours a week in Electronic Music Studio (EMS) in addition to two regular class meetings each week. This course is offered in the fall semester.

Open only to sophomores and above or by permission of the instructor.

Credits: 1

Course Descriptions—Ensembles and Music Lessons

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.

Does not count towards distribution.

MUS 051 Brass Ensemble

Credits: 1/2

MUS 057 Woodwind Ensemble

Credits: 1/2

MUS 052 Chamber Ensembles

Credits: 1/2

MUS 053 Glee Club

Credits: 1/2

MUS 055 Jazz Band

Credits: 1/2

MUS 056 Wamidan World Music Ensemble

Credits: 1/2

MUS 261 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.

Credits: 1/2

MUS 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.

Credits: 1/2

Course Descriptions—Music History

MUS 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. This course is not offered in 2010-2011.

Credits: 1

MUS 218 Classical Music

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

Credits: 1

MUS 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. This course is offered in the spring semester.

Credits: 1

MUS 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 music on classical composition, integral serialism, indeterminacy, textural music, pluralism, minimalism, music and language, and electronic music. This course is not offered in 2010-2011.

Prerequisite: Music 101 or its equivalent.

Credits: 1

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 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 106 (Fundamentals of Music II) or pass an exam/audition to place them out of Music 106. 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 105-106) early in their academic careers in order to be prepared when Theory I comes around in the rotation.

MUS 201 Music Theory I

This course begins with a review of intervals and triads, followed by an examination of tonal music (consonance and dissonance; functional tonality; meter and tonal rhythm). From this study of functional tonal harmony in both its simultaneous and linear aspects, students move on to examine the notion of form, including: general melodic characteristics; tonality and harmonic implication in melody; tendency tones; melodic cadences; motives; phrases and periods; structure and embellishment in melody. This course is offered in the spring semester 2010-2011.

Prerequisite: Music 106 or exam.

Credits: 1

MUS 301 Music Theory II

This course is a continuation of elements of music theory acquired in MUS 201. Students will learn intermediate elements of harmony such as non-chord tones, diatonic and secondary chord functions, modulation, chromatic voice leading, and basic principles of musical form. This course is not offered in 2010-2011.

Prerequisite: Music 201.

Credits: 1

MUS 302 Music Theory III

This course is a continuation of elements of music theory acquired in MUS 301. Students will finish study of chromatic harmony; learn tonal harmony of the late nineteenth century; 20th century music theory; and classical sonata form. This is the third course of the three-course music theory sequence. This course is offered in the fall semester 2010-2011.

Prerequisite: Music 301.

Credits: 1

Course Descriptions—Advanced Courses**MUS 287 Independent Study**

Permission for independent work must be granted before registering.

Appropriate forms are available in the department chair's office. This course is offered in the fall and spring semesters.

Prerequisite: Permission of the instructor.

Credits: 1/2 or 1

MUS 288 Independent Study

Permission for independent work must be granted before registering.

Appropriate forms are available in the department chair's office. This course is offered in the fall and spring semesters.

Prerequisite: Permission of the instructor.

Credits: 1/2 or 1

MUS 313 Special Topics

This is an advanced topics course, which changes from year to year. Previous topics have included Conducting, American Music, Choral Literature, and Major Figures of Jazz. This course may be repeated for credit when a different topic is offered. This course is offered in the fall and spring semesters.

Prerequisite: Music 201 or permission of the instructor.

Credits: 1

MUS 387 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. This course is offered in the fall and spring semesters.

Prerequisites: Music 302 and permission of the instructor.

Credits: 1/2 or 1

MUS 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. This course is offered in the fall and spring semesters.

Prerequisites: Music 302 and permission of the instructor.

Credits: 1/2 and/ or 1

MUS 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.

Open only to music majors.

Credits: 1

DEPARTMENT OF PHILOSOPHY

Faculty: G. Helman (chair), C. Hughes*, M. Brouwer, S. Webb, S. Rocha

**Administrative leave, full-year*

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 an 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 489 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 242)

- 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, each one-half credit.)
- Senior seminar (Philosophy 449)
- Senior research (Philosophy 489, one-half credit.)

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 242)
- 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 number of 300 or above.

Course Descriptions

PHI 109 Perspectives on Philosophy

A course in some selected philosophical topic or range of topics designed to provide an example of philosophical reflection and inquiry.

Prerequisite: None and not open to junior or senior majors without permission of the instructor.

Credits: 1 or 1/2

PHI 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. This course is offered in the fall semester.

Credits: 1

PHI 140 Philosophy of the Classical Period

A survey of the Ancient Greek philosophy, including Pre-Socratics, Plato and Aristotle; Hellenistic philosophy may also be included. This course focuses on acquiring and improving abilities in philosophical reading, thinking and expression. In class, the norm is close textual analysis through lectures and discussion. Topics include the nature of the physical and human world, and questions about knowledge and ultimate being. This course is offered in the fall semester.

Credits: 1

PHI 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.

Credits: 1

PHI 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.

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 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.

Credits: 1

PHI 242 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 among Descartes, Spinoza, Leibniz, Hobbes, Locke, Berkeley, Hume, Kant, and Rousseau. This course is offered in the spring semester.

Credits: 1

PHI 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.

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 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.

Credits: 1

PHI 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.

Credits: 1

PHI 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.

Credits: 1 or 1/2

PHI 287 Independent Study

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

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 299 Special Topics in Philosophy

A course in some selected philosophical topic.

Prerequisite, if any, will depend on the topic in a given year.

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 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. Offered in the fall semester.

Prerequisites: Philosophy 140 and 242 or consent of the instructor.

Credits: 1/2

PHI 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. Offered in the spring semester.

Prerequisites: Philosophy 242 and 270 or consent of the instructor.

Credits: 1/2

PHI 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.

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 387 Independent Study

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

Credits: 1 or 1/2

PHI 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.

Credits: 1 or 1/2

PHI 399 Proseminar

An advanced course in some selected philosophical topic.

Prerequisite will depend on the topic in a given year.

Credits: 1 or 1/2

PHI 449 Senior Seminar

A detailed study of a major philosopher or philosophical topic. Required of majors and open to other students. Normally taken in the fall of the senior year. This course is offered in the fall semester.

Credits: 1

PHI 489 Senior Research

An independent study based on previous work leading to a major paper that will be presented for public discussion. Normally taken in the spring semester of the senior year.

Credits: 1/2

DEPARTMENT OF RELIGION

Faculty: D. Blix (chair) J. Baer, R. Royalty, S. Webb

In keeping with the mission of Wabash College to educate men to “think critically, act responsibly, lead effectively, and live humanely,” the Religion Department promotes the academic study of religion as part of a rich, well-rounded liberal arts education. We recognize that learning how people have understood and practiced religion throughout history and around the globe is not only important for understanding our world, but also intellectually exciting and personally enriching. In our courses, we encourage broad and rigorous critical thinking about, and engagement with, religion and theology. We use both lectures and discussions, as well as a wide diversity of methods, including those of theology, philosophy, sociology, anthropology, and history. We invite students to study everything from ancient texts to contemporary issues, from religious traditions that they likely know well to those that are new to them. As such, our courses are intended for all students, including believers, skeptics, and seekers of all kinds. They typically challenge and complicate students’ religious beliefs, while at the same time giving students the tools to broaden and deepen their beliefs. We thus prepare our graduates for success in graduate school, in religious vocations, as teachers of religion, and in all the career options open to liberal arts college graduates. As it has done for many years, the Religion Department also supports a variety of activities on campus, such as the annual Christmas service with the Music Department, the Ramadan Dinner for the Muslim Students Association, a Wednesday religious chapel in the Protestant Christian tradition, the Roman Catholic Newman Club, and other student religious activities.

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, focusing on the study of religion.

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

REL 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 Muhammad 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. This course is offered in the fall semester.

Credits: 1

REL 104 The Religions of China and Japan

A study of the indigenous beliefs of East Asia (Confucianism, Daoism, and Shinto) and the development of Buddhism in China and Japan. Readings will be from the works of Confucius, Laozi, 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. This course is offered in the spring semester.

Credits: 1

REL 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. This course is offered in the fall semester.

Credits: 1

REL 150 History of Judaism

This course will address, at the introductory level, various topics in Jewish history, such as Second Temple Judaism, Rabbinics, or Medieval Jewish thought. Topics will vary from year to year. (REL 150 applies to requirement B for the major.)

Credits: 1 or 1/2

REL 151 Studies in Judaism

This course will address, at the introductory level, various aspects of Jewish thought and theology, such as contemporary Jewish thought, Jewish-Christian dialogue, and responses to the Holocaust. Topics will vary from year to year. (REL 151 applies to requirement C for the major.)

Credits: 1 or 1/2

REL 162 History and Literature of the New Testament

An introduction to the social-historical study of the writings that come to be the New Testament of the Christian churches. We will survey the social, political, and religious contexts of the Jewish and Greco-Roman worlds of the first century, the actions and teachings of Jesus of Nazareth, and the missionary activity and theology of Paul of Tarsus. We will study most of the texts included in the New Testament as well as other ancient Jewish and early Christian writings to learn about the development of the various beliefs and practices of these first Christian communities.

Credits: 1

REL 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. This course is offered in the fall semester.

Credits: 1

REL 172 The Christian Church in the Modern Era

An introduction to the history of Christianity from the sixteenth-century Reformation to the present. The course primarily focuses on western church history, but also examines the global spread of Christianity. Principal themes include theological movements, the challenges of modern thought, religious innovation and pluralism, missionary movements, and the ways social and cultural environments have shaped the development of Christianity. This course is offered in the spring semester.

Credits: 1

REL 173 Introductory Topics in Theology

An introductory course on Christian theology. Topic will vary from year to year. In some years the course may be offered for one-half credit.

Credits: 1 or 1/2

REL 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. This course is offered in the fall semester.

Credits: 1

REL 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.

Credits: 1 or 1/2

REL 196 Religion and Literature (HUM 196)

Reading a number of novels and short stories dealing with religious themes. Authors covered will vary from year to year but usually include Flannery O'Connor, Graham Greene, C.S. Lewis, Anne Tyler, Marilynne Robinson, and others.

Credits: 1 or 1/2

REL 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, Sufi mysticism, and issues in contemporary Islam.

Prerequisite: Religion 103.

Credits: 1 or 1/2

REL 220 Topics in South Asian Religions

A seminar on some topic in the religions of South Asia.

Prerequisite: Religion 103.

Credits: 1 or 1/2

REL 230 Topics in East Asian Religions

A seminar on some topic in the religions of China and Japan. Recent topics have included Confucianism, Zen Buddhism, and Daoism.

Prerequisite: Religion 104.

Credits: 1 or 1/2

REL 240 Topics in Hebrew Bible

A seminar on some topic related to the history and literature of ancient Israel.

Prerequisite: Religion 141.

Credits: 1 or 1/2

REL 250 Topics in the History of Judaism

A seminar course on Jewish history. Recent topics have included Qumran and the Dead Sea Scrolls, the Jewish War with Rome, and Second Temple Judaism. (REL 250 applies to requirement B for the major.)

Prerequisite, if any, will vary depending on the topic.

Credits: 1 or 1/2

REL 251 Topics in the Study of Judaism

A seminar course on Jewish thought and theology, such as contemporary Jewish thought, responses to the Holocaust, and the Jewish Christian Dialogue. (REL 251 applies to requirement C for the major.)

Prerequisite, if any, will vary depending on the topic.

Credits: 1 or 1/2

REL 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, the letters of St. Paul, and the Historical Jesus. This course is offered in the fall semester. (In some years Religion 360 may be offered instead.)

Prerequisite, if any, will vary depending on the topic.

Credits: 1 or 1/2

REL 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. This course is offered in the spring semester.

Credits: 1

REL 272 Topics in 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.

Credits: 1 or 1/2

REL 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.

Credits: 1 or 1/2

REL 274 Topics in Ethics

A seminar will consider some particular issue in contemporary ethics.

Credits: 1 or 1/2

REL 280 Topics in American Religion

A seminar examining some topic or figure in American religion. Topics in recent years have included Sects and Cults in America, Health and Religion in America, and African-American Religious History.

Prerequisite, if any, will vary depending on the topic.

Credits: 1 or 1/2

REL 287 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.

Credits: 1 or 1/2

REL 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.

Credits: 1 or 1/2

REL 295 Religion and the Arts

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

Credits: 1 or 1/2

REL 296 Religion and Literature (HUM 296)

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

Credits: 1 or 1/2

REL 297 Anthropology of Religion

A seminar examining the various ways anthropology describes and interprets religious phenomena. The course investigates anthropological theories of religion, and examines how these theories apply to specific religions in diverse contexts. Particular attention is paid to the social and symbolic functions of beliefs and rituals and to the religious importance of myths, symbols, and cosmology.

Credits: 1

REL 298 Sociology of Religion

This course focuses on learning about sociology and social history as non-theological methods for studying problems in the study of religion. Recent topics have included the expansion of early Christianity; religious persecution and violence; conversion in colonial India; religious diversity in contemporary American society; and post-colonial approaches to the study of religion and society.

Credits: 1

REL 310 Seminar in Islam

An advanced seminar on some topic in Islamic history or thought.

Prerequisite: Religion 103.

Credits: 1 or 1/2

REL 320 Seminar in South Asian Religions

An advanced seminar on some topic in the religions of South Asia.

Prerequisite: Religion 103.

Credits: 1 or 1/2

REL 330 Seminar in East Asian Religions

An advanced seminar on some topic in the religion of China and Japan.

Prerequisite: Religion 104.

Credits: 1 or 1/2

REL 340 Seminar in Hebrew Bible

An advanced seminar on some topic related to the history and literature of ancient Israel.

Prerequisite: Religion 141.

Credits: 1 or 1/2

REL 350 Seminar in the History of Judaism

An advanced seminar on Jewish history, such as Second Temple Judaism, Rabbinics, or Medieval Jewish thought. (REL 350 applies to requirement B for the major.)

Prerequisite will vary depending on the topic.

Credits: 1 or 1/2

REL 351 Seminar on Jewish Thought

An advanced seminar on Jewish thought and theology, such as contemporary Jewish thought, responses to the Holocaust, and Jewish-Christian dialogue.

(REL 351 applies to requirement C for the major.)

Prerequisite will vary depending on the topic.

Credits: 1 or 1/2

REL 360 Seminar in New Testament and Early Christianity

An advanced seminar in the study of the New Testament and early Christianity. Recent topics have included Apocalypse and apocalyptic, Gnostic writings, and the construction of orthodoxy and heresy. This course is offered in the fall semester. (In some years Religion 260 may be offered instead.)

Prerequisite will vary depending on the topic.

Credits: 1 or 1/2

REL 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. This course is offered in the spring semester.

Prerequisite: Religion 172 or Philosophy 242 (old 142) or consent of the instructor.

Credits: 1

REL 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.

Credits: 1 or 1/2

REL 373 Seminar in Theology

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

Credits: 1 or 1/2

REL 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.*

Credits: 1 or 1/2

REL 380 Seminar in American Religion

An advanced seminar on some topic or figure in American religion.

Prerequisite will vary depending on the topic.

Credits: 1 or 1/2

REL 387 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.)

Credits: 1 or 1/2

REL 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.)

Credits: 1 or 1/2

REL 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. This course is offered in the fall semester.

Credits: 1

DEPARTMENT OF RHETORIC

Faculty: J. Abbott (chair), J. Lamberton, T. McDorman

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. Of these four additional credits, one must be a 300-level course. Students considering a Rhetoric Major should take Rhetoric 201 even if they are unable to enroll in Rhetoric 101. Students do not need to wait to take Rhetoric 320 or Rhetoric 350 until after taking Rhetoric 201. Rhetoric 370 (Special Topics) is recommended for all senior majors and minors.

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

An Area of Concentration and High School Teaching licensure in this discipline is awarded by the Teacher Education Program. For licensure information please see the *Indiana Teacher Licensing Requirements for Adolescent and Young Adult License* section and for information on this specific discipline see the *Content Area Course Requirements for Teaching at the Adolescent and Young Adult Licensure Level* section.

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.

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.

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 the 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.

Course Descriptions

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

RHE 101 Public Speaking

This course covers the fundamentals of rhetoric composition and delivery. Student's 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. This course is offered each semester.

Credits: 1

RHE 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. This course is offered in the fall semester during the first half of the semester.

Credits: 1/2

RHE 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. These debates follow the parameters and conventions of Moot Court style appellate oral argumentation. When possible, students will attend a live oral argument by the Indiana Court of Appeals or another appellate court. This course is offered in the spring semester during the first half of the semester.

Credits: 1/2

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

RHE 201 Reasoning and Advocacy

Rhetoric 201 focuses on the process of constructing, analyzing, and evaluating public arguments. This is a foundational rhetoric 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 culture. 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. This course is offered in the spring semester.

Credits: 1

RHE 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.

Credits: 1

Intermediate Courses—Literature/Fine Arts**RHE 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.

Credits: 1

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 the 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**RHE 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. This course is offered in the fall semester.

Credits: 1

RHE 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. This course is offered in the fall semester.

Credits: 1

RHE 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.

Credits: 1

RHE 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.

Credits: 1

RHE 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.

Credits: 1

RHE 387 Independent Study—Language Studies

Available to students with the consent of the instructor.

Credits: 1 or 1/2

RHE 388 Independent Study—Literature/Fine Arts

Available to students with the consent of the instructor.

Credits: 1 or 1/2

RHE 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.

Credits: 1

Capstone Course

RHE 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. This course is offered in the fall semester.

Prerequisites: Students are encouraged to take Rhetoric 320 and Rhetoric 350 prior to taking 497.

Credits: 1

DEPARTMENT OF THEATER

Faculty: M. Abbott (Chair), J. Cherry, 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.

An Area of Concentration and High School Teaching licensure in this discipline is awarded by the Teacher Education Program. For licensure information please see the *Indiana Teacher Licensing Requirements for Adolescent and Young Adult License* section and for information on this specific discipline see the *Content Area Course Requirements for Teaching at the Adolescent and Young Adult Licensure Level* section.

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

THE 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 *Oedipus Rex*, *MacBeth*, *Tartuffe*, *An Enemy of the People*, *The Government Inspector*, *Cat on a Hot Tin Roof*, *The Caucasian*, *Chalk Circle*, *Waiting for Godot*, *The Lieutenant of Inishmore*, *Topdog/Underdog*, and *Angels in America*. 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.**

Credits: 1

THE 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.

Credits: 1

THE 103 Seminars in Theater

Theater 103 (1) Seminars in Theater: "Science and the Stage: The Dramatist's Dialogue with Modern Science"

As science shapes our lives and beliefs, it raises essential and ethical questions about knowledge and the natural world. Dramatists, using the stage as a laboratory, create characters and plots expressing the dramatist's own attempt at making order out of chaos. Often these modern dramatists interact with the world of science, creating plays based on actual scientists, and stories exploring questions raised by scientific inquiry and discovery. This seminar will study several of these plays including Bertolt Brecht's *Galileo*, Henrik Ibsen's *An Enemy of the People*, Friedrich Dürrenmatt's *The Physicists*, David Feldshuh's *Miss Evers' Boys*, Michael Frayn's *Copenhagen*, and David Auburn's *Proof*. This course is offered the first half of the fall semester.

Credits: 1/2

Theater 103 (2) Seminars in Theater: "The Antihero in American Film"

Charismatic, rebellious, and contemptuous of the rules of society, the antihero looms large in Western culture. From Satan in Milton's *Paradise Lost* to Tony Soprano to the most recent iterations of Batman, the antihero arouses our compassion even as he or she lives in the shadows of moral ambiguity. This course will examine the figure of the antihero as portrayed in twentieth-century American cinema. Grounding our discussion in work of scholars like Joseph Campbell and Marshall McLuhan, we will investigate what the antihero meant in a changing, unstable America from the Depression to the post-Vietnam era, as well as what the character means today. The films we will screen and discuss

include *Little Caesar* (1931), *Gone with the Wind* (1939), *A Streetcar Named Desire* (1951), *Bonnie and Clyde* (1967), *Cool Hand Luke* (1967), *Taxi Driver* (1976), and *Unforgiven* (1992). This course is offered in the second half of the fall semester.

Credits: 1/2

Theater 103 (3): Seminars in Theater: “The Lawyer as Storyteller in the Courtroom and on the Stage”

Connections between law and drama have occurred throughout the history of the theater. Performances, for example, of early Elizabethan drama were staged by promising barristers as part of their training at the Inns of Court. Today, the courtroom as a theater in which trials are witnessed or viewed publicly is a common occurrence. Similarly, the courtroom drama with its tightly woven plot is a widely popular genre in novels, television, films, and on the stage. This class will investigate a docket of courtroom dramas, along with films, historical and theatrical materials related to this genre. Plays studied will include Lawrence’s and Lee’s *Inherit the Wind*, Archibald MacLeish’s *Scratch*, Saul Levitt’s *The Andersonville Trial*, Aaron Sorkin’s *A Few Good Men*, Emily Mann’s *Execution of Justice*, and John Logan’s *Never the Sinner*. This course is offered in the first half of the spring semester.

Credits: 1/2

THE 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). This course is offered in the fall semester.

Credits: 1

THE 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*, *The Odd Couple*, *The Zoo Story*, and original one-act plays written by Wabash College playwriting students.

Credits: 1

THE 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. This course is offered in the spring semester.

Prerequisite: Theater 105 or consent of instructor.

Credits: 1

THE 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. This course is offered in the fall semester.

Prerequisite: Theater 105 or consent of instructor.

Credits: 1

THE 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. This course is offered in the spring semester.
Credits: 1

THE 210 Playwrighting

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. This course is offered in the spring semester.
Credits: 1

THE 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*, *Antigone*, *Medea*, *The Bacchae*, *The Eunuch*, *Dulcitus*, *The Second Shepherds' Pageant*, *Everyman*, *Lady Han*, *The Mandrake*, *Doctor Faustus*, *A Midsummer Night's Dream*, *Othello*, *Volpone*, *The Masque of Blackness*, 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. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2011 and 2013.

Credits: 1

THE 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*, *Phèdre*, *The Rover*, *The Way of the World*, *The London Merchant*, *The Love Suicides at Sonezaki*, *She Stoops to Conquer*, *The Dog of Montargis*, *Woyzek*, *A Doll House*, *The Master Builder*, *Miss Julie*, *The Ghost Sonata*, *A Flea in Her Ear*, and *Ubu Roi*. 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. This course is offered alternate years. Next anticipated offerings will be spring semesters of 2012 and 2014.

Credits: 1

THE 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. This course is offered alternate years. Next anticipated offerings will be fall semesters of 2010 and 2012.

Credits: 1

THE 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*, and *Accidental Death of an Anarchist*. 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 20th century and beyond. This course is offered alternate years. Next anticipated offerings will be spring semesters of 2011 and 2013.

Credits: 1

THE 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. Among the important works to be read are: 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. This course is offered in the fall semester.

Prerequisite: at least one course in theater history or consent of the instructor.

Credits: 1

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

Prerequisite: Theater 102 (for designers), Theater 105 (for actors), Theater 207 (for directors), Theater 209 (for dramaturgs), Theater 210 (for playwrights).

Credits: 1/2

THE 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. Offered first and/or second half, each semester.

Prerequisite: Theater 102 or consent of instructor.

Credits: 1/2

THE 487 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. One-half or one course credit either semester.

Prerequisite: consent of theater department chair.

Credits: 1/2

THE 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. One-half or one course credit either semester.

Prerequisite: consent of theater department chair.

Credits: 1/2

THE 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.

Credits: 1

