

Division II

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

The Faculty of Division II

Hughes, Cheryl (chair)	Lamberton, Jill
Abbott, Jennifer	Makubuya, James
Abbott, Michael **	McDorman, Todd
Bear, Andrea	Miles, Lynne
Baer, Jonathan	Mills, Jessica
Benedicks, Crystal ###	Morton, Elizabeth ***
Blix, David ***	Nelson, Derek
Bowen, Richard	Pence, Nadine ^^
Calisch, Douglas	Phillips, Gary ^^
Cherry, James	Pouille, Adrien ~
Day, Joseph (spring)	Pullen, Qian
Day, Leslie (spring)	Redding, Gregory
Drury, Jeffrey	Rogers, V. Daniel
Drury, Sara	Rosenberg, Warren
Ferber, Andrea	Rossi, Stefani
Freeze, Eric	Royalty, Robert
Freeze, Rixa ~	Stark, Harvey
Gómez, Gilberto	Stokes, Thomas
Gross, James	Kristen Strandberg ~
Hardy, Jane	Szczszak-Brewer, Agata
Hartnett, Jeremy	Trott, Adriel
Helman, Glen	Tucker, Brian ###
Herzog, Tobey	Watson, Dwight
Hudson, Marcus **	Wickkiser, Bronwen
Hulen, Peter	Wilson, Ivette
Kubiak, David **	Yi, Ke
Lake, Timothy	

** Sabbatical leave, spring semester

*** Sabbatical leave, full year

Leave, full year

^^ Administrative appointment, full year

~ Part-time

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 122 Studies in Language: Modern Linguistics (ENG 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 fall semester.

Prerequisites: None.

Credits: 1/2

HUM 121 Studies in Language: Language Variation and Change (ENG 121)

This continuation of HUM 122 will deal with the social phenomena of language, including language acquisition, social and regional variation, and language change over time.

Prerequisites: None.

Credits: 1/2

HUM 196 Religion and Literature (REL 196)

An examination of literary works dealing with religious themes. Authors covered will vary from year to year.

Prerequisites: None.

Credits: 1 or 1/2

HUM 277 Special Topics in Humanities: Literature

Topics vary from year to year.

Prerequisites: None.

Credits: 1

HUM 278 Special Topics in Humanities: Language

Topics vary from year to year.

Prerequisites: None

Credits: 1

HUM 296 Religion and Literature (REL 296)

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

Prerequisites: Vary with topic.

Credits: 1 or 1/2

Department of Art

Faculty in the Department of Art: Douglas Calisch (chair), Elizabeth Morton***, Andrea Ferber, and Stefani Rossi. *** *sabbatical leave, full year.*

The Curriculum: Course work takes place on four levels: Fundamentals (100 level), Introductory (200 level), Intermediate (300 level), and Advanced (400 level). At all four levels, students are asked to develop their ability to experiment with visual language so that they may more effectively understand and convey ideas in non-verbal forms. This development is realized through improving technical control of particular media and deepening their understanding of visual expression. Both in studio courses and art history offerings, students study the work of other artists, past and present, in order to understand the significance of visual culture. Whether doing studio or art historical research, students are expected to widen their understanding of the visual world.

The purpose of art history courses is to develop a greater understanding of human creativity as manifested in the visual imagery, architecture, and artifacts of all societies across time. Students develop analytical, research, writing, and verbal skills, as well as a descriptive vocabulary as they investigate the artistic achievements of diverse societies, historical periods and styles, and critical theories and methodologies. Art history courses support the studio by offering students a wide range of creative solutions to the various technical and intellectual problems. Studio courses, in turn, support the work in art history by providing students with opportunities 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, a student majoring in art has thoroughly investigated the discoveries he found most compelling while in the foundations and intermediate-level courses. He has determined for himself what is required to work in a disciplined way as an artist and/or art historian. He has realized that art making or art historical study is a process which 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 has begun to evaluate his own work and contemporary practices in light of a broader context. Benefiting from discourse with peers and faculty, the student has also begun to discover his own strengths and has accepted responsibility for both seeking and solving interesting problems. He has sufficient mastery of his chosen field, is able to articulately express insights regarding his discipline, and generates work worthy to be included in a capstone course. The culmination of this work, for majors, is the Senior Exhibition, which—in the best cases—challenges viewers to think and see the world differently.

Requirements for a Major: Students intending to major in Art must complete a minimum of nine courses in the following categories:

Foundation Level Courses (two courses):

We strongly encourage students to complete these during the freshman and sophomore years
ART 125 (Drawing) and Art 126 (Studio Art Fundamentals)

Intermediate Level Courses (three courses):

ART 223 (Ceramics), ART 224 (Photography), ART 225 (Topics in Studio), ART 227 (Sculpture), ART 228 (Painting), or ART 229 (New and Expanded Media)

Advanced Level Courses (one course credit minimum):

ART 330 and/or 331 (Advanced Studio) *intended to continue research in a 200-level discipline*

Senior Studio (one course credit minimum):

ART 432 and/or 433 (Senior Studio) *intended to continue research in a 300-level discipline*

Art History (two course credits):

ART 209 (20th Century Art History—*required*),

And one course credit from the following options:

ART 103 (Greek Art and Archaeology), ART 104 (Roman Art and Archaeology) ART 202 (Film in Art), ART 204 (Art and Architecture of the Ancient Americas), ART 205 (Renaissance Art), ART 206 (Baroque Art), ART 208 (19th Century Art), ART 210 (Special Topics in Art History), ART 311 (Art Theory and Criticism), or ART 312 (Post Modern Art and Culture)

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 to take an eleven-course major including ART 311 and 312.

Requirements for an Art Minor: There are two Art Minor Tracks—a Studio Art Track and an Art History Track.

A Studio Art Minor will consist of five course credits—four studio courses and one art history course:

Studio courses (four):

Either ART 125 or 126 and three courses from the following options:

ART 223, 224, 225, 227, 228, 229, 330, 331, 388

Art History course (one) from the following options:

ART 103, 104, 202, 204, 205, 206, 208, 209, 210, 311, 312

An Art History Minor will consist of five course credits—four courses in art history and one studio course:

Art History courses (four) from the following options:

ART 103, 104, 202, 204, 205, 206, 208, 209, 210, 311, 312

Studio courses (one) from the following options:

ART 125, 126, 181, 223, 224, 225, 227, 228, 229

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, and painting. 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.

Prerequisites: 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 offered in the fall semester of odd-numbered years.

Prerequisites: 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 offered in the spring semester of even-numbered years.

Prerequisites: None.

Credits: 1

ART 181 Historic Materials and Ideas

Have you ever wanted to paint like Van Gogh? Or invent like Da Vinci? This course is the course for you! A hybrid between art historical research and hands-on studio research, this course is designed to introduce students to the historical methods used by artists. Students will research methods and complete projects using processes including, but not limited to: grinding pigments, painting with egg tempera, carving marble, sculpting with clay, learning perspective, drawing with silver, preparing a fresco painting, and photographing using a pinhole camera.

Prerequisites: None

Credits: 1

ART 202 Art in Film

This course will explore the dynamic relationship between film and art from the late 20th century to the present, examining how visual art and important art historical moments and personas are featured in film. By studying films about art, the course will address the impact of visual arts and the ways that films use particular effects of the moving multi-sensory image to capture characteristics of art history.

Prerequisites: None

Credits: 1

ART 204 Art and Architecture of the Ancient Americas

This course will explore the art and architecture of the great civilizations of Mesoamerica and the Andean region of South America from around 1500 BC until the arrival of Europeans in the New World. Similarities and distinctions in such aspects as urban planning, architecture, monumental sculpture, and portable arts will be explored among the great cultures of the Olmec, Teotihuacan, Maya, Aztec, Nazca, Moche, and Inca.

Prerequisites: None

Credits: 1

ART 205 Renaissance Art

This course will survey painting, sculpture, and architecture in Europe from the early 14th through mid-16th centuries, with emphasis on developments in Italy. The veneration of classical antiquity and the development of logical systems of representation will be examined. In addition, the elaboration of visual expression that valorized the human figure as a basic unit of meaning will be explored. Patterns of patronage such as wealthy merchant classes, family dynasties, and papal courts will be given special consideration, as will the idea of the artist as an individual genius. The course will study artists such as Giotto, Botticelli, Donatello, Michelangelo, Leonardo da Vinci, Titian, Raphael, Jan Van Eyck, Bosch, and Durer.

Prerequisites: None.

Credits: 1

ART 206 Baroque Art

This course will look at painting, sculpture, and architecture in Europe from the late 16th through mid-18th centuries. Art will be examined in the context of this age of innovation and turmoil, which is marked by religious conflict, absolute monarchies, economic and colonial expansion, and the formation of art academies. Individual artists as transnational entrepreneurs will be explored, such as Caravaggio, Bernini, Rubens, Rembrandt, Anthony Van Dyck, Vermeer, and Velazquez.

Prerequisites: 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 produced them. This course is offered in the spring semester.

Prerequisites: 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.

Prerequisites: 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.

Prerequisites: None.

Credits: 1

Modern and Contemporary Native American Art

This course overviews art and visual culture by and about Native Americans, focusing especially on cultural production since 1900. Through careful consideration of visual art, film, and advertising, students will grapple with questions of representation, race, identity, and “post-coloniality.” Native Americans have long been stereotyped, from the earliest explorers’ “documents” to sports mascots and recent Disney animations. Central questions will be: how have these stereotypes been challenged, and how do myth and legend relate to historical fact? What is the relationship between past modes of artmaking/symbolism and more recent manifestations? How has contemporary art by Native Americans rejected or absorbed canonical modern/postmodern practices? Because this topic is marginalized and rarely available as an area of study, students will be immersed in subjective quandaries that drive cutting-edge research, thus actively engaging in the process of developing art history. Offered in the fall semester.

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.

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 in the second half of the fall semester in odd-numbered years.

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

Credits: 1/2

ART 434 Senior Project in Art History

This course is offered in the fall semester.

Prerequisite: Senior standing.

Credits: 1

ART 435 Senior Project in Art History

This course is offered in the spring semester.

Prerequisite: Senior standing.

Credits: 1

Course Descriptions—Studio Art

ART 125 Drawing

An introductory exploration of the making and meaning of “the mark.” Students will practice different approaches to creative research in order to explore historical and contemporary issues related to Drawing both as a fine art and as a strategy for problem solving. Participants will utilize a variety of drawing media to explore the technical and conceptual issues related to composition. There is an emphasis on drawing from direct observation, and subjects will range from traditional still life to the human form. Students will be expected to apply critical and creative problem solving skills as they experiment with visual language as a vehicle for expression. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1/2

ART 126 Studio Art Fundamentals

Making art in the 21st century draws upon a long tradition of methods, materials, and conceptual and philosophical perspectives, and combines those traditions with new and expanding approaches. This course is intended to be a hands-on introductory exploration of both traditional and contemporary materials and ideas that influence contemporary practices of design and fine art. Students will be introduced to methods of creative research, with projects and discussions designed to help illuminate the considerations one must take into account when designing Two-Dimensional imagery, Three-Dimensional objects and spaces, and Time-based or virtual projects. There will be a strong emphasis on understanding how these three categories relate to one another, and on the practice of “reading” visual information in a more sophisticated manner. Traditional

and emerging media—including but not limited to drawing, painting, sculpture, and digital technologies—will be explored. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

ART 223 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 and cultural uses of pottery and the contemporary use of clay as a sculptural medium. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1

ART 224 Photography

Students will first be introduced to analog photography through processing film, darkroom techniques, and approaching 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. The course will transition from wet darkroom techniques to computer-based image creation. This course is offered in the spring semester.

Prerequisites: 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.

Prerequisites: None.

Credits: 1

ART 227 Sculpture

An investigation of techniques, procedures, and vocabulary necessary for three-dimensional visual expression. Sculptural 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.

Prerequisite: None.

Credits: 1

ART 228 Painting

A thorough investigation of the historic and contemporary materials, techniques, and conceptual concerns related to painting. Participation in this course will allow students the opportunity to explore the process of composing images, begin practicing studio research, and experiment with both traditional and contemporary approaches to making art. This course is offered in the fall semester.

Prerequisite: Art 120 or Art 125.

Credits: 1

ART 229 New and Expanded Media

This is a hands-on studio course designed to explore the question, "What does it mean to make *art* in the 21st century?" Combining different types of creative research, students will consider the way in which boundaries between traditional media—drawing, painting, sculpture, photography—are becoming blurred and also conflated with other forms of visual expression, such as installation, site specific work, public enactment/performance, outsider art, digital media, video production, and various types of commercial media.

Through project-based research, students will examine the historical and contemporary relationships between mediums, and the disciplines involved with artistic practice. The class aims to expose students to varied methods and motivations for making art, and also invites them to actively consider the relevance of visual art in our contemporary moment. This course is offered in the spring semester.

Prerequisites: None.

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 research of materials, techniques, and concepts. This course is offered in the fall semester.

Prerequisites: Minimum of two previous studio courses, with at least one at the 200 level.

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.

Prerequisites: Minimum of two previous studio courses, with at least one at the 200 level.

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 may be offered in 2013-2014.

Prerequisites: Two previous art courses and permission of the instructor and department chair.

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 may be offered in 2013-2014.

Prerequisites: Two previous art courses and permission of the instructor and department chair.

Credits: 1 or 1/2

ART 432 Senior Studio

Art majors must examine a specific visual theme or concept, develop the idea through their 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.

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 their 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.

Prerequisites: Art 330 or 331 and senior standing.

Credits: 1 or 1/2

Department of Classical Languages and Literatures

Faculty in the Department of Classical Languages and Literatures: Jeremy Hartnett (chair), Joseph Day (spring), Leslie Day (spring), David Kubiak**, and Bronwen Wickkiser. ** *sabbatical leave, spring semester*

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 and archaeology. If students wish to pursue their studies of the 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. The Classics Department encourages students interested in Greece and Rome to experience its physical remains directly through study abroad or immersion trips.

Courses in the Classics Department seek to help students to:

(Latin and Greek courses)

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

(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 findings to others orally and in writing

Requirements for the Greek major will consist of at least seven courses: Four Greek courses beyond the elementary (GRK 101, 102) level, two courses in Latin beyond the elementary (LAT 101, 102) level, and GRK 400. Majors in Greek should also consider taking some related courses, which are not required but provide a broader context for students' studies of ancient language and literature: HIS 211, 310, CLA 101, 103, 105, 111, 112, 113, 211, 212, 213, PHI 140, 249, PSC 330, and RHE 320. CLA 103 and 105 are especially encouraged because of their emphasis on chronology.

Requirements for the Greek minor: Five courses beyond Greek 101.

Requirements for the Latin major will consist of at least seven courses: Four Latin courses beyond the elementary (LAT 101,102) level, two courses in Greek beyond the elementary (GRK 101, 102) level, and LAT 400. Majors in Latin should also consider choosing some of the following related courses, which are not required but provide a broader context for students' study of ancient language and literature: HIS 212, 310,

CLA 104, 106, 111, 112, 113, 211, 212, 213, PSC 330, RHE 320. CLA 104 and 106 are especially encouraged because of their emphasis on chronology.

Requirements for the Latin minor: Five courses beyond Latin 101.

Requirements for the Classical Civilization major are: 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. The major will consist of at least seven courses: one course in Greek or Latin at or above the 200 level; one course in Classics at or above the 200 level; four additional courses (Latin and Greek courses beyond the 102 level may count as part of these four courses); CLA 400. Courses in ancient Greek and Roman Philosophy, Ancient Rhetoric, Ancient Political Theory, and Ancient Religions also count toward the major.

Requirements for the Classical Civilization minor are: Five courses, at least one of which must be at or above the 200 level. Minors in Classical Civilization 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 the three areas (Classical Civilization, Greek, or Latin) in which they choose to major within the department. The examinations are made up by the department after consulting the range of courses each 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.

Secondary Licensure Program: *The Department of Education Studies offers a minor in Education Studies, and an additional licensure preparation program for students interested in becoming licensed to teach at the secondary level (middle and high school grades 5-12). With a major in this department and a minor in Education Studies, students may also choose to complete the licensure preparation program by applying in the spring of the junior year. For more information about the licensure program, students are advised to meet with faculty in the Department of Education Studies. Requirements for the minor and licensure preparation program are outlined in the Department of Education Studies section of the Academic Bulletin.*

Course Descriptions—Classical Civilization

CLA 101 Classical Mythology

This is 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, 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. Counts toward Area of Concentration in Gender Studies. This course is offered in the fall semester of odd-numbered years.

Prerequisites: None.

Credits: 1

CLA 103 Greek Art and Archaeology (ART 103)

This course is 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 in the fall semester of odd-numbered years.

Prerequisites: None.

Credits: 1

CLA 104 Roman Art and Archaeology (ART 104)

This course considers of the origin and development of Roman art and architecture from the Etruscans to late imperial Rome. This course is offered in the spring semester of even-numbered years.

Prerequisites: None.

Credits: 1

CLA 105 Greek Civilization (HIS 211)

This is a survey course of Greek political, military, cultural, and literary history from the end of the Bronze Age (ca. 1100 B.C.) to the time of Alexander the Great (4th century B.C.). A thematic focus will be the origins, evolution, and problems of the most important Greek political-social-cultural structure, the polis, or "city-state." This course is offered in the fall semester of even-numbered years.

Prerequisites: None.

Credits: 1

CLA 106 Roman Civilization (HIS 212)

This is a survey course of Roman political, military, cultural, and literary history from the Etruscan period (6th and 5th centuries B.C.) to the fall of the Roman Empire in the West. A thematic focus will be on the origins, nature, effects, and evolution of imperialism in Roman politics, culture, and society. This course is offered in the spring semester of odd-numbered years.

Prerequisites: None.

Credits: 1

CLA 111 Special Topics in Literature and Culture

This is an introductory course that focuses on a specific topic in ancient literature or culture and requires no previous work. Course may be repeated as topic changes. Depending on subject matter, this course may be cross-listed.

Prerequisites: None.

Credits: 1

CLA 112 Special Topics in Art and Archaeology

This is an introductory course that focuses on a specific topic in ancient art or archaeology and requires no previous work. Course may be repeated for credit as topic changes. Depending on subject matter, this course may be cross-listed.

Prerequisites: None.

Credits: 1

CLA 113 Special Topics in Ancient History (HIS 210)

This is an introductory course that focuses on a specific topic in ancient history and requires no previous work. Course may be repeated as topic changes. Depending on subject matter, this course may be cross-listed.

Prerequisites: None.

Credits: 1

CLA 140 Philosophy of the Classical Period (PHI 140)

This course surveys 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.

Prerequisites: None.

Credits: 1

CLA 162 History and Literature of the New Testament (REL 162)

This course is an introduction to the social-historical study of the writings that came 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 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.

Prerequisites: None.

Credits: 1

CLA 211 Special Topics in Literature and Culture

This is a more advanced course that focuses on a specific topic in ancient literature or culture and requires previous work. Course may be repeated as topic changes. Depending on the subject matter, the course may be cross-listed.

Prerequisites: Vary with topic.

Credits: 1

CLA 212 Special Topics in Art and Archaeology

This is a more advanced course that focuses on a specific topic in ancient art or archaeology and requires previous work. Course may be repeated as topic changes.

Prerequisites: Vary with topic.

Credits: 1

CLA 213 Special Topics in Ancient History (HIS 310)

This is a more advanced course that focuses on a specific topic in ancient history and requires previous work. Course may be repeated as topic changes.

Prerequisites: Vary with topic.

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 spring semester.

Prerequisites: None.

Credits: 1

CLA 387 Independent Study

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

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

CLA 388 Independent Study

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

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

CLA 400 Focused Discussion of a Topic and Senior Reading

This is a seminar on a selected topic with a paper supervised by a member of the department. Offered spring semesters.

Prerequisites: None.

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 class meetings each week. This course is offered in the fall semester.

Prerequisites: None.

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 class meetings each week. This course is offered in the spring semester.

Prerequisite: GRK 101.

Credits: 1

GRK 330 Greek Composition

This course provides a systematic review and study of fundamental Greek forms and constructions with practice in writing Greek sentences. This course is offered by arrangement.

Prerequisites: GRK 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: GRK 101, 102.

Credits: 1

GRK 210 New Testament Greek

This course covers selected readings in the New Testament. One-half or one course credit by arrangement. Offered by arrangement. Course may be repeated as the readings change.

Prerequisites: GRK 101, 102.

Credits: 1 or 1/2

GRK 301 Advanced Greek: Poetry

Selections to suit the needs and interests of the class will be made from the Greek poets and dramatists. The material will be varied from year to year and the course may be elected more than once. This course is offered in the spring semester (when offered).

Prerequisite: GRK 201.

Credits: 1

GRK 302 Advanced Greek: Prose

Selections to suit the needs and interests of the class will be made from Greek history, oratory, and philosophy. The material will be varied from year to year and the course may be elected more than once. This course is offered in the fall semester.

Prerequisite: GRK 201.

Credits: 1 or 1/2

GRK 303 Advanced Greek: Homer

Selections to suit the needs and interests of the class will be made from Homer's *Iliad* or *Odyssey*. The material will be varied from year to year and the course may be elected more than once. This course is offered in the spring semester (when offered).

Prerequisite: GRK 201.

Credits: 1

GRK 387 Independent Study

Students wishing to pursue independent study in Greek (specialized work in an author, period, or genre) should plan this work with the instructor who will supervise the project. This course is offered by arrangement.

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

GRK 388 Independent Study

Students wishing to pursue independent study in Greek (specialized work in an author, period or genre) should plan this work with the instructor who will supervise the project. This course is offered by arrangement.

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

GRK 400 Focused Discussion of a Topic and Senior Reading

This is a seminar on a selected topic with a long paper directed by a member of the department. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1

Latin

Course Descriptions—Language Studies

LAT 101 Beginning Latin

This is a course 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 class meetings 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 LAT 101 for credit, but LAT 102 may be taken for credit if they do not place into LAT 201. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

LAT 102 Beginning Latin

This is a course 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 class meetings 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 LAT 101 for credit, but LAT 102 may be taken for credit if they do not place into LAT 201. This course is offered in the spring semester.

Prerequisite: LAT 101 or placement by exam.

Credits: 1

LAT 330 Composition

This is a systematic review and study of fundamental Latin forms and constructions with practice in writing Latin sentences. This course is offered by arrangement.

Prerequisites: LAT 101 and 102, or their equivalent.

Credits: 1 or 1/2

Course Descriptions—Literature and Fine Arts

LAT 201 Intermediate Latin

This course is intended to satisfy the needs of two classes of students: (1) those with previous preparation in Latin (usually two years or more in high school) whose performance on the Placement Test shows that they need only a semester's work to reach the Basic Proficiency level; (2) students who have completed LAT 101, 102 and desire to continue their study of the language. The emphasis will be on developing facility in reading Latin. Students will read selections from classical poetry and prose. If a student who places into LAT 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. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

LAT 210 Medieval Latin

Students in this course will study readings in Medieval Latin prose and poetry. This course is offered by arrangement.

Prerequisites: LAT 101 and 102, or their equivalent.

Credits: 1 or 1/2

LAT 301 Advanced Latin: Poetry

Selections to suit the needs and interests of the class will be made from Latin poetry. The material will be varied from year to year and the course may be elected more than once. This course is offered in the spring semester, in rotation with LAT 303.

Prerequisite: LAT 201 or equivalent preparation.

Credits: 1

LAT 302 Advanced Latin: Prose

Selections to suit the needs and interests of the class will be made from Latin history, oratory, epistolography, and philosophy. The material will be varied from year to year and the course may be elected more than once. This course is offered in the fall semester.

Prerequisite: LAT 201 or equivalent preparation.

Credits: 1

LAT 303 Advanced Latin: Vergil

Readings in Latin will be selected from the corpus of Vergil, with special emphasis on the *Aeneid*. This course is offered in the spring semester, in rotation with LAT 301.

Prerequisite: LAT 201 or equivalent preparation.

Credits: 1

LAT 387 Independent Study

Students wishing to pursue independent study in Latin (specialized work in an author, period, or genre) should plan this work with the instructor who will supervise the project. The material will be varied from year to year and the course may be elected more than once. This course is offered by arrangement.

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

LAT 388 Independent Study

Students wishing to pursue independent study in Latin (specialized work in an author, period, or genre) should plan this work with the instructor who will supervise the project. The material will be varied from year to year and the course may be elected more than once. This course is offered by arrangement.

Prerequisites: Permission of the instructor and department chair.

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 spring semester.

Prerequisites: None.

Credits: 1

Department of English

Faculty in the Department of English: Marcus Hudson (Chair, fall semester**), Crystal Benedicks###, Eric Freeze, Rixa Freeze ~, Tobey Herzog, Timothy Lake, Jill Lamberton, Warren Rosenberg (Chair, spring semester), and Agata Szczeszak-Brewer.

** *Sabbatical leave, spring semester*; ### *leave, full year*; ~ *part-time*

The English Department faculty offers a wide range of courses in literature, creative and expository writing, and 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 ENG 105–260 to fulfill distribution requirements in Language Studies and Literature and Fine Arts. These courses are introductory in nature, with the exception of 200 level creative writing courses, which have ENG 110 or consent of the instructor as prerequisites. Courses numbered above ENG 260 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.

There are two tracks for those majoring in English. Students may choose either Literature or Creative Writing.

Requirements for the Major in Literature: Majors are required to take the following English courses: (1) three of the six core survey courses (ENG 214–220) (These three courses should be completed by the end of the junior year); (2) ENG 297 (preferably in the freshman or sophomore year); (3) four additional full courses (or their equivalent), including at least two full course credits labeled “Studies in...” and one “Seminar” course. ENG 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.

Requirements for the Major in Creative Writing: Majors will take four courses in creative writing (including one course in a second genre), ENG 498/499 (two half-credit courses), ENG 497, and three courses in literature. Two of the creative writing courses must be at the advanced level (300 or 400 level). The three literature courses must be at the 200 level or above; at least one must be a 200 level course and at least one must be at the 300 level. Students in this track are encouraged, but not required, to take either ENG 297 or ENG 397.

The typical sequence for a student in the creative writing track would start with ENG 110, the multi-genre course (in fiction, poetry, and nonfiction). That would be followed by a 200 level intermediate course in a

single genre, then a 300 level advanced course in that same genre. As a senior, the student would take ENG 497 and ENG 498/499 (two half-credit courses, in which the student develops a portfolio of work in his chosen genre).

For Senior Comprehensives, literature majors must pass two department examinations: (1) an analysis of an unfamiliar text; and (2) a two-part essay on their development as a literary critic followed by an analysis of two formative texts. Creative Writing majors must pass two departmental examinations: (1) an analysis of an unfamiliar text; and (2) a two-part essay on their development as a literary artist followed by the exploration of a question of literary craft or technique.

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 ENG 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, one of which should be 300 level or above.

The minor in creative writing will consist of three courses in creative writing and two courses in writing or literature. At least one of the creative writing courses should be at the advanced level.

Introductory Courses

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

ENG 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 297: Introduction to the Study of Literature. Required of all literature majors, and must be taken during the freshman or sophomore years.

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 ENG 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. Note: the two seminars are only offered in the fall semester.

Secondary Licensure Program: *The Department of Education Studies offers a minor in Education Studies, and an additional licensure preparation program for students interested in becoming licensed to teach at the secondary level (middle and high school grades 5-12). With a major in this department and a minor in Education Studies, students may also choose to complete the licensure preparation program by applying in the spring of the junior year. For more information about the licensure program, students are advised to meet with faculty in the Department of Education Studies. Requirements for the minor and licensure preparation program are outlined in the Department of Education Studies section of the Academic Bulletin.*

Course Descriptions

ENG 101 Composition

Multiple sections will be offered in the fall semester, each 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. Enrollment in this course is limited to those students required to take it, based on SAT English Writing Exam scores. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

Course Descriptions—Language Studies

ENG 110 Introduction to Creative Writing

This is an introductory course in Creative Writing. ENG 110 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.

Prerequisites: None.

Credits: 1

ENG 122 Studies in Language: Modern Linguistics (HUM 122)

This course is an introduction to the basic principles of linguistics, the theory and analysis of human language. The first half of the course will focus on structural aspects of language: speech sounds and sound systems, and the formation of words and sentences.

Prerequisites: None.

Credits: 1/2

ENG 121 Studies in Language: Language Variation and Change (HUM 121)

This continuation of ENG 122 (HUM 122) will deal with the social phenomena of language, including language acquisition, social and regional variation, and language change over time.

Prerequisite: ENG 122 or HUM 122.

Credits: 1/2

ENG 202 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. This course does not count toward the creative writing track of the English major. This course is offered in the fall and spring semesters.

Prerequisites: None.

Credits: 1

ENG 210 Special Topics in Creative Writing

This course will build upon the creative principles in ENG 110. Because the course may be different every time it is taught, students may re-take the course for credit. Special Topics may cover a variety of genres such as screenwriting, novel writing, travel writing, writing the memoir, the long poem, etc. The course will have a strong work-shopping component. Course readings will help students gain an understanding of the contemporary aesthetic of the genre as well as provide direction about craft. Besides generating assignments, producing original work, and reading a variety of genre-specific texts, students will also be responsible for peer evaluation and critique.

Prerequisite: ENG 110.

Credits: 1

ENG 211 Creative Non-Fiction

This course in creative nonfiction will build upon the principles in ENG 110. The course will have a strong workshopping component and focus heavily on generating creative nonfiction and learning to read as writers. Usually a combination of an anthology and a book on the craft of creative nonfiction will comprise the required texts. Besides generating assignments, producing original essays, and reading a variety of texts, students will also be responsible for peer evaluation and critique.

Prerequisite: ENG 110.

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.

Prerequisite: ENG 110.

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.

Prerequisite: ENG 110.

Credits: 1

ENG 311 Advanced Workshop in Creative Nonfiction

This course will build on the principles of ENG 211. It is primarily a work-shopping course, which will focus on generation and revision of original creative nonfiction, with an emphasis on producing polished, publishable work. Texts will include craft/theory books, anthologies and literary journals. The course will have a critical essay component, a close study of the craft of a particular writer or some formal question. Students will also be responsible for detailed peer critique at the advanced level.

Prerequisite: ENG 211.

Credits: 1

ENG 312 Advanced Workshop in Poetry

This course will build on the principles of ENG 212. It is primarily a work-shopping course, with a critical essay component—close study of the craft of a particular writer or some formal question. Students will continue to read and study published work, such as the annual *The Best American Poetry* anthologies. Each version of the course will vary some in focus. For instance, one course might focus on postmodern poetics, while another might focus on narrative poetry and prose poetry. But students will not be bound by these emphases: they will be free to follow their own creative impulses as they write new poems and revise old ones.

Prerequisite: ENG 212.

Credits: 1

ENG 313 Advanced Workshop in Fiction

This course will build on the principles of ENG 213. It is primarily a work-shopping course, which will focus on generation and revision of original fiction, with an emphasis on producing polished, publishable work. Texts will include craft/theory books, anthologies and literary journals. The course will have a critical essay component, a close study of the craft of a particular writer or some formal question. Students will also be responsible for detailed peer critique at the advanced level. The professor may choose to focus the course further on one of the subgenres of fiction writing.

Prerequisite: ENG 213.

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: Permission of the instructor and 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. STUDENTS MAY TAKE EITHER ENG 410 or 411, BUT NOT BOTH.

Prerequisite: Junior or senior standing.

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. Offered spring semesters. STUDENTS MAY TAKE EITHER ENG 410 or 411, BUT NOT BOTH.

Prerequisite: Junior or senior standing.

Credits: 1

ENG 498/499 Creative Writing Capstone Portfolio Course

In these two half-credit courses, the student writes and revises a portfolio of his work in a single genre. The portfolio should include the writer's best work, accompanied by an introductory aesthetic statement. During the first semester in 498, the student will meet in workshop with other senior writers in their chosen genre. In the second semester in 499, the writing concentrator will further develop and revise his portfolio, and give a reading of his work. The portfolio courses will provide workshops to help students in publication and in application to graduate programs. Readings in the courses will be varied; some will be guides for practical instruction, others will be theoretical or craft texts to help the student find formal coherence in his portfolio.

Prerequisites: 300-level workshop, majors only.

Credits: 1/2

Course Descriptions—Literature

Introductory Courses

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

ENG 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. Written analyses will emphasize the marriage of formal and thematic elements in particular poems.

Prerequisites: None.

Credits: 1/2

ENG 106 Introduction to Short Fiction

This class has two goals: to introduce the study of short fiction through intensive reading, and to familiarize students 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. This class focuses on ways of grappling with these big questions in writing, as literary scholars do.

Prerequisites: None.

Credits: 1/2

ENG 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. This course is offered in the second half of fall semesters.

Prerequisites: None.

Credits: 1/2

ENG 108: History and Literature

This introductory literature course focuses on the connections between history and literature. The instructor develops a specific topic that invites the exploration of these connections.

Prerequisites: None.

Credits: 1

ENG 109 World Literature in Translation

This course will focus on 20th-century literature in translation from South America, the Caribbean, Europe, Japan, China, Senegal, India, Egypt, and Israel. Thematically, the course will address nationalism, language, political violence, ethnic cleansing, colonialism, exile, gender inequality, and globalization. We will examine a variety of texts translated into English to determine how people in non-Anglophone nations have defined their national identities, often after decades or centuries of foreign oppression. This course is offered in the spring semester.

Prerequisites: None.

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.

Prerequisites: None.

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.

Prerequisites: None.

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 (including Book I of Spenser's *The Faerie Queen*); drama and prose; and Milton's *Paradise Lost*.

Prerequisites: None.

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 also includes as a final assignment, work as a member of a team on the presentation of a scene from one of Shakespeare's plays.

Prerequisites: None.

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.

Prerequisites: None.

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.

Prerequisites: None.

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.

Prerequisites: None.

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.

Prerequisites: None.

Credits: 1

ENG 260 Multicultural 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 the black studies Area of Concentration are encouraged to enroll.

Prerequisites: None.

Credits: 1

ENG 297 Introduction to the Study of Literature

This course offers an introduction to English literature as a field of study, an overview of genres (poetry, fiction, drama), and literary terms, the practice of close reading, and the basic premises of literary criticism. The course also focuses on developing research skills within the field. It is designed to help majors or potential majors utilize vocabulary essential to a successful literary and/or cultural analysis, study examples of published essays in the discipline, and consider the aims of literary criticism. This is a writing-intensive class. We welcome all students who are thinking about majoring in English to take this course. All English majors taking the literature track are required to take this course, preferably during their freshman or sophomore years. Students taking the creative writing track are encouraged but not required to take this course. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

Intermediate Courses

PLEASE NOTE: 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 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. We will choose from among the best writers 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).

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

The Beat Writers

The writers of the Beat Generation have a perennial appeal. Perhaps it is the Dionysian energy of their writing, perhaps the myths that arose around their self-destructive lives, but they have come to represent for us “the other side” of the Fifties. Since much of this course is focused on poetry, and Kerouac’s novels may be considered extended prose poems, we will begin with some selections from Whitman’s *Song of Myself*. We will also do some reading on the Fifties, and view *The Beat Generation*. Then we will turn to the early work of Ginsberg, especially his tremendous poem, “Howl.” Next up is that late Ur-Text of the Beat Movement, Kerouac’s novel, *On the Road*. We will focus on four poets of the San Francisco Renaissance, Michael McClure, Philip Lamantia, Gary Snyder, and Philip Whalen. Because Gary Snyder emerged as a major American poet, we will read one of his early books, *Riprap*, in its entirety and learn some principles of ecocriticism, then two later novels, Williams Burroughs’ famous, infernal satire, *Naked Lunch*, and Kerouac’s *The Dharma Bums*. We will conclude by reading the work of some less well-known Beats and fellow travelers, and the later work of Ginsberg and Snyder. Our focus will be the texts themselves and their relationship to American culture of the 1950s and after.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

ENG 310 Studies in Literary Genres

Studies in Literary Genres: The 19th Century American Short Story (2nd Half)

One could argue that the short story form as we know it today was born in the 19th century America. In this course we will read some of the great writers and stories that defined and shaped that form. Authors will include Poe, Hawthorne, Melville, James, Chessnutt, Crane, Wharton, and Chopin.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1/2

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*. 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.

Prerequisite: One English Literature course taken at Wabash.

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 add heaps of 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.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

American Theater and Drama (THE 217)

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 Iquana*, *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.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

ENG 320 Study in Literary Modes

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.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

ENG 330 Studies in Special Topics: Literature of War

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*.

Prerequisite: One English Literature course taken at Wabash.

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).

Prerequisite: One English Literature course taken at Wabash.

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.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

(Post) Colonial Joyce

James Joyce was born and raised in colonized Ireland. In ENG 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.

Prerequisites: Junior or Senior standing, and one English Literature course taken at Wabash.

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. In recent years this course has focused on literature and film representing New York City, including an immersion trip to the City.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

ENG 360 Studies in Multicultural/National Literatures

Toni Morrison and the African American Novel

This course is about one thing, reading Toni Morrison's novels and her literary essays. In the process, we will explore the features of what Morrison calls the African American novel. We will also come to see and understand Morrison's mastery of craft and subject in the production of amazing stories that speak the "truth in timbre." The goals are to read, learn and grow in your understanding of the possibilities and limitations of rendering a people's lived experience in language.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

African American Literature: The Novel

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

Prerequisite: One English Literature course taken at Wabash.

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.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

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.

Prerequisite: One English Literature course taken at Wabash.

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.

Prerequisite: One English Literature course taken at Wabash.

Credits: 1

ENG 370 Studies in Special Topics

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”?

Prerequisite: One English Literature course taken at Wabash.

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: Permission of the instructor and 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. Offered spring semesters.

Prerequisites: None.

Credits: 1

Advanced (Seminar) Courses

Two sections of ENG 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. Note: the two seminars are offered only in the fall semester.

ENG 497 Seminar in English Literature

Reading the Black Book

“Read any good Black books lately?” This is a provocative question on so many different levels. For one, it takes for granted that there is such a thing as a “Black book” and, two, should this be the case, that some of them might actually be “good.” What is at stake here is how we think of race and literary production as well as race as a critical approach to reading literature. In short, can we think of race as both a category of literary production and a tool of literary interpretation? Nobel Prize Laureate Toni Morrison admits to writing Black books. As such, Morrison’s readers are expected to understand the various and varying ways that race matters in her work. However, scholar Kenneth Warren argues that African American literature is over. This course will take a deep dive into the murky waters that is the meaning and significance of race in African American letters. Students will be introduced to Black literary theory and cultural production. In addition to Morrison and Warren, students will read scholars like Houston Baker, Henry L. Gates, John Cullen Gruesser, Arna Bontemps, Robert Hemenway, and others. Students will come to understand African American literary theories such as: Ethiopianism, Double-Consciousness, New Negro, Blues People, Signifying, and call-and-response. This course is meant to help students grapple with the different ways of reading the Black book.

Credits: 1

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 the Caribbean, South Africa, India, Ireland, and England, and we will focus on gender roles and race, with a special emphasis on the theory of the postcolonial body. Corporality has been a central issue in the dialogue between the center of the empire (e.g., London) and the “margins” (e.g., British 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 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, and the emasculated body, and we will focus on the intersections between gender and postcolonial theory.

Credits: 1

Department of Modern Languages and Literatures

Faculty in the Department of Modern Languages and Literatures: Gilberto Gómez (chair), Jane Hardy, Lynne Miles, Adrien Pouille~, Qian Pullen, Gregory Redding, V. Daniel Rogers, Thomas Stokes, Brian Tucker####, Ivette Wilson, and Ke Yi. #### *Leave, full year; ~part-time*

Wabash College understands that language is the foremost avenue for understanding and interacting with the world, its peoples, and its histories. Consequently, the study of foreign languages is fundamental to a liberal arts education and a well-lived life beyond. Serious intellectual work in other languages broadens a Wabash man's communicative potential; deepens his understanding of his native tongue; refines his expressive abilities; inculcates in him analytical and creative habits of mind; helps him see beyond his own place, time, and circumstance; and is foundational for his further study and appreciation of the literatures, histories, and aesthetic sensibilities of global cultures throughout time.

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.

The Wabash College foreign language requirement sets students on their path to these goals while recognizing that some students bring to campus proficiency in a second language.

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 SPA 103 [formerly 176]) of any language that we offer (Chinese, French, German, or Spanish).
- Earn a passing grade for any single course beyond 103 (e.g. SPA 201, GER 201, or FRE 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 SPA 301 can choose to enroll in FRE 101 or GER 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. **BACKGROUND 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.

Secondary Licensure Program: *The Department of Education Studies offers a minor in Education Studies, and an additional licensure preparation program for students interested in becoming licensed to teach at the secondary level (middle and high school grades 5-12). With a major in this department and a minor in Education Studies, students may also choose to complete the licensure preparation program by applying in the spring of the junior year. For more information about the licensure program, students are advised to meet with faculty in the Department of Education Studies. Requirements for the minor and licensure preparation program are outlined in the Department of Education Studies section of the Academic Bulletin.*

FRENCH

Requirements for a Major: Nine courses in French. FRE 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. GER 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: Minor program not offered 2013-2014.

SPANISH

Requirements for a Major: Nine courses in Spanish. SPA 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 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 become grounded in the language and gain 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. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

FRE 102 Elementary French

The student with little or no previous training in French will continue building in the language and grow in their 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. This course is offered in the spring semester.

Prerequisite: FRE 101.

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: FRE 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: FRE 201 or permission 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: FRE 202.

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. This course may be retaken for credit if topic is different from previously taken course. This course counts toward Language Studies requirement.

Prerequisites: FRE 301.

Credits: 1

FRE 376 Special Topics in French Language

These courses treat topics in French language and are conducted in French.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

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. It is an introduction to the lexicon of literary criticism and the principles of literary theory. Required for majors. This course is offered in the spring semester.

Prerequisite: FRE 301.

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: FRE 301.

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.

Prerequisites: None.

Credits: 1

FRE 314 Special Topics in French

Prerequisite: FRE 301.

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

FRE 277 Special Topics in French Literature and Culture

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

Prerequisites: Vary with topic.

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.

Prerequisites: Permission of instructor and department chair.

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.

Prerequisites: Vary with topic.

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.

Prerequisites: Permission 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.

Prerequisites: Permission 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 become grounded in the language and gain 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. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

GER 102 Elementary German

The student with little or no previous training in German will continue building in the language and gain more 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. This course is offered in the spring semester.

Prerequisite: GER 101.

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: GER 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: GER 201.

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: GER 202.

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. It is an introduction to the lexicon of literary criticism and the principles of literary theory for majors. This course is offered in the spring semester.

Prerequisite: GER 301.

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.

Prerequisites: GER 301 and 302.

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.

Prerequisites: GER 301 and 302.

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.

Prerequisites: GER 301 and 302.

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

Course Descriptions—Departmental

GER 176 Special Topics in German Language

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

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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 become grounded in the language and gain 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. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

SPA 102 Elementary Spanish

The student with little or no previous training in Spanish will continue building in the language and gain further 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. This course is offered in the spring semester.

Prerequisite: SPA 101.

Credits: 1

SPA 103 Accelerated Introduction to Spanish

This is an accelerated Introduction to Spanish course that 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. This course is offered every semester.

Prerequisite: Placement by exam.

Credits: 1

SPA 201 Intermediate Spanish

This course provides 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 every semester.

Prerequisite: SPA 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 language and life in the Spanish-speaking world. This course is offered every semester.

Prerequisite: SPA 201.

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. Students gain competence in writing and speaking and read selections of both Spanish and Spanish American fiction and nonfiction. This course is offered every semester.

Prerequisite: SPA 202.

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. This course counts toward the Language Studies requirement.

Prerequisite: SPA 301.

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. It also includes an introduction to the lexicon of literary criticism and the principles of literary theory. Required for majors. This course is offered every semester.

Prerequisite: SPA 301.

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.

Prerequisites: Spanish 301 and 302.

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.

Prerequisites: SPA 301 and 302.

Credits: 1

SPA 314 Special Topics in Spanish

Prerequisites: SPA 301 and 302.

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: Senior standing.

Credits: 1

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

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

Prerequisite: Permission of the instructor.

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: Permission of the instructor.

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.

Prerequisites: Permission 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.

Prerequisites: Permission 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: Permission of the instructor.

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: Permission of the instructor.

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.

Prerequisites: Permission 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.

Prerequisites: Permission 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: Permission of the instructor.

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: Permission of the instructor.

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.

Prerequisites: Permission 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.

Prerequisites: Permission 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.

Prerequisites: Permission 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: Permission of the instructor.

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.

Prerequisites: Permission 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.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

MODERN LANGUAGES

Course Descriptions

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's language requirement.

Prerequisites: None.

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's language requirement.

Prerequisite: MLL 101 of the same language.

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's language requirement.

Prerequisite: MLL 102 of the same language.

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.

Prerequisites: Vary with topic.

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.

Prerequisites: Vary with topic.

Credits: 1

Department of Music

Faculty in the Department of Music: Peter Hulen (chair), Richard Bowen, James Makubuya, and Kristen Strandberg. Afred Abel Directs the Chamber Orchestra and Scott Pazera Directs the Jazz Ensemble.

~ *part-time*

Mission Statement: The Department of Music engages the intellect at multiple levels through the theory of music on its own terms, the history of written music, the practice and performance of music, the anthropology of music around the world, and the technology of music analog and digital.

If a student is unsure about his preparation for a given course, he should consult a member of the music faculty. In general, MUS 101, 102, 104, 107, and 161 are designed for the student with little or no musical background. MUS 101 introduces students to musical concepts, styles, and forms and enables listeners to become more sophisticated and articulate. MUS 102 is an introduction to world music apart from the European written classical traditions. MUS 107 introduces students to the rudiments of music (rhythm, scales, keys, triads), and assumes no prior experience with reading music; it also prepares students for the music theory sequence (Music 201, 301, 302). MUS 161 provides beginning instruction in voice or a musical instrument. MUS 104 is a ½-credit special-topics course open to all students; previous topics have included Bach, Jazz, and African American Music.

Intermediate courses include MUS 201, 202, 204, 211, 212, 213, 221, 224, and 261. MUS 201 (Theory I) assumes and requires that a student already has the minimum background provided by MUS 107; engaging the student with the simultaneous and sequential aspects of music, it begins to illuminate the subtle richness of functional tonality. MUS 211 through 213 focus on discrete historical periods of the European written classical traditions. MUS 202 provides an introduction to a variety of world-music instrumental types as constructed and used in various cultures. MUS 204 is a 1-credit special-topics course open to all students; previous topics have included U.S. American music, electronic music history and literature, and computer-driven algorithmic composition. MUS 221 fosters creativity through work in electronic media, and is restricted to sophomores and above because of the independent nature of its coursework. MUS 224 focuses on the ethnography of music in a variety of cultures. MUS 261 provides private instruction on an instrument (or voice), and presumes a background of study and performance on that instrument.

The advanced student is served by MUS 287, 288, 301, 302, 313, 361, 387, 388, 401, and 461. MUS 301 (Theory II) and 302 (Theory III) emphasize the linear and harmonic aspects of diatonic and chromatic harmony, advanced ear-training, rhythm, and keyboard exercises. MUS 313 is a special topics seminar created especially for music majors, minors, and those students with sufficient musical background. MUS 361 and 461 provide private instruction on an instrument or voice for students who have already studied at the college level in MUS 261. In MUS 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 MUS 387 or 388 (Composition). MUS 401 is a capstone course for senior music majors.

Music students participating in the New York Arts Program, a 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: MUS 201, 301, and 302 (the music theory sequence); 213 plus two of the three courses numbered 211, 212, and 224 (the musicology sequence, taken in any order); 261 and 361 (Intermediate Applied Music I and II, each ½ credit for a full year of study); and 401 (the senior seminar). Additional

credit(s) may be taken in MUS courses other than MUS 101, 104, and 107, which do not count towards the major. Majors entering before 2013 are required to participate in ensembles a minimum of two full years on either a non-credit or for-credit basis. Non-credit ensembles are taken in addition to the 34 course credits required for graduation and the nine courses required for the major. There are no grades assigned for non-credit participation, so it does not compute in the student's GPA; non-credit participation is listed on transcripts. Beginning with students entering in 2013-2014, the requirement to participate in ensembles must be met by enrolling for two full years in the same for-credit ensemble (MUS 151, 152, 153, 155, 156, or 157). Students receive ½ credit for each full year of for-credit ensemble participation. 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 MUS 201, 261, and one course credit in Musicology (MUS 211, 212, 213, or 224). MUS 107 does not count toward the minor. Minors entering before 2013 are required to participate in an ensemble a minimum of one full year on either a non-credit or for-credit basis. Non-credit ensembles are taken in addition to the 34 course credits required for graduation and the five courses required for the minor. There are no grades assigned for non-credit participation, so it does not compute in the student's GPA; non-credit participation is listed on transcripts. Beginning with students entering in 2013-2014, the requirement to participate in ensembles must be met by enrolling in a for-credit ensemble (MUS 151, 152, 153, 155, 156, or 157). Students receive ½ credit for each full year of for-credit ensemble study.

Music Lessons

The Department offers lessons in piano, voice, guitar, percussion, organ, or any standard band, orchestral, or jazz 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. Students who wish to take lessons as courses for credit must either take MUS 107 previously or concurrently, or pass an exam to receive departmental permission (for MUS 161 or 261), or have taken lessons for credit before (for MUS 361 or 461); the cost of lessons for students who enroll for credit is covered by tuition. For further details, see the course descriptions for MUS 161, 261, 361, and 461.

Course Descriptions—Introductory Courses

MUS 101 Music in Society: A History

Appreciation for the history of music and the art of educated listening for students with little or no formal training. The class covers works from the major style periods of European classical 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 may attend Music Department concerts and review them. This course is open to all students, is suitable for fulfilling distribution requirements, and is offered every semester.

Prerequisites: None.

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. This course is open to all students, is suitable for fulfilling distribution requirements, and is offered in the fall semester.

Prerequisites: None.

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. Suitable for fulfilling distribution requirements. This course does not count toward the major.

Prerequisites: None.

Credits: 1/2

MUS 107 Basic Theory and Notation

This course introduces students to the basic components of heard and notated music, and how to read music. Topics include rhythm, pulse, pitch, meter, notation, the piano keyboard, intervals, scales, key signatures, triads, cadences, chord progressions, composing and harmonizing simple melodies, and elementary ear-training. The goals of this course are to provide the student with an understanding of written notation, along with basic skills that promote further music study, performance, and composition. It is open to all students and is suitable for fulfilling distribution requirements, but it does not count toward the major or minor. It is offered every semester.

Prerequisites: None.

Credits: 1

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. It is open to all students, is suitable for fulfilling distribution requirements, and is offered in the spring semester.

Prerequisites: None.

Credits: 1

MUS 204 Topics in Music

A class for all students, regardless of background. Previous topics have included U.S. American music, electronic music history and literature, and computer-driven algorithmic composition. This course is suitable for fulfilling distribution requirements.

Prerequisites: None.

Credits: 1

Music in East Asian Cultures

An introductory survey of Chinese and Japanese music, musical instruments, and their contextual significance in society. Beyond the instruments and their roles in producing musical sound, this course will examine the significant ceremonies, rites, and rituals enhanced by the music, as a forum for learning about Chinese and Japanese cultures. This course is offered in the spring semester of 2014.

Music Computer Programming

A course in the object-oriented computer programming environment Max/MSP. Students learn to write computer programs that synthesize, sample and process computer audio, control its parameters mathematically according to the Musical Instrument Digital Interface protocol, and create digital applications for the live performance of computer-based electronic music. This course is offered in the spring semester of 2014.

MUS 221 Introduction to Electronic Music

In this course students create electronic music and/or sonic art in the Electronic Music Studio. A background in music is not required, though it may inform the work of some students. Each student learns how electronic music is made with digital applications, creates a series of electronic music projects, and considers what function, meaning and value such sonic objects have. Topics introduced include the Music Instrument Digital Interface (MIDI), digital sequencing, audio editing, signal processing, musical acoustics, sound synthesis, spatialization, computer music mixing and production, aesthetics, psychology and reception of sonic art, and composition of electronic media. Students are expected to spend six hours a week outside class working on their projects in the Electronic Music Studio. This course is offered in the fall semester.

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

Credits: 1

Course Descriptions—Ensembles and Music Lessons

Participation in a given performance ensemble may be either on a non-credit or a for-credit basis. Students are expected to participate in ensembles for a full year. There are no grades assigned for non-credit participation, so it does not compute in the student's GPA; non-credit participation is noted on transcripts. For-credit participation is graded, and therefore does compute in the student's GPA. Students are allowed a maximum of four years (2 credits) of for-credit participation, total, regardless of which ensemble(s) are involved. A total of two years (1 credit) may be applied to the fulfillment of distribution requirements. Ensemble participation is required for majors and minors as detailed above. There is no maximum for non-credit participation; students may participate freely as their own schedules allow. Students do not register for participation in any ensemble at the time of course registration, but initiate participation with the ensemble director or the Fine Arts Center Administrative Assistant at the beginning of the academic year.

Non-Credit Participation

MUS 051 Brass Ensemble

Prerequisites: By audition.
Credits: None

MUS 052 Chamber Orchestra

Prerequisites: By audition.
Credits: None

MUS 053 Glee Club

Prerequisites: By audition.
Credits: None

MUS 055 Jazz Ensemble

Prerequisites: By audition.
Credits: None

MUS 056 Wamidan World Music Ensemble

Prerequisites: None.
Credits: None

MUS 057 Woodwind Ensemble

Prerequisites: By audition.
Credits: None

For-Credit Participation

MUS 151 Brass Ensemble

Prerequisites: By audition.
Credits: 1/2 for a full year

MUS 152 Chamber Orchestra

Prerequisites: By audition.
Credits: 1/2 for a full year

MUS 153 Glee Club

Prerequisites: By audition.
Credits: 1/2 for a full year

MUS 155 Jazz Ensemble

Prerequisites: By audition.
Credits: 1/2 for a full year

MUS 156 Wamidan World Music Ensemble

Prerequisites: None.
Credits: 1/2 for a full year

MUS 157 Woodwind Ensemble

Prerequisites: By audition.
Credits: 1/2 for a full year

For Applied Music (individual lessons), students earn one-half course credit for two contiguous semesters (one full year) of instruction in voice, piano, organ, guitar, percussion, or one of the standard instruments of the band, orchestra, or jazz ensemble. Students receive twelve half-hour lessons each semester, thus each full-year course consists of 24 half-hour lessons. Students are tested and graded at the end of each semester; the final grade is assigned after the completion of the full year of study. Students may opt to take one-hour lessons but will receive no additional credit, and must pay a fee for the additional half-hour. For students who sign up for one-hour lessons, there is an increased expectation in both preparation and testing. Music majors are required to take MUS 261 and 361 over two years. This two-year sequence counts as one of the nine credits toward the major. Music minors are required to take MUS 261 over one year. This one-year course counts as one-half credit toward the minor. All students who take Applied Music must show minimal proficiency in reading music (and matching pitch if voice lessons are taken). Eligibility will be determined by the Music Department through a music reading exam offered during the first week of the fall semester, and by audition at Department discretion. 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.

MUS 161 Beginning Applied Music

This course is for beginning students who have never studied voice or the particular instrument before. Students focus on the basic technical aspects of singing or playing, and are expected to focus on a variety of repertoire. Students are required to perform in at least one student recital during the academic year. Suitable for fulfilling distribution requirements. This does not count toward the major or minor.

Prerequisites: MUS 107 previously or concurrently, or basic music reading exam.

Credits: 1/2 for a full year

MUS 261 Intermediate Applied Music I

Students are expected to have previous experience on the instrument or voice, and show basic proficiency in reading music. Students progress beyond purely technical aspects of singing or playing. They are expected to master a variety of repertoire and understand historical, cultural, analytic, and stylistic aspects of works studied in applied instruction. Students are required to perform in at least one student recital during the academic year. This course is suitable for fulfilling distribution requirements. It is required for the major and minor.

Prerequisites: MUS 107 previously or concurrently, or diagnostic exam; and previous experience.

Credits: 1/2 for a full year

MUS 361 Intermediate Applied Music II

This course is a continuation of MUS 261 Intermediate Applied Music I. Students are required to perform in at least one student recital during the academic year. Suitable for fulfilling distribution requirements unless a student has already completed both MUS 161 and 261. This course is required for the major.

Prerequisites: MUS 261.

Credits: 1/2 for a full year

MUS 461 Advanced Applied Music

This course is for students who have completed MUS 361 and are either preparing a solo recital in fulfillment of the requirement for Majors to complete a Senior project, or are continuing out of personal interest.

For-credit students are tested and graded at the end of each semester; the final grade is assigned after the completion of the full year of study. Students are required to perform a solo recital during the spring semester. This course does not count toward the major.

Prerequisites: MUS 361.

Credits: 1/2 for a full year, or optional credit/non-credit (noted on transcript)

Course Descriptions—Musicology

MUS 211 Music in the Middle Ages, Renaissance, and Baroque Era (to 1750)

The rise of European 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 offered in the spring semester.

Prerequisites: None.

Credits: 1

MUS 212 Classical and Romantic Music

A study of the evolution of European classical musical styles and genres from the mid-18th to the beginning of the 20th century. The first half of the course focuses on composers (Haydn, Mozart, and Beethoven) who transformed musical style in sonata, symphony, concerto, chamber music, opera, and sacred music. The second half of the course covers major works and significant styles ranging from Schubert to Mahler. This course is offered in the spring semester of 2014-15.

Prerequisites: None.

Credits: 1

MUS 213 Music Since 1900

A survey of developments in European 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 offered in the fall semester.

Prerequisite: None.

Credits: 1

MUS 224 Global Perspectives on Music Cultures and Identity

This course is designed to develop awareness and analytical appreciation of global musical diversity found within a variety world cultures. It covers the origin of Ethnomusicology as a sub-discipline, the classification of instruments, the musical and contextual roles instruments play in various cultures, tonal systems in use, and polyphonic and polyrhythmic textures as commonly applied. Course objectives are met through analysis and discussion of texts, audio recordings, and ethnographic fieldwork videos. This course is offered in the fall semester of 2014-2015.

Prerequisite: MUS 102 or instructor approval.

Credits: 1

Course Descriptions—Music Theory Sequence

The Music Theory sequence is designed to develop an 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 MUS 107 (Fundamentals of Music) or pass an exam to place them out of MUS 107. Since the theory sequence is offered in a rotating schedule, starting over every third semester, interested students are encouraged to take the exam (and, if deemed necessary, MUS 107) 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 of 2013-2014.

Prerequisite: MUS 107 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 offered in the fall semester of 2014-2015.

Prerequisite: MUS 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 of 2013-2014 and the spring semester of 2014-2015.

Prerequisite: MUS 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 semester.

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

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 spring semester.

Prerequisites: Permission of the instructor and department chair.

Credits: 1 or 1/2

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 as staffing permits.

Prerequisite: MUS 201.

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 number is for fall semester independent study in composition.

Prerequisites: MUS 302 and permission of both the instructor and department chair.

Credits: 1 or 1/2

MUS 388 Independent Study in Composition

This course gives advanced students an opportunity to engage in generative 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 number is for spring semester independent study in composition.

Prerequisites: MUS 302 and permission of the instructor and department chair.

Credits: 1 or 1/2

MUS 401 Senior Seminar

This is the capstone course for music majors emphasizing connections between theory, history, and practice. Through an in-depth study of three seminal masterpieces (e.g., the Bach B Minor Mass, the Mozart Jupiter Symphony, Schoenberg's Pierrot Lunaire or the Messiaen Quartet for the End of Time), this seminar considers the interrelations of theoretical analysis, historical and stylistic awareness, performance practice, and reception. Required of all music majors. It is offered in the fall semester.

Prerequisites: Music majors.

Credits: 1

Department of Philosophy

Faculty in the Department of Philosophy: Glen Helman (chair), Cheryl Hughes, and Adriel Trott.

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 200s, though the work there may be slightly more advanced. PHI 449 and 490 are normally taken by majors during their senior year.

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

Requirements for the Major: Nine course credits (of which up to one credit may be from PSC 330, 335, 336, or 338), including:

- The history of ancient and early modern philosophy (PHI 140 and 242)
- Logic (PHI 270)
- Work in ethics, social, or political philosophy (at least one credit from among PHI 110, 213, 219, 319, or PSC 330, 335, 336, or 338)
- Work in the Continental tradition after Kant (PHI 345 for at least one credit)
- Work in epistemology, metaphysics, and related areas (at least one credit from among PHI 272; 269 or 369; 279 or 379; or 346)
- Senior seminar (PHI 449)
- Senior reading (PHI 490, one-half credit.)

Requirements for the Minor: Five course credits (of which up to one credit may be from PSC 330, 335, 336, or 338), including:

- The history of ancient and early modern philosophy (PHI 140 and 242)
- Work in ethics, social, or political philosophy (at least one credit from among PHI 110, 213, 219, 319, or PSC 330, 335, 336, or 338)
- 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.

Prerequisites: 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.

Prerequisites: None.

Credits: 1

PHI 140 Philosophy of the Classical Period (CLA 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.

Prerequisites: None.

Credits: 1

PHI 144 Introduction to Existentialism

An introduction to some of the primary texts in philosophy of human existence 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.

Prerequisites: None.

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, issues of moral justification arising in specific branches of the law (e.g., criminal, tort, or contract law), and the nature and justification of international law.

Prerequisites: None.

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.

Prerequisites: Vary with topic.

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.

Prerequisites: None.

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.

Prerequisites: None.

Credits: 1

PHI 249 Topics in the History of Philosophy

Seminar discussion of a historical period, figure or topic.

Prerequisites: Vary with topic.

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.

Prerequisites: Vary with topic.

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.

Prerequisites: None.

Credits: 1

PHI 272 Philosophy of Science

An introduction to philosophical issues concerning the logical structure and historical development of natural science. Among the general issues considered will be the relations among theory, observation, and experiment; the reality of theoretical entities; and the significance of scientific revolutions. Some attention is usually given also to philosophical issues regarding specific sciences, principally biology and physics.

Prerequisites: None.

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.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

PHI 287 Independent Study

Independent Studies at a more advanced level will be numbered 387 or 388.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

PHI 288 Independent Study

Independent Studies at a more advanced level will be numbered 387 or 388.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

PHI 299 Special Topics in Philosophy

A course in some selected philosophical topic.

Prerequisites: Vary with topic.

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.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

PHI 345 Continental Philosophy

Seminar discussion of major themes or figures in the Continental tradition from the 19th century to the present, which may include work in phenomenology and existentialism, Marxism and critical theory, poststructuralism, and feminism. Readings may be drawn from Hegel, Marx, Nietzsche, Heidegger, Habermas, Sartre, Beauvoir, Foucault, Derrida, or others. This course is offered in the fall semester.

Prerequisites: PHI 140 and 242.

Credits: 1 or 1/2

PHI 346 Analytic Philosophy

Seminar discussion of major themes or figures in the Analytic tradition.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

PHI 349 Seminar in the History of Philosophy

Seminar discussion at a more advanced level of a historical period, figure, or topic.

Prerequisites: Vary with topic.

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.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

PHI 379 Seminar in Logic and Philosophy of Science

Additional topics in formal or informal logic or the philosophical study of science and its historical development offered at a more advanced level.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

PHI 387 Independent Study

Independent studies at a less advanced level will be numbered 287 or 288.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

PHI 388 Independent Study

Independent studies at a less advanced level will be numbered 287 or 288.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

PHI 399 Proseminar

An advanced course in some selected philosophical topic.

Prerequisites: Vary with topic.

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 senior year. This course is offered in the fall semester.

Prerequisites: Vary with topic.

Credits: 1

PHI 490 Senior Reading

Seminar discussion of selected work in recent philosophy. Normally taken in the spring semester of the senior year.

Prerequisite: Senior majors.

Credits: 1/2

Department of Religion

Faculty in the Department of Religion: Jonathan Baer (chair), David Blix***, Derek Nelson, Robert Royalty, and Harvey Stark. ****sabbatical leave, full year*

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 lectures, discussions, and immersion learning, as well as a wide diversity of methods, including those of theology, philosophy, history, sociology, anthropology, cultural studies, and literature and the arts. 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 them the tools to broaden and deepen their beliefs. We thus prepare our students 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 Festival with the Music Department, events hosted by the Muslim Students Association, a weekly 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.

100-level courses

Courses numbered in the 100s are all appropriate to take as a first course in religion. Most are lecture courses, but some are discussion courses (e.g. 194, 195, 196). 100-level courses do not have prerequisites.

200-level courses

Courses numbered in the 200s are smaller discussion courses. Some have prerequisites; some do not. 200-level courses without a prerequisite are also appropriate to take as a first course in religion.

300-level courses

Courses numbered in the 300s are more advanced seminars and have prerequisites as indicated.

REL 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. On the second day, students typically write on one question, which focuses on an issue having to do with the nature and study of religion in general.

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

- A. The History of Christianity, REL 171 and 172
- B. A total of two course credits from the following:
 - Hebrew Bible—REL 141, 240, or 340
 - New Testament—REL 162, 260, or 360
 - History of Christianity—REL 272 or 372
 - Theology—REL 173, 273, 370, or 373
 - Ethics—REL 270, 274, or 374
 - American religion—REL 181, 280, or 380
 - Judaism—REL 150, 250, or 350
 - Independent Study—REL 287 or 387
- C. A total of two course credits from the following:
 - Islam and South-Asian religions—REL 103, 210, 220, 310, or 320
 - East-Asian religions—REL 104, 230, or 330
 - Judaism—REL 151, 251, or 351
 - Independent Study—REL 288 or 388
- D. REL 297 or 298, or 370, taken before the senior year
- E. Senior Seminar, REL 490
- F. At least one course at the 200-level or 300-level, apart from those courses listed under D and E. If, out of 297, 298, or 370, one of these courses has already been taken in order to satisfy requirement D, then either of the remaining two may count as a 200/300-level course to satisfy requirement F. But if not, then it may not.

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

REL 103 and 104

REL 141 and 162

REL 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

This course is an introduction to Islam, and the indigenous 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 studies the history, beliefs, and practices of the religions of India (Hinduism, Buddhism, and Jainism), down to the coming of Islam in the 8th century. The third part deals with the religious developments in India that have resulted from the interactions between Islam and Hinduism in the modern period. Emphasis is placed upon readings in primary texts of these religions. This course is offered fall semester.

Prerequisites: None.

Credits: 1

REL 104 The Religions of China and Japan

This is an introduction to the indigenous traditions of East Asia (Confucianism, Daoism, and Shinto), and the development of Buddhism in China and Japan. There will also be some coverage of Christianity, Islam, and popular religion. Special attention will be given to the ways these various traditions have changed and interacted with one another in different historical contexts, especially the modern period. Readings will be from the works of Confucius, Laozi, and other Chinese and Japanese philosophers and religious figures. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1

REL 141 Hebrew Bible

This is 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.

Prerequisites: None.

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, Rabbis, or medieval Jewish thought. Topics will vary from year to year. (REL 150 applies to requirement B for the major.)

Prerequisites: None.

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.)

Prerequisites: None.

Credits: 1 or 1/2

REL 162 History and Literature of the New Testament (CLA 162)

This course is an introduction to the social-historical study of the writings that came 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.

Prerequisites: None.

Credits: 1

REL 171 History of Christianity to the Reformation

An introduction to the history of Christianity from the patristic, post-New-Testament period to the medieval period and the early Renaissance. Principal themes include the emergence and meaning of early Christian beliefs and practices, their development during the Middle Ages, the social and cultural environments of the ancient, medieval, and early Renaissance church, and the trends leading up to the Reformation. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

REL 172 History of Christianity from the Reformation to the Modern Era

This course is an introduction to the history of Christianity from the sixteenth-century Reformation to the present. The course focuses primarily on Christianity in the West, but also examines the global spread of Christianity. Principal themes include the challenges of modern thought and culture to traditional Christianity, religious innovation and pluralism, missionary movements, the interaction between Christianity and its social and cultural environments, and new forms of Christian theology and institutions. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1

REL 173 Introduction to Theology

This is a course which introduces students to the principal themes, issues, and genres of Christian theology. Special attention will be given to method in theological thought, as well as the themes of creation, redemption, and reconciliation. Readings will typically be drawn from the modern period, including Tillich, Caputo, Placher, Moltmann, and Keller. In some years the course may be offered for one-half credit.

Prerequisites: None.

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.

Prerequisites: None.

Credits: 1

REL 194 Religion and Film

This course is an introduction to the genre of film as an imaginative vehicle for religious beliefs, practices, and traditions. These can be explored not only in doctrinal forms, but also creatively and often indirectly in artistic forms like film or other videographic media. The course will employ film criticism as well as theological reflection as tools for understanding films with religious themes and insights

Prerequisites: None.

Credits: 1

REL 195 Religion and the Arts

This is an examination of the arts of a particular period and place with a view to discovering the religious insights and attitudes that they embody.

Prerequisites: None.

Credits: 1 or 1/2

REL 196 Religion and Literature (HUM 196)

This course is an examination of literary works dealing with religious themes. Authors covered will vary from year to year but will typically include some of the following: John Updike, Shusaku Endo, Elie Wiesel, Flannery O'Connor, Graham Greene, C.S. Lewis, Anne Tyler, Marilynne Robinson, or Christopher Morse.

Prerequisites: None.

Credits: 1 or 1/2

REL 210 Topics in Islam

This is a discussion course on some topic in Islamic thought or history. Recent topics have included Muhammad and the Qu'rán, and issues in contemporary Islam.

Prerequisite: REL 103.

Credits: 1 or 1/2

REL 220 Topics in South Asian Religions

This is a discussion course on some topic in the religions of South Asia. Recent topics have included myth and art in classical Hinduism.

Prerequisite: REL 103.

Credits: 1 or 1/2

REL 230 Topics in East Asian Religions

This is a discussion course on some topic in the religions of China and Japan. Recent topics have included Confucianism, Daoism, and Zen Buddhism.

Prerequisite: REL 104.

Credits: 1 or 1/2

REL 240 Topics in Hebrew Bible

This is a discussion course on some topic related to the history and literature of ancient Israel.

Prerequisite: REL 141.

Credits: 1 or 1/2

REL 250 Topics in the History of Judaism

This is a discussion 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.)

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 251 Topics in the Study of Judaism

This is a discussion 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.)

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 260 Topics in New Testament and Early Christianity

This is a discussion course on some topic in the history and literature of the early Christian church. Recent topics have included apocalyptic, the letters of Paul, the Historical Jesus, and Jesus in cultural context (film, literature, the Greco-Roman world, etc.). This course is offered in the fall semester. (In some years REL 360 may be offered instead.)

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 270 Theological Ethics

This is a discussion course that 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.

Prerequisites: None.

Credits: 1

REL 272 Topics in the History of Christianity

This is a discussion course on one or more figures, themes, or movements in the history of Christianity. Topics in recent years have included heretics and gnostics, Christian lives, and world Christianities.

Prerequisite: REL 171 or 172, depending on the topic.

Credits: 1 or 1/2

REL 273 Topics in Theology

This is a discussion course on one or more figures, themes, or movements in Christian theology. Topics in recent years have included Augustine and Aquinas, Dietrich Bonhoeffer, and African Christianity.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 274 Topics in Ethics

This is a discussion course on one or more figures, themes, or movements in contemporary ethics.

Prerequisites: None.

Credits: 1 or 1/2

REL 275 Topics in Religion and Philosophy

This is a discussion course on some topic concerning the use of philosophy in the study of religion, or some aspect of it. Topics in recent years have included the philosophy of religion, and hermeneutics and culture.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 280 Topics in American Religion

This is a discussion course on one or more figures, themes, or movements in American religion. Topics in recent years have included sects and cults in America, Puritanism, and African-American religious history.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 290 Topics in Comparative Religion

This is a discussion course on a topic in two or more different religious traditions, for instance Biblical and Vedic, or Confucian and Christian, or ancient and modern. Examples include Sacred Scriptures; Bible and Qur'ān; Symbol and Myth; Ritual; and Pilgrimage and the Holy.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 294 Topics in Religion and Film

This is a discussion course on some topic in the area of religion and film, with a view to its religious implications.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 295 Religion and the Arts

This is a discussion course on some topic in the arts with a view to its religious implications.

Prerequisites: None.

Credits: 1 or 1/2

REL 296 Religion and Literature (HUM 296)

This is a discussion course on religious themes and theological issues in literary works. Most recently the course focused on Dante's *Divine Comedy*.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 297 Anthropology of Religion

This is a discussion course examining the various ways anthropology describes and interprets religious phenomena. The course investigates anthropological theories of religion, and examines how they 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.

Prerequisites: None.

Credits: 1

REL 298 Sociology of Religion

This discussion course examines the various ways sociology describes and interprets religious phenomena. The course investigates the history and methods of sociology, and different sociological theories of religion, as applied to specific religions or social structures involving religion. Recent topics have included the expansion of early Christianity; religious persecution and violence; religion among teenagers and emerging adults in the United States; religious diversity in contemporary American society; and post-colonial approaches to the study of religion and society.

Prerequisites: None.

Credits: 1

REL 310 Seminar in Islam

This is an advanced seminar on some topic in Islamic thought or history.

Prerequisite: REL 103.

Credits: 1 or 1/2

REL 320 Seminar in South Asian Religions

This is an advanced seminar on some topic in the religions of South Asia, such as Hinduism, Jainism, or Indian Buddhism.

Prerequisite: REL 103.

Credits: 1 or 1/2

REL 330 Seminar in East Asian Religions

This is an advanced seminar on some topic in the religions of China and Japan.

Prerequisite: REL 104.

Credits: 1 or 1/2

REL 340 Seminar in Hebrew Bible

This is an advanced seminar on some topic related to the history and literature of ancient Israel.

Prerequisite: REL 141.

Credits: 1 or 1/2

REL 350 Seminar in the History of Judaism

This is 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.)

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 351 Seminar on Jewish Thought

This is an advanced seminar on Jewish thought and theology, such as contemporary Jewish thought, responses to the Holocaust, and the Jewish-Christian dialogue. (REL 351 applies to requirement C for the major.)

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 360 Seminar in New Testament and Early Christianity

This is an advanced seminar on the New Testament and early Christianity. Recent topics have included apocalyptic and the Apocalypse, gnostic writings, and the construction of orthodoxy and heresy. (In some years REL 260 may be offered instead.)

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 370 Contemporary Theology

Seminar discussions of selected works of some significant theologians of the 20th and 21st centuries: Karl Barth, Hans Urs von Balthasar, Paul Tillich, William Placher, Sallie McFague, Jürgen Moltmann, and others. Special attention will be given to the role of scripture, Jesus, human experience (including race and gender issues), our understandings of God, theologies of liberation, and theology's special contribution to contemporary issues.

Prerequisites: REL 171 or 172 or 173 or 270, or PHI 242.

Credits: 1

REL 372 Seminar in the History of Christianity

This is an advanced seminar on one or more figures, themes, or movements in the history of Christianity.

Prerequisite: REL 171 or 172, depending on the nature of the topic.

Credits: 1 or 1/2

REL 373 Seminar in Theology

This is an advanced seminar on one or more figures, themes, or movements in Christian theology.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 374 Seminar in Ethics

This is an advanced seminar on one or more figures, themes, or movements in contemporary ethics.

Prerequisite: REL 270.

Credits: 1 or 1/2

REL 380 Seminar in American Religion

This is an advanced seminar on one or more figures, themes, or movements in American religion.

Prerequisites: Vary with topic.

Credits: 1 or 1/2

REL 387 Independent Study

REL 387 applies to requirement B for the major. (REL 388 applies to requirement C for the major.)

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

REL 388 Independent Study

REL 388 applies to requirement C for the major. (REL 387 applies to requirement B for the major.)

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

REL 490 Senior Seminar: The Nature and Study of Religion

This course examines different theories of the phenomenon of religion, different methods of studying and understanding it, and the issues that arise from comparing these theories and methods. This course is required of all religion major, normally in their senior year, and is open to other students with the consent of the instructor. This course is offered in the fall semester.

Prerequisite: If non-major, permission of the instructor.

Credits: 1

Department of Rhetoric

Faculty in the Department of Rhetoric: Jennifer Abbott (chair), Jeffrey Drury, Sara Drury, and Todd 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. We define rhetoric as the ethical study and use of symbols (verbal and nonverbal) to publicly address controversial issues. We offer coursework devoted to the rhetoric utilized in legal, political, sports, religious, and media contexts as well as in classical and contemporary time periods. We also sponsor co-curricular opportunities where students put the theoretical principles behind argumentation and deliberation into practice on- and off-campus. Studying rhetoric helps students become effective speakers, listeners, and writers; understand their roles as ethical actors and citizens; and analyze how a variety of texts function persuasively. Such preparation leads students into productive careers in legal, political, professional, and academic contexts.

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

Requirements for a Major: RHE 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 RHE 201 even if they are unable to enroll in RHE 101. Students do not need to wait to take RHE 320 or RHE 350 until after taking RHE 201. RHE 370 (Special Topics) is recommended for all senior majors and minors.

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

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, 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

Language Studies Courses

RHE 101 Public Speaking

This course covers the fundamentals of rhetoric composition and delivery. Students research, compose, and deliver informative and persuasive speeches, and they lead a small group of their peers in a deliberative discussion. In addition, students learn and employ introductory principles of reasoning, argumentation, and rhetorical criticism. Finally, they analyze the videotape recordings of their speeches and learn to use electronic media in public presentations. This course is offered each semester.

Prerequisites: None.

Credits: 1

RHE 143 Political Debate

This course applies the principles of debate theory and practice to argumentation in the political realm. Students 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 also 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 first half of fall semester.

Prerequisites: None.

Credits: 1/2

RHE 145 Legal Debate

This course applies the principles of debate theory and practice to argumentation in the legal realm. Students 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 also 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 first half of spring semesters.

Prerequisites: None.

Credits: 1/2

RHE 190 Special Topics—Language Studies

A variety of courses dealing with specific issues or sub-areas in the discipline.

Prerequisites: Vary with topic.

Credits: 1

RHE 201 Reasoning and Advocacy

RHE 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 typically offered once a year.

Prerequisites: None.

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.

Prerequisites: None.

Credits: 1

RHE 290 Special Topics—Language Studies

A variety of courses dealing with specific issues or sub-areas in the discipline are taught in a seminar setting.

Prerequisites: Vary with topic.

Credits: 1

RHE 387 Independent Study—Language Studies

Prerequisites: Permission of the instructor and the department chair.

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.

Prerequisites: Sophomore standing.

Credits: 1

Literature/Fine Arts Courses

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 RHE 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.

Prerequisites: None.

Credits: 1

RHE 270 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.

Prerequisites: Vary with topic.

Credits: 1

RHE 320 Classical Rhetoric (CLA 220)

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 rhetoric in Greece, examining works by Homer, Gorgias, and Isocrates. The course then considers Plato's critique of rhetoric in *Gorgias* and *Phaedrus* and the disciplinizing efforts of Aristotle's *Rhetoric*. The course next moves to Rome, examining the efforts of Cicero (*On Invention*, *Orator*, and *On the Orator*) and Quintilian (*Institutes of Oratory*) to reunite philosophy and rhetoric and include ethics within the realm of rhetoric. Finally, the course examines the functions of speech and language in China, studying works by Confucius and Mencius. Throughout the course, students learn how rhetorical theories are generated out of the specific needs of particular political and social contexts. In addition, students examine the theory and practice of rhetoric in particular, the role of speech in the ancient world, the relationship between rhetoric and philosophy, and the relationships between rhetoric, citizenship, and politics. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1

RHE 350 Contemporary Rhetorical Theory and Criticism

Contemporary studies in rhetoric have broadened the conception of rhetoric beyond a narrow focus on public address to include the study of all symbols—verbal, audio, and visual—in diverse media. No longer simply interested in questions of persuasive effectiveness, contemporary rhetorical studies examine the role symbols can play in constructing or reflecting such elements as ideology, motive, and gender. This writing-intensive course highlights the growing complexity of the field by helping students to understand, use, and evaluate several of the most well-known theories and methods of rhetoric. In the process, students will learn how to interpret artifacts in several different ways and even to generate and apply their own rhetorical method. Consequently, the class is a methodological precursor to the senior project and should, ideally, be taken during the junior year. This course is offered in the fall semesters.

Prerequisites: None.

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. 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.

Prerequisites: None.

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.

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.

Prerequisites: None.

Credits: 1

RHE 388 Independent Study—Literature/Fine Arts

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

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 RHE 320 and 350 prior to taking 497.

Credits: 1

Department of Theater

Faculty in the Department of Theater: Michael Abbott** (Chair, fall), Andrea Bear, James Cherry, James Gross, Jessica Mills, and Dwight Watson (Chair, spring). ***sabbatical leave, spring semester*

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 (THE 101, 103, 104, 105, 106, 202, and 203). These are aimed at developing the student's understanding and appreciation of theater as an art form. Courses on the intermediate level (THE 204, 206, 207, 209, 210, 215, 216, 217, and 218) 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 and films.

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:

- 1) THE 105, 106.
- 2) Four courses from 200 level:
Two courses from the History, Theory & Criticism sequence — THE 215, 216, 217, 218 *and*
Two courses from the Creative Inquiry and Performance sequence — THE 202, 203, 207, 210.
- 3) THE 318 and THE 319.
- 4) THE 498.
- 5) One elective course from the remaining course offerings.

Requirements for the Minor: Students may choose a minor track in Theater, Theater Design, or Film Studies. With written approval from the Department, a student may construct an alternate minor that better reflects his academic interest. These proposals should be submitted by the end of the first semester of the student's junior year.

The track in theater consists of five full-credit courses including: One course from THE 101, 103 (or two ½-credit 103—Topics in Theater), 106; One course credit from among THE 215, 216, 217, 218; One course credit from among THE 105, 207, 210, and two additional course credits from the remaining Theater Department offerings.

The track in theater design consists of five full-credit courses including: THE 101, 106, 202, 203, 318 and 319.

The track in film studies consists of five full-credit courses including: THE 104, 105, 204, one full course credit from THE 103 (Topics in Film), and one additional theater course or a course from another department approved by the department chair.

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.

Prerequisites: None.

Credits: 1

THE 103 Topics in Theater and Film

These seminars focus on specific topics in theater and film. They are designed to introduce students to the liberal arts expressed by noteworthy pioneers and practitioners in theater and film.

Prerequisites: None.

Credits: 1/2

Courtroom Drama on the Stage and Screen

The courtroom drama with its tightly woven plot, strict focus on tension and mounting suspense, sensational double twists, extraordinary closing arguments, archetypal lawyers, and a gallery of colorful characters is the subject of this seminar. The class will investigate a docket of courtroom dramas on the stage and in film, along with historical and theatrical materials related to this genre. Our study will include the notable films *Paths of Glory* (1957), *Anatomy of a Murder* (1959), *In Cold Blood* (1967),

and *The Verdict* (1982), and stage plays adapted to film including Reginald Rose's *Twelve Angry Men* and Aaron Sorkin's *A Few Good Men*. This course is offered first half of the fall semester in 2013.

Explorers and Exiles in Theater and Film

Since the beginning of human settlement, there have been explorers and exiles, men and women who have voluntarily and involuntarily left their community to live, survive, and die elsewhere. The stories of these voyaging and displaced individuals often touch us profoundly. Why are we interested in human reaction to extreme situations or the unknown? What does it mean to be displaced and to settle in a strange land? Is civilized behavior only skin deep, and if given raw opportunities would we turn feral and bestial? In this seminar we will study journal writing, fiction, plays, and films of notable explorers and exiles. Our study will include David Malouf's book *An Imaginary Life*, films such as *Kon-Tiki* (2012), *North Face* (2008), and *The Endurance* (2001), and plays including Patrick Meyers' *K2*, and Ted Talley's *Terra Nova*. This course is offered second half of the fall semester in 2013.

Topics in Film (TBA)

Offered first half of the spring semester in 2014.

Topics in Film (TBA)

Offered second half of the spring semester in 2014.

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.

Prerequisites: None.

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*, *Biloxi Blues*, *The Zoo Story*, and original one-act plays written by Wabash College playwriting students. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

THE 106 Stagecraft

This course introduces students to the fundamental concepts and practices of play production. Students develop a deeper awareness of technical production and acquire the vocabulary and skills needed to implement scenic design. These skills involve the proper use of tools and equipment common to the stage, technical lighting, sound design, scene painting, and prop building. Students will demonstrate skills in written and visual communication required to produce theater in a collaborative environment. The course will prepare the student to become an active part of a collaborative team responsible for implementing the scenic design elements of theatrical productions. This course is offered in the spring semester.

Prerequisites: None.

Credits: 1

THE 202 Introduction to Scenography

This 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. This course is offered in the fall semester.

Prerequisites: None.

Credits: 1

THE 203 Costume Design

This course is an in-depth look at the process of costume design from start to finish. Through a series of design projects, students will explore the relation of costuming to theater history and performance, and the culture at large. Combining historical research, character and script analysis, collaborative projects, and the intensive study of the elements and principles of design, color theory and rendering, students will gain a comprehensive understanding of the costume designer's creative practice.

Prerequisites: None.

Credits: 1

THE 204 World Cinema

The course will survey non-Hollywood international movements in the history of cinema. It will explore issues of nation, history, culture, identity and their relation to questions of film production and consumption in contemporary film culture. Emphasis will be placed on major directors, films, and movements that contributed to the development of narrative cinema internationally. The course will investigate a variety of genres and individual films, paying close attention to their aesthetic, historical, technological and ideological significance. For example, African cinema introduces themes of colonialism, resistance and post-colonial culture, while the New Iranian Cinema articulates problems of politics and censorship within a new national film culture.

Prerequisites: None.

Credits: 1

THE 206 Studies in Acting

The process of acting, its history, theory, and practice, are examined through classroom exercises, text analysis, and scoring. Students will explore 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: THE 105.

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: THE 105.

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.

Prerequisites: None.

Credits: 1

THE 210 Playwriting: Stage and Screen

An introduction to the basic techniques of writing for the stage and screen, this course begins with a discussion of Aristotle's elements of drama. Students will read short plays, analyze dramatic structure, study film adaptation, and explore the art of creating character and writing dialogue. Course responsibilities included writing short plays and/or film treatments, participating in classroom staged readings, and discussing scripts written by other students 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.

Prerequisites: None.

Credits: 1

THE 215 The Classic Stage

The study of major theatrical works written between the golden age of classical Greek drama and the revolutionary theater of Romantic period will provide the main focus of this course. Attention will be paid to the history of the classic theater, prevalent stage conventions and practices, 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*, *The Bacchae*, *The Eunuch*, *Dulcitus*, *The Second Shepherds' Pageant*, *Everyman*, *Doctor Faustus*, *A Midsummer Night's Dream*, *Othello*, *Volpone*, *The Masque of Blackness*, *Fuente Ovejuna*, *Tartuffe*, *The Rover*, *She Stoops to Conquer*, *The Dog of Montargis*, and *Hernani*. 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 suitable for freshmen and is offered in the fall semester of odd-numbered years.

Prerequisites: None.

Credits: 1

THE 216 The Modern Stage (ENG 310)

The class will study the history of theater and the diverse forms of European drama written between 1870 and the present. Emphasis will be placed on an examination of the major theatrical movements of realism, expressionism, symbolism, epic theater, absurdism, existentialism, feminism, and postmodernism, as well as on the work of major dramatists including Henrik Ibsen, Anton Chekhov, August Strindberg, Bertolt Brecht, and Samuel Beckett, and Caryl Churchill, among others. 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 *Woyzeck*, *A Doll House*, *The Master Builder*, *Miss Julie*, *The Importance of Being Earnest*, *Ubu Roi*, *The Cherry Orchard*, *From Morn until Midnight*, *Galileo*, *Waiting for Godot*, *No Exit*, *Rosencrantz and Guildenstern are Dead*, *Top Girls*, *The Beauty Queen of Leenane*, and *Terrorism*. 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 suitable for freshmen and is offered in the spring semester of odd-numbered years.

Prerequisites: None.

Credits: 1

THE 217 The American Stage (ENG 310)

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*, *A Streetcar Named Desire*, *Death of a Salesman*, *Dutchman*, *Who's Afraid of Virginia Woolf?*, *Glengarry Glen Ross*, *True West*, *The Colored Museum*, *Fences*, *Angels in America*, *How I Learned to Drive*, and *August: Osage County*. 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 suitable for freshmen and is offered in the fall semester of even-numbered years.

Prerequisites: None.

Credits: 1

THE 218 The Multicultural Stage

This course will center on multicultural and intercultural theater and performance in the United States and around the world. The course will be divided into two sections: the first part of the course will focus on how theater has served as a way for marginalized racial and ethnic groups to express identity in America. We will look at plays written by African-American (Amiri Baraka's *Dutchman*, Suzan-Lori Parks' *Venus*), Latino/a (Nilo Cruz's *Anna in the Tropics*, John Leguizamo's *Mambo Mouth*), and Asian-American (David Henry Hwang's *M. Butterfly*, Julia Cho's *BFE*) playwrights. The second part of the course will offer an overview of the state of contemporary global performance. Ranging from Africa (Wole Soyinka's *Death and the King's Horseman*, Athol Fugard's *Master Harold and the Boys*), to Latin America (Griselda Gumbaro's *Information for Foreigners*, Ariel Dorfman's *Death and the Maiden*), to the Caribbean (Derek Walcott's *Dream on Monkey Mountain*, Maria Irene Fornes's *The Conduct of Life*), we will discuss how different cultures have performed gender, race, class, postcolonial and historically-marginalized perspectives. Throughout we will explore how theater exists as a vital and powerful tool for expressing the values, cultures, and perspectives of the diverse racial and ethnic groups in America and throughout the world. This course is suitable for freshmen and is offered in the spring semester of even-numbered years.

Prerequisites: None.

Credits: 1

THE 303 Seminar in Theater

In this course we will examine the noteworthy theories, genres, authors, and critical approaches that have shaped theater, film, and performance for centuries. Though the topics will shift from year to year, this seminar will require students to write a number of substantive critical essays, participate in class discussion, and delve into secondary source material. Typical courses may include the following topic, which will be repeated regularly.

Prerequisite: One previous theater course.

Credits: 1 or 1/2

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: One previous course in theater history or permission of the instructor.

Credits: 1

THE 318 Theater in Practice: 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. This course is offered in the first and/or second half of each semester.

Prerequisite: THE 102 for designers, THE 105 for actors, THE 207 for directors, THE 209 for dramaturgs, or THE 210 for playwrights.

Credits: 1/2

THE 319 Theater in Practice: 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. This course is offered in the first and/or second half of each semester.

Prerequisite: THE 102.

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.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 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.

Prerequisites: Permission of the instructor and the department chair.

Credits: 1 or 1/2

THE 498 Senior Seminar

This course is designed as a capstone course for senior theater majors. Students will design and develop a major project in consultation with theater faculty. These projects will receive significant peer review and culminate in public presentations.

Prerequisite: Senior theater major status.

Credits: 1