

LEH Course Descriptions for Summer and Fall 2014

Anderson, James	Jazz: An Examination of Structure and Improvisation In the Arts	A history of jazz music from New Orleans to New York is coupled with an examination of improvisation in the arts. The class will investigate form and free creativity as applied to jazz, music from around the world, the visual arts, drama, and lite
Ansaldi, Pamela	Coping with Illness: Writing out the Storm	People admire heroic luminaries like President John F. Kennedy and Sir Winston Churchill who silently endured chronic pain, illness and depression, yet they achieved greatness. But what about the unsung heroes, those everyday people who silently cope with diabetes, asthma, multiple sclerosis, chronic fatigue, migraine, HIV, Hepatitis C, epilepsy, heart conditions, injuries, arthritis, chronic pain, depression, cancer... These are the people whose valiant efforts need to be recognized because usually they suffer in silence, feeling isolated and abandoned by the health profession, family and friends. In this class, through inspiring readings and films, and through writing memoir, poetry, drama, fiction and nonfiction, participants will map out a course through the oSen uncharted waters of illness... They will learn to manage the turbulence...and stay strong and steady at the helm. They will learn to write out the storm...This course is designed for anyone trying to cope with illness or injury of any kind. It is for also those seeking to understand and help loved ones or friends who are ill. Those with careers in the helping professions will gain insight into the inner world of their ailing patients. This course is also for those who are curious about facing illness and managing it instead of being consumed by it.
Ansaldi, Pamela	The DoctorPatient Relationship: Viewed through Art and Science	In this course, participants will explore the complexities of the doctorpatient relationship by examining selected works of literature, medicine, psychology and art. To the doctor, illness is an analysis of blood tests, radiological images and clinical observations. To the patient, illness is a disrupted life. To the doctor, the disease process must be measured and charted. To the patient, disease is unfamiliar terrain—he or she looks to the doctor to provide a compass. The doctor may give directions, but the patient for various reasons may not follow them. Or, the doctor may give the wrong directions, leaving the patient to wander in circles, feeling lost and alone. Sometimes two doctors can give identical protocols to the same patient, but only one doctor can provide a cure. The surgeon wants to cut out the injured part; the patient wants to retain it at any cost. The physician diagnoses with a linear understanding of illness; the patient may see the sequencing of events leading up to the illness in a different order, which might lead to a different diagnosis. The twists and turns of doctor patient communication can be dizzying...and the patient goes from doctor to doctor seeking clarity and a possible cure. The intention of this course is to have participants enter the inner world of the doctor and the patient to try to untangle the multitude of emotions inherent in their relationship. They both seek the same result—the patient's wellbeing—but they seem to be working at cross purposes
Auslander, Diane	Robin Hood in History, Literature, and Film	This course will explore the political and cultural milieu in which the legend of Robin Hood originated and developed and trace its popularity through time. It will do this by looking at historic documentets of the medieval period, literature, ballads, and poetry about Robin in the Middle Ages and later, and it will explore the modern significance of Robin Hood through watching and analyzing some iconic films that address his legend. It will look at society's fascination with outlaws, the importance of myth and legend to the human psyche, and the realities of life that demand such heroes. We will also consider the way modern film uses the past to promote contemporary messages.
Auslander, Diane	Saints and Harlots: Medieval Women in Contemporary Film	Changes in perceptions of women have come about only relatively recently, but have made major changes in the lives of many women. In the Middle Ages, views on women were dominated by religious doctrine, ancient cultural values, and so-called "scientific" theoriest with no basis in actual knowledge of the human body. There were no women's movements or "feminism" as wel would understand it in the Middle Ages. Yet some few women were held in high esteem both in literature and in history. Some of these women are known from contemporary film only because of their association with famous men: Eleanor of Aquitaine for example. Some few, such as Joan of Arc, have merited starring roles in movies about their lives. Very often the images of these women are manipulated to fit modern concepts of women and their roles in the world. This course will explore how and why these images are changed and how they compare with what th actual lives of these women would have been like. It is my intention that, in the end, we will have a better understanding not only of how the ideology of women has changed overt ime, but of how our ideals and our psyche have changed with regard to what we need and want to see in women on the screen.
Bacon, Michael	Defining Moments in Film Scoring	Most people are familiar with dozens of actors and directors who can transform a flat screen in a dark room into an amazing dramatic experience for the viewer. The secret weapon of film makers is the musical score, yet most movie fans could only name a few standout composers, like John Williams and Henry Mancini, and are probably not particularly aware of the score as they watch films. Defining Moments In Film Music History will unlock this mysterious art for non-music major students. The work of ten composers will be studied in this course. The historical context of this art will evolve in unexpected ways as we look at the specific technique and artistry that can turn static film edits, dialogue and sound effects into a broad emotional experience. The art of film making has only existed for about one hundred years. These ten composers represent the entire history

of music for cinema but are as diversified in background as music itself. As we will discover, some of these composers are masters of the Late Romantic European tradition, and some come from pop or jazz backgrounds.

By the end of this course the student should be able to:

- have a heightened sense of the techniques used in film scoring
- list and give facts about 10 film composers
- identify trends and events in film music history
- recognize different composer's styles by ear
- be able to discuss the moods of a film score
- compare and contrast two film composers and their styles
- understand the technical process of synchronization between music and picture
- use non-technical film scoring vocabulary

Badillo David	Empires and Imperialism	This course examines the histories and cultures of great empires—their territorial expansion, policies, and legacies in society and government, including religious (in)tolerance and cultural coexistence. From ancient times to the twentieth century, empires have defined world history. Their changing structures reveal much about how civilizations expanded and declined. Students will learn to discern the characteristics of empire and compare imperial rule across historical eras throughout the world. Readings and written assignments will analyze, for instance, the rise of the nomadic Mongols from the Central Asian steppes across Eurasia in the thirteenth and fourteenth centuries as for its cultural and economic as well as military significance, fostering cultural unification along the Silk Road and other trade routes. Religious empires, moreover, surfaced in the conquest by the Ottoman Turks of Constantinople in 1453 and the extension of Muslim rule over Mediterranean peoples in Europe, Asia Minor, and North Africa—and shortly thereafter with the expansion of Iberian Christianity to Latin America.
Belousova, Katia	Everyday Moscow: Past and Present	The course provides an overview of Moscow city culture from both historical and contemporary perspectives. We will explore the organization of Moscow cultural landscapes ("cityscapes"), as they change through the centuries. We'll be looking at the various groups of people inhabiting Moscow and actively participating in creation of its unique and diverse cultural environment. We will discuss the problems related to Russian ethnic and cultural identity, national symbols and myths, thought and religion, body and self, gender and sexuality, social hierarchies and expressive culture. Significant attention will be given to Russian interactions with East and West, to specific problems of transnational communication and global encounters. You will get familiar with Russian literature and arts and have an opportunity to carry out your own research miniprojects devoted to analysis of such important art and media genres as photography, literature and film
Belousova, Katia	Sexuality and Sex Roles in Transnational Perspective	The course is designed to introduce the key concepts and debates in the discussion of human sexuality within social sciences and humanities, but primarily from cultural anthropological perspective. Cultural constructivist approach regards everyday behaviors, ideologies and practices as cultural constructs pertinent to particular culture and imposed on its members through the variety of media. Using various theoretical frames, we will look into economic, social and cultural reasons standing behind the development of sexual roles and identities in a particular culture. The topics under discussion will include the distinction between gender and sex, sexual roles and performativity, interconnections of sexuality with gender, class and race, the issues of family and body politics, power and knowledge. Special attention will be given to the mobility of practices and transnational influences characteristic of globalization.
Boone, Ralph	"Common Sense" vs Tyranny and Superstition	"THESE are the times that try men's souls." While this quote aptly describes the current situation in the United States today, Thomas Paine originally wrote that line over 234 years ago in his tract The Crisis, to rally Washington's defeated troops and a dispirited nation. Earlier that same year, his pamphlet Common Sense set the fledgling nation abuzz with the idea of independence. Thomas Paine is the first person to use the term, "The United States of America", and Benjamin Franklin, George Washington, James Madison, Thomas Jefferson, John Adams all considered Thomas Paine the Founding Father of the Republic. "Why then is his name not a household name? Why no national holiday celebrating his birthday? Why is Paine angrily dismissed as "a dirty little atheist?" Why is it that two American presidents, Ronald Reagan and Barack Obama, both felt it necessary to quote Thomas Paine in their inaugural addresses to the nation but chose not to credit Paine's authorship? In our search for answers we will read selections from Paine's influential and incendiary writings: The Age of Reason, Common Sense, and Agrarian Justice.
Brownson, Carl	Immortality and the Afterlife	The purpose of this course will be to explore the history of thought on the afterlife and immortality from several angles, and from three in particular: from the perspective of some major religious traditions, from the history of philosophical thought, and finally, to a lesser degree, from the visual arts.

Brownson, Carl	The God of the Philosophers	Gods Before a person can say whether or not God exists, he or she ought to have a clear conception of what God is, for to say that a thing of which one has no conception either does or does not exist is meaningless. The phrase "the God of the philosophers" is usually used to set off the conception of God that appears in the works of people like Anselm, Thomas Aquinas, Augustine, Moses Maimonides, Leibniz and the like from the conceptions of God that appear in religious texts. The two, of course, are related: the conception of God that appears in religious texts is obviously not self-explanatory. When religious texts portray God allowing Job to be tortured, or issuing moral commandments, or incarnating as a human, they raise questions that they do not themselves answer: what is the moral nature of God? What is the metaphysical nature of God? What does it mean to call something 'God'? These are the questions with which the thinkers we will read were trying to come to grips. We will read through some of the seminal texts in the history of this subject. The work for the course will consist of a series of papers, not on the question of whether God exists, but on the question of what "God" would have to be, whether God exists or not. The paper should be a work in process through the course of the semester, answering some preliminary questions about the so-called "traditional arguments" first, and adding answers to more subtle questions as we go. These answers ought to incorporate and respond to the work of the philosophers we read as we go.
Campbell, Dinsmore	Bill of Rights: Religion, Guns and Gay Rights in the 21st Century	The course was designed to expose students to the relevance of the Bill of Rights and its application to contemporary hot budon topics. Some topics discussed are gun rights, gay marriage and the scope and extent of certain national security measures in a post 911 landscape. The course opens with an introduction to the notion of selective incorporation (why certain provisions of the Bill of Rights are applicable against the states, such as the First and Fourth Amendments, and why others are not). Each amendment is then critically examined first from the perspective of the individual and then through the lens of the society at large.
Carey, Roz	Ancient Philosophy	What is Beauty? Truth? Goodness? What is the nature of Being? As a matter of historical fact, at a certain place and time (Greece, ca. 400 b.c.e.), people began to ask such apparent questions, apparently seeking for answers to them. In this course, we follow them in this endeavor, reading the colossally important philosophical texts of the classical period. It might appear completely mysterious why anyone would ask such peculiar questions, and what kind of answer they expected to get—or even if they did expect to get answers. Put another way, it might seem puzzling how philosophical questions differ from those asked in religion or ancient science (e.g., early medicine): is philosophy an oddball species of religion, of myth, poetry, of science, art—or what? For this reason, at the same time that we examine the ancient's views, we will rise above them to ask the premier question , what is philosophy
Carney James	Cinematic Suspense: The Art of Alfred Hitchcock	This course is an in depth examination of the filmcraft of the "Master of Suspense" Alfred Hitchcock. This is a writing-intensive course so WE WILL BE WRITING. Most classes we will be screening either complete films or segments of films by, or about Hitchcock. We will be maintaining a running journal in Blackboard, of assignments and observations about the films and their impact on cinema history. A final essay based upon a compilation of journal entries will be required. In addition to screening films in class, films will be assigned to be watched via Blackboard and iTunes University. Quizzes will be given on Monday mornings relating to the films.
Carroll, Mary	American Wars in Song and Fiction	In this course we will examine American "war stories" throughout the centuries. How are these stories conveyed to us? What are the many points of view? What is their purpose? How true are they? Not all of the "stories" will be pro war, and likewise, not all will be anti-war. We will begin with our own "war storeis" for we each have at least one in us already.
Carroll, Mary	Monsters: Ancient and Modern	From th Golem to Godzilla, from gargoyles to Frankenstein, we seem to have an eternal fascination with the monstrous. When you read certain books or see certain films, do you secretly root for the monster? Are you willing to see his/her/its point of view? If so, this course is one that you will enjoy. We will be investigating why certain monsters hold such a special place in our cultural and literary lives. Their existence is not based simply on being the NOT HERO; they touch deep wells within us that may hold clues to our own selves and, on a broader level, to man's inhumanity to man. Various genres, from novels to cartoons to poetry, art and film will form our course work. In addition,m you will go to a museum to find an appropriate painting or sculpture that exemplifies the monstrous in a particular genre we have examined and write a major paper on that work.
Cash, Jeremy	Leisure and Recreation in a Multicultural Society	This course will examine the diverse cultures which make up the American Landscape. Culture will be examined using leisure as its theme and starting point. Similarities as well as differences between culture will be identified. Folktales, proverbs, riddles, holidays, rituals and games from around the world will be presented and discussed.
Castro, Marsham	Film Adaptation from Classic Texts	When a filmmaker uses an established author's work as the basis for his or her own screenplay, we as knowledgeable viewers look at that transformation with the following questions: (1) since an established literary work (the classic) usually has its supporters, critics and fans, what does the filmmaker consider, add and cut; (2) what are the decisions a writer/director makes when transforming a wriden (static) form into light, sound and movement; (3) how is the filmmaker affected by current social, cultural or political considerations when adapting an older literary work; and (4) does the film

transformation reflect the same social, cultural or political considerations that existed when the literary work was written? These and other questions will be taken up when we read a literary work, view its film adaptation and compare both art forms. In this course we will consider, examine and evaluate the relationship between the written word and the visual image. We will explore the transformation of a written work to film be it a novel, short story, play or journalistic article. The specific films and readings will allow us the historic perspective to address different genres (action, romance, drama, etc.) to answer the question of how the movies and literature interact.

Castro
Marshall

Life is Short: A look at life through awarding winning short stories and short film.

To study literature is to study life. As we immerse ourselves in short stories and film and in the case of classic short stories, the historical periods in which they were written, we will become more adept at analyzing human thought (perception, motivation, relation), philosophy (free will, determinism, good, evil), and social issues (race, gender, class). And even if you are not an English major, this literature course should still be beneficial to you because of the prevailing belief that reading literature helps you develop the crucial life skill of interpretation -- which you already use every day of your life. For example, when you listen to a song on the radio, watch a movie, or even converse with a friend, you use your knowledge of language, plot, and character to make sense of your experience. By increasing this knowledge, this course will make you a better "reader" of your world. In addition, much of the appeal of literature lies in its impractical nature --its beauty, its humor, the way it makes us feel and here we will experience the ability of a short work to evoke those reactions. Thus, while this course will hopefully improve your ability to function in the world, it should also help you -- for the period of a Semester -- to escape from it. (Please see my "Welcome Lecture" in the Weekly Modules). We will read Short Story Fiction written by some of the most famous and prize-winning authors to ever exist on this planet and view prize-winning short films. Using a cross section of stories you have probably read before with ones you have never heard of and film shorts you probably have never viewed, we will examine all facets of life including relationships, family, gender, sexuality, race, the social order of education and class and alienation and conformity. In addition, the process of our literary journey through life via short story fiction and film shorts will take us down roads of history, philosophy, science and economics. We will use a select edition of the annual "Best American Short Stories" as well as classic short stories available free online as our guide. The course work will be discussion-board driven including group work with a weekly paper requirement for short semester and a monthly paper requirement for semesters of traditional length. We will also have a Midterm and a Final.

Castro,
Marshall

American Southern Gothic: Literature and Film

Southern Gothic Literature and Film will be an examination of fiction, drama, essays and film that define the genre of Southern Gothic. We will look at the Southern "soul" -- in a manner of speaking to determine the ingredients that add up to the mixture that can produce a genre so specific to a time (the first half of the 20th century) and region (the South) of America. In the process we will also read (and view) histories of the southern locales that are the settings of our chosen readings.

The authors who we will read for pleasure, examine for information and analyze for meaning are all Southernborn and produced their work in the first half of the 20th century. They are identified with the genre of Southern Gothic because of their writing styles, the subjects and environments of their stories and sometimes their own personal lives as Southerners. See the formal definition of Gothic literature as well as Southern Gothic literature in my first and second week lectures.

Chang
Helen

American Experience of Politics
A Comparative Approach

Today, modern democracy is often associated with the American experience of democracy. However, democratic nations around the world have developed into stable representative political systems that differ in important ways from the United States and from each other. To understand this variation, we will examine political representation as distinct processes of cultural, social, and political change. First, we will look to the literature on political representation to understand historical and modern conceptions of democratic government. Then, we will examine democracy's effects to understand why democratic practice can be so important on the domestic and international level. Finally, we will use the American experience as a basis for comparison to other democratic states, considering political and social approaches to democratic development as well as cultural approaches that explain that lack of successful democratic development. We will address questions such as: What does it mean for a country to be a representative state? Why do some states have different forms of political representation? What are the effects of these different forms on the practice and substance of political representation? Our readings and discussions over the course of the semester will shed light on these questions.

Colburn,
Forrest

Travel, Memory, and Memoir in the Americas

This course will explore a trove of travel writing, across time periods and settings in the Americas. The focus will be on examining how travel of different kinds, ranging from that of tourism to migration and exile leads to self-discovery and conclusions about self and society. The reading will include the chronicle of a shipwrecked Spanish explorer, Cabeza de la Vaca, a memoir of growing up (and leaving) a small Caribbean island by Jamaica Kincaid, Che Guevara's "motorcycle diaries," and John Steinbeck's novel of migration from dusty Oklahoma to verdant California, "Grapes of Wrath." These stimulating readings promise to inform students about the scope of the world, and prompting them to think about how an individual's sense of place shapes his or her character. Students will be expected to write about their own experience.

Dale, Russell	How Language Works	<p>In this course, we will study language, in particular, the English language, to see how it works. We will begin with theories of naming, first reading Saul Kripke's theory of names as "rigid designators" that revived analytic philosophy of language in the 1980s.. We will then study the earlier theories of naming by Gottlob Frege, Bertrand Russell, Ludwig Wittgenstein, and John Searle to see what the theories are like that Kripke claims are erroneous and proposes to replace.</p> <p>We then switch to lexicography to see how definitions are created for words in practice by dictionary editors (lexicographers). The lexicography we study will be described in terms of current linguistics, so we will learn basic concepts of linguistics along the way. After this study, we will turn to recent literature in psychology to see what light it might be able to throw on the nature of words and their meanings. The turn to psychology at the end of the course has a double purpose. In the past few decades, parts of psychology have progressed from being what philosophers of science call "immature" sciences, that is, sciences based on theories of little value either in explaining or predicting psychological phenomena, to being "mature" sciences with theories that are more stable and reliable than before. We will see if we can replace some of the old 18th and 19th century psychological ideas that are used in philosophy today with better ones from 21st century psychology.</p>
DeSimone, Janet	Ethics and Decision Making in Literature and Film	<p>Through literature and film, this writing-intensive course will examine decision making as a process and the ethical dimensions inherent in making choices that significantly impact the lives of others. Emphasis will be placed on decision-making strategies that embrace integrity, impartiality, authenticity, and respect. Various decision-making theories will also be explored.</p>
Driver, John	Globalization and American Media	<p>From humble origins in the late 1700's, United States media evolved during the early twentieth century and became the foremost world exporter of content, both of a serious nature as well as entertainment. The trend continues, although global dominance of American media may be in question. As we examine the significant highlights in the evolution of American media -- from the newspaper to radio to television to the Internet -- we will take a parallel journey and examine the effects these innovations have had on the world and probe the influence, acceptance and lack of acceptance of US media on a global level. The course seeks to stimulate a better understanding of US and world culture through a study of American media in relation to their influence (both positive and negative) on the world. The course aims to provoke thought and an understanding of US media's impact on the world and attempts to create an environment where students from diverse backgrounds can engage in discussion about the contemporary responsibilities and challenges that face American media. The course will also pose valuable questions about the future of media in the US and the world.</p>
Duncker, Judith	American Foreign Policy and Global Challenges	<p>This course introduces students to the political and economic principles that under gird the major global political economy issues of our day. These issues include: global poverty and inequality; debt relief and development in poor nations; international migration and issues affecting immigration policy; international trade relations; hunger and food security. The course focuses on macroeconomic policy options and their implications for these challenges. It also identifies the significant governmental and nongovernmental, national and intergovernmental institutions that directly impinge on the resolution of these challenges. Students will learn to use both qualitative and quantitative measures to assess these pressing global public policy challenges and will employ problemsolving skills to propose solutions to these global public policy issues.</p>
Esdaile Lise	African-American Detective	<p>In the late 1950s, Chester Himes was contracted by French editor Marcel Duhamel to write a series of detective novels. Himes produced eight in about a month. According to Himes, he did nothing new; he only "made the faces black." By doing so, how did he, including writers before his time and after, transform the genre of the detective novel? This is particularly interesting when looking at film, where in the past, black actors are in black face, supporting the intelligent, non-black detective. We are dealing with distinctive approaches and forms in that writing, and reading, is a solitary venture; film, on the other hand, is fairly collaborative and more expensive. We will look at short stories, novellas, and novels, as well as film, including a montage of blacks in early Hollywood cinema (e.g., Mantan Moreland in the Charlie Chan series of the 1930s and 1940s). To contextualize what we read and see, we will also read what scholars in the field have to say. Why this genre? Do these authors (and filmmakers) just "make the faces black" or do they do that and more (or less)? Some topics include: passing; the urban and non-urban detective; formations of masculinity; the rise of the formally educated sleuth; the wave of black women detective novelists in the late twentieth century; and the gap, if any, between the black detective in novels (written by blacks) and the black detective in cinema.</p>
Esdaile, Lise	American Nightmare: Horror in Literature and Film	<p>What is horror? What is a monster, and is that monster what we are really supposed to be afraid of? That is, what does that monster, the "Other," represent? In this writing-intensive course, we will survey the American horror film, with particular emphasis on the horror films produced in the 1970s, a moment of independent political movie making that gave us Easy Rider, Mean Streets, Nashville, and The Godfather (I and II). How did this movement and the political climate of that period affect filmmakers working in horror? We will watch films and also read texts that have helped shape horror as we know it. Themes include: issues of gender, sexuality, and reproduction; race (who has the right to be haunted); class (Freddy Kruger and Jason Voorhes, the workingclass monsters); history and fears of each decade and how they're manifested (the Cold War and scifi films, for example); and types of films (e.g., the slasher film and heroine; splader films; the sequel).</p>
Esdaile, Lise	U.S. Black Feminisms.	<p>In this class, we will trace various black American feminisms, from the nineteenth-century to the present. While the course is titled "Black Feminisms," we will look at various branches of black feminisms, including writings by "women of color." What is feminism? If feminism means equality for all women, then why the need for black feminism? What about the woman who is not</p>

white but not black (that is, not of African descent)? Where does the "woman of color" fit in (and does this term work)? How does feminism work in the academy and in real life? This course will explore these questions and then some, looking at black feminist writings from the nineteenth century to the present. We will read essays, poems, short stories, and novels, as well as view some films that black women have created that often fly in the face of/challenge (or sometimes, continue) demeaning pop cultural images and perceptions about the black female body.

Gantz, David	Moral Ambiguity of the Western Hero	This course is designed to use the philosophical method of analysis and investigation to view films and develop an appreciation of the aesthetics of cinema. This will require us to view the films as art works and analyze and discuss film theory. In addition, we will view the films as "philosophical texts" that will engage us in the philosophical quest. Our focus this semester will be on the film genre of the Western and we will examine some of fundamental philosophical issues in these films: appearance and reality; good and evil; justice and the natural law.
Garrin, Stephen	Berlin in the Twenties	Throughout most of her history Berlin was considered a cultural desert. There was no reason to expect that perception to change in the aftermath of the German defeat in World War I. Yet from the very ashes of defeat and humiliation Berlin emerged phoenixlike to take center stage in the rise of "modernism." Berlin in the roaring twenties was a kaleidoscope world. Its hectic pace, chaos and cacophony, hustle and bustle, reflected the convergence of modernism and madness that characterized this great metropolis. Berlin between the two world wars was the epicenter of art, entertainment, and political upheaval. The cafes, cabarets, music and concert halls, cinemas and café houses that burst forth with creativity and unprecedented decadence, provided an all too brief and exciting respite before the catastrophe of World War II. While the Nazi threat was still just rhetoric and the horrors of the Great War were something to be forgotten, Berlin in the 1920's reveled in a frenzied and artistically prodigious present: modernism in extremis.
Garrin, Stephen	German History from Bismarck through Hitler	In 1961 the German historian, Fritz Fischer, published a thesis regarding the German responsibility for the outbreak of World War One called "Griff nach der Weltmacht" (English title, "German Aims in World War One"). In that very controversial monograph Professor Fischer charged the German government of intentionally pushing the Austrian-Hungarian Empire to declare war against Serbia in 1914. Launching a war that raged out of control and changed the geo-political map of Europe. Fischer goes on to suggest that the German predilection for warfare is a thread that runs through modern German history beginning with the Franco-Prussian War of 1871 that led to the unification of Germany, to the First World War and ultimately to the Third Reich and the atrocities of World War Two. In this course we will examine major events and trends in German history from the unification under Otto von Bismarck to the dictatorship of Adolph Hitler and the Holocaust perpetrated by the Hitler regime in the course of the Second World War. We will consider Fischer's thesis in light of the two world conflagrations and the first attempt at democracy during the Weimar Republic of the inter war years. In other words, was there a German "Sonderweg" (a distinctly German path)? The class will include readings and discussions of the main scholarly publications, primary source material, relevant literary and cinematic works, as well as documentaries.
Garrin, Stephen	World War I: Word, Sound, Image	On June 28, 1914 the Archduke of the Austro-Hungarian Empire, Franz Ferdinand and his wife Sophie, were assassinated in Sarajevo. This "shot heard round the world" was the latest volley in what came to known as the "Great War." Already in 1888 the German Chancellor and unifier, Otto von Bismarck, had predicted that "some damned foolish thing in the Balkans" would one day trigger a European war. On August 14, 1914 Bismarck's prophetic utterance became a bitter and cataclysmic reality. This year, 2014, we commemorate the centennial of the start of "the war to end all wars." In fact, it was decidedly not the "war to end all wars," but rather the war that culminated in World War Two and changed the map of Europe for ever. In this course we will examine WWI for many perspectives: the history, consequences, art and literature and cinema.
Garrin, Stephen	The Holocaust	This course will examine the Holocaust perpetrated by the Nazi regime during World War Two. In order to comprehend this heinous chapter in European history it will be necessary to first trace the anti Jewish attitudes that were a persistent part of European culture. We will then proceed to consider the school of "racial Darwinism" that appealed to many prominent political and academic personalities and provided "scientific" legitimacy to prejudice and hatred. The rise of extreme nationalism in Europe together with the world view of nineteenth century Romanticism also played a significant role in creating an atmosphere conducive to the ideology of Nazism. Of course the immediate catalyst for the success of the Nazi ascent to power was the German defeat in World War One and the economic, political and social problems in the aftermath of the defeat. All of the foregoing issues as well as the opportunity of afforded the Hitler regime to carry out its program of genocide within the context of the Second World War will be considered as well. The annihilation of European Jewry was the main objective of the Hitler regime, but not the sole category of victims during the Second World War the Nazis targeted other groups they deemed undesirable and sought to murder them as well. We will also consider the genocide of gypsies, gays, Socialists and opponents of the Third Reich. The course includes relevant documentaries and movies as well as interviews with Holocaust survivors.

Geiger, Jean	The Family Jewels: Writing Your History	This writing intensive course will examine the importance of preserving individual and family histories. Through representative diaries, journals and memoirs, students will explore the power of documenting family/group narratives in the context of community, culture, and society. We will also consider the recent rise in popularity of memoirs in publishing, the efficacy of art journaling/idea notebooks, digital family blogs, mixed media techniques, and the billion-dollar-plus memory album/scrapbooking industry in the U.S. Students will gather, transliterate and retell their individual, family or community stories through weekly in-class writing exercises, journaling, storytelling and other written forms, culminating in an album of remembrances by the end of the term. A discussion of oral history will be accompanied by interviewing exercises. Mixed media presentations will be discussed and students will be encouraged to incorporate alternate forms of expression into their completed albums (i.e. photos, paper ephemera, three-dimensional objects, digital documentation, and artwork). Archival and preservation techniques will be investigated.
Geiger, Jean	Femmes Fatales: Women ar	Through reading and discussing a variety of texts (short stories, novels, critical works), students will have the opportunity to observe the changing role of women in the field of crime fiction. The texts assigned will reflect the development of women characters over the course of 120 years and how women writers transformed their role. The points of view regarding women's roles changed during this time and students will examine the differences evidenced over time. Students will investigate underlying reasons for the early roles of women in crime fiction and how they were influenced by societal views. They will assess the critical works in this field, particularly with regards to how these views changed over time. Emphasis will be placed on interpreting the texts themselves.
Gersh, Sheila	Using Multimedia to Visualize American Culture	It is a multidisciplinary course, which allows for theoretical discussions about aesthetics, the body, and the power of cinema (visually, economically, and politically). For example, we will discuss issues of scopophilia and the gaze, as articulated by Laura Mulvey in her groundbreaking and controversial 1975 essay "Visual Pleasure and Narrative Cinema" and later scholars who challenge Mulvey's heterosexist assumptions about desire and appropriation. Likewise, we will look at essays on the black body in visual culture, drawing from the work of Valerie Smith and bell hooks. How far has the black female body progressed, or regressed, when looking at Sara Baartman (the "Hottentot Venus") and say, Jennifer Lopez, both ethnic women whose backsides have been admired, desired, reviled, and mocked? How does black female artist Renee Cox signify on this "text"? (Although not a film, it is still an artistic visual text, which lends to discussions about [re/mis] appropriation.) What is feminist camp and what does it have to do with representations of the female body?
Harmon, Gregory	Slavery in New York	This course is a historical survey of slavery as an institution in New York from 1620 to 1890. The course will show slavery under the Dutch from 1620-1664, and the radical change once England took over in 1664. The students will gain a better appreciation for the geography of New York City. They will also learn how the growth of New York City's economy was interwoven with the South's slave economy. In addition students will learn about the abolitionist and anti-abolitionist movements in New York which led to the abolishment of slavery in 1827 (which did not end the intimate economic relationship that New York had with the South). Finally the student will see how blacks in New York evolved from slaves to free men and women.
Hollander Elizabeth	Art on the Waves	Using a core sequence of images ranging from ancient Greek pottery to modern film stills, this course surveys the history of marine and nautical art from ancient times up through the 20th century, concentrating chiefly on the early modern period of global trade and conquest and the heyday of marine oil painting in the 17th-19th centuries. The aim of the course is to consider the role of ships and nautical culture in the development of western art.
Hollander, Elizabeth	Writing About Pictures	The ancient Roman orator Horace declared that poetry should communicate as effectively as pictures, but the visual arts have also been an especially powerful subject to write about as a topic of philosophical speculation or cultural commentary, as an occasion for description, and sometimes as a kind of muse or rival for poetic expression. On the other hand, pictures draw much of their meaning from literary and historical traditions, and the way we see them is profoundly affected by what we have learned to think and express in words. "Composition" is a concept applied to both written and visual work. A picture is worth a thousand words but one word can also generate a thousand images. Who is counting and why? Every kind of writing that involves pictures whether it's advertising copy or epic poetry, art history or news reporting, a gothic novel or an instruction manual, an essay in critical theory or a comic book makes, or shakes, different assumptions about the relation between words and images. This course explores the how different disciplines of Literature, Journalism, Art History, Cultural Criticism and Philosophy acknowledge the terrific impact of images on our minds and our language, and asks students to formulate their own approach to particular images.
Ihde, Thomas	Irish Language Cinema	Major Irish-language filmmakers and their themes, styles, and social significance through the viewing and discussion of selected major films (with English subtitles). Complementary readings of selected works of Irish-language literature (in English translation) that have influenced the aesthetics and evolution of Irish-language films.

Joyce, Regina	Latin American Violence (The Violent Children of Cain)	This course will provide an overview into Latin American violence emphasizing the complexity of repression and rebellion in this region's history. Rosenberg in Children of Cain states "that one doesn't necessarily have to be pathological to do horrible things. but rather this belongs to the society." If society contains the answer, this course will consider a wide range of texts trying to not only understand the origins of violence in Latin America but also the point where global history enters into this equation. Themes of postcolonial mindsets and behavioral paderns, reflecting current political and economic relationships will emerge and the role of certain social movements will be examined.
Joyce, Regina	Criminal Obsessions: Crime, the State, and Global Disorder	The 19th and 20th centuries have seen events reflecting colonialism, post colonialism, totalitarianism, torture and killing. Now the 21st century is starting to take shape, with social groups laboring toward democracy and equality amidst struggles of illegality and criminality. If the elements of this emerging pattern prove to be true, the following questions seem to prevail. How does violent crime appear in, mix with, match or transcend different regions and nation states? How does global power produce disturbing preoccupations and unhealthy motivations for successful 21st century living? Where are society, politics, religion, gangs, drugs, immigration, literature and corporate greed located, in this worldwide arena? Where is the murky line really drawn between order and chaos, legal and illegal, and culture
Legall Dina	The Arab-Israeli Conflict	This course explores the history of the Arab-Israeli conflict in its various dimensions (territorial, political, diplomatic, socio-economic, religious) and its various phases (Arab-Jewish conflict in Mandatory Palestine, Arab-Israeli conflict after 1948, re-emergent Palestinian-Israeli conflict since 1967 or 1993). Current affairs and prescriptions for a solution feature only toward the end of the course, the premise being that any meaningful discussion of these issues must rely on an informed understanding of the history of the conflict and its complexities.
Lessing, Shana	'Invisible Wounds of War': Trauma and Soldierhood in the United States	Our understandings of the psychological effects of combat on soldiers have undergone enormous shiSs over the last century. We have seen changes not only in clinical and diagnostic terms (e.g., from 'shell shock' to posdraumatic stress disorder), but also in American public interest and investment in the psychological wellbeing of soldiers. Behaviors that are seen today as symptoms of combatrelated trauma (demanding sympathy, recognition, and therapeutic intervention) were once dismissed as 'cowardice' or 'degeneracy,' character flaws punishable with demotion, discharge, or even execution. This course will examine the history and contemporary realities of 'combat trauma' by exploring the following questions: (1) What are the origins of the concept of 'psychological trauma,' and how has the idea of 'trauma' become so prominent in the American cultural imagination? (2) What are the psychological hardships of soldierhood? What makes certain experiences 'traumatic'? (3) How have approaches to trauma changed in relation to broader cultural and political shiSs in American society? (4) How have American a~tudes toward war and militarism been affected by ideas of trauma? How, for example, have antiwar movements drawn on the 'psychologically wounded warrior' as a symbol of social injustice and the horrors of war? (5) How have competing images of the combat veteran – as stoic hero or psychological casualty, shameful malingerer or sympathetic victim – both informed and reflected ideas of what it means to 'be an American'? (6) How do concerns for the psychological wellbeing of U.S. soldiers manifest in current debates around the wars in Iraq and Afghanistan?
Lessing, Shana	Whose Service, Whose Sacrifice? Race, Class, Gender, and Sexuality in the U.S. Military.	This course examines questions of discrimination and representation the U.S. military, inquiring into historical and contemporary practices of exclusion,as well as the stakes and implications of inclusion in military service. Taking an intersectional approach, we will explore the following key questions: (1) How has U.S. military service been segregated or restricted along lines of race, class, gender, and sexuality, and how have those lines changed over the last century? (2) How has military service been linked historically to citizenship and other forms of social inclusion and belonging? (3) Through what channels have oppressed and minority groups fought for inclusion in U.S. military service, and what has been at stake in these struggles? (4) How have histories of inclusion and exclusion the military both reflected and reinforced structures of inequality and stratification in U.S. society? (5) How have cultural constructions of race, class, gender, and sexuality informed military archetypes of 'heroism,' 'bravery,' 'sacrifice,' or 'resilience'?
Mazza, Kate	LEH 354 Sexuality Since 1776: Gender in America	This course will include a broad exploration of sexuality and gender in American history. Among the topics are gender roles, the development and expression of sexual identity through history, birth control and reproduction, popular culture, studies of sexuality, meanings of sexuality throughout history, conceptions of sexual deviance and crime, sexuality under slavery, medicine and ideas of sexual reform. This course emphasizes class participation and discussion in consideration of new ideas.

Molnar Alan	Beats, Breaks, and the Bronx: Contemporary Urban Music in America	. The history of Hip Hop music will be explored via lecture, class discussions and music production projects. Students will have the opportunity to experience a hands-on exploration of Hip Hop music production techniques and performance practices. These production and performance techniques will include MCing, DJing, sampling, music theory and the computer-based production artistry behind the process of creating Hip Hop "beats". All music production explorations will be given a historical context in relation to the development of the Hip Hop genre by way of lectures and discussions. Students are expected to write two papers on Hip Hop culture. This multidisciplinary course will include an extensive hands-on application of current computer-based music production software platforms.
Murdaco, Barry	Nihilism in Interbellum Germany	This course will focus on German culture and art produced in the interbellum period between World War I and II. The devastating experiences of the first war, the psychological trauma of losing the war, followed by economic depression and the rise of political extremism all contributed to a unique cultural perspective that still has value today. Germans were forced to confront a sense of nihilistic meaninglessness in the world brought on by a dehumanizing technological rationality that seemingly crushed humanity rather than elevating it. The possibilities of authentic experience and man's place in the universe were other areas of concern as Germans struggled to find a sense of meaning in a world that has seemingly lost all meaning. Forced to confront hard questions regarding the supposed superiority of Western civilization and notions of progress in civilization, the German response to these questions remains a vital part of culture today.
Newman, Zelda	Love, Lust, and In Between: The Stories of I.B. Singer	From a conflicted transgender woman, to a scholar (unsuccessfully) fighting off the promise of love, to a beautiful woman unable to overcome the pull of the devil (who feeds on lust), I.B. Singer stories examine the many forms of human desire. In this course, we will read I.B. Singer stories and observe how desire (re)appears each time in a different shape
Nieves, Daniel	Genders, Sexualities, and the Caribbean	This course provides an ethnographic exploration into the study of gender and sexuality in Latin America, with a particular emphasis on the Caribbean, allowing students to explore themes useful for them in the development of a broad comparative perspective on the region. The course takes as fundamental premise that the insertion of the Caribbean into the global economy since the first moments of "contact" with Europeans has been crucially marked by relations of inequality that are negotiated through the representation and commoditization of bodies and desires. Therefore, the readings and discussions will focus on finding ways to account for the agency of Caribbean peoples while remaining aware of the power dynamics within which their bodies become legible within and outside of the region. We will draw on anthropology, sociology, history, and public health and medicine to evaluate the ways in which heteronormative gender norms are circulated, fashioned, and maintained.
Ojserkis, Ray	Booms and Busts in US History	We will study economic contraction and expansion in several selected eras of US History. In the first half of the course, we will focus on events through the 1980s. In the second half of the course, we will focus especially on the events immediately preceding, during, and following our most recent boom and bust cycle. We will pay special attention to possible causes of economic growth and contraction, but we will also focus on the related subject of 'booms and busts' in asset prices.
Peterson, Terri	Bioethics What is (or ought to be)	the relationship between ethics and politics? For example, in the area of genetics and stem cell technologies, it is arguably the case that the various bioethics panels have served more to assuage an uneasy public than to move policy in any particular direction, or, for that matter, to affect the course of such research itself. In this course, then, we will tangle between the three fields of activity and argumentation: bioethics, the policy making process, and the laboratory bench. While we will focus on recent battles over human embryonic stem cell research, we will detour into related historical and contemporary cases, especially those concerning genetic and reproductive technologies. While it is not expected that you know much about science entering the class, you will learn enough basic genetic science to make sense of the promises and pitfalls of ART and hESC research. Thus, in order for you to gain some mastery over the controversies surrounding human embryonic stem cell (hESC) research and assisted reproductive technologies (ART), we will begin with the basics of these technologies. Once you are expert (!) in the science and technology, we will spend the rest of our time examining what are the ethical issues involved in this work, and what are the arguments of the various sides. While ethical issues are divided into simplistic pro/contra categories, the partisans in biotechnological research often occupy multiple ethical positions. For example, some accept research for the purposes of X, but not for Y. We will also consider how the regulatory and policy making processes on biotechnology both do and do not take ethical arguments into account, how ideological positions can both enhance and undercut ethical positions, and how little or how much the ethical and political debates affect the actual research.
Quarrell, Susan	Folktales and Literary Fairytales	Disseminated across a wide variety of media from opera to film, fairy tales have continued to flourish kept alive over time by their ability to portray universal human emotions. Exploring their historical and cultural origins and their psychological aspects, this course seeks to examine the cultural legacy of classic fairy tales as a repository of male anxiety and desire and as a model for female fantasy and anticipation. We will watch the opera Bluebeard, cartoon The Little Mermaid, and the film Pan's Labyrinth, and in addition to reading closely the fairy tales we will look at sexual politics in Michael Foucault's The History of Human Sexuality: An Introduction, feminism in Angela Carter's reworking of Perrault's fairy tale, Bluebeard in The Bloody Chamber, and psychology in Bruno Bettelheim's The Uses of Enchantment: The Meaning and Importance of Fairy

Tales to come to the greater understanding of the Classic fairy tale not simply as fairy stories but the broader context of powerful male desire and how women are portrayed.

Quarrell, Susan	Widows and Maids in Women in Chaucer's "The Canterbury Tales"	The Middle Ages, despite the pervasive presence of a gloomy repressive church, was a period of immense social change and lively discourse. At the center of this discourse is Geoffrey Chaucer—considered by many to be the father of English Literature. In this course we will examine the Middle Ages and the images of medieval women that emerge as portrayed by Chaucer in his work The Canterbury Tales. We will explore elements of history, economics, sociology, and psychology represented by such figures as the Prioress, Griselda (the Clerk's Tale), and the Wife of Bath, discovering the tensions inherent in the progress of women in medieval society. Discussions of women in the Tales will touch upon the question of whether women are good or bad—modeled on either the Virgin Mary or Eve. Students will gain an understanding of the influence of gender on individual behavior, as well as on contemporary institutions of marriage, workplace, and church.
Renique Jose L.	The Cold War in Latin America	The goal of this course is to examine how the Cold War shaped the evolution of Latin America. We do so from the perspective of individuals whose lives were affected by Cold War policies of intimidation and polarization. By adopting this approach we reveal crucial alterations in public opinion that help to understand fundamental transformations occurring throughout Latin America during the last two decades. From Human Rights movements to Anti-American new attitudes are rooted in visions and sensibilities arouse in reaction to Cold War policies. Using films, testimonies and historical analysis we will guide the students to explore this dimension of international politics. A fundamental goal of this course is to examine the impact at the local level of US global policies. The connection, that is, between "our security" and the "other" sensibilities. In this vein, students will be required to contextualize "local stories" within the framework of national and hemispheric policies. This approach makes possible to discuss a variety of topics (gender & human rights; youth & radicalization; countercultural expressions; ethnicity & discrimination; the moral dilemmas of political violence) through the experience of specific peoples and experiences. A review essay based on number of films will provide for the students the opportunity to put in practice the skills developed throughout this course.
Renshon, Stanley	Immigration and National Identity	What does it mean to be an American? Largescale immigration since 1964 has made this country more diverse that it has ever been. But the question remains: What hold America together? Is there something distinctive about national identity and citizenship in the United States? If so, what is it? Is it a mader of culture, beliefs, or something else? Is citizenship the same as "being an American?" How do immigrants fit into American identity? Is a national identity useful, or even possible, in an age of globalization? There are many questions to ask, and this course will examine them.
Ricourt, Milagros	Dominican Culture	This course engages students in the journey of present Dominican culture in its unique blend of Africa, Spain, and Tainos manifested in religion, music, dance, and food. The objective of t his course is to teach students about the origins and development of Guloyas, Gaga, Palo, Rachata, and Merengue music, African influence in religion, as well as food.
Ricourt Milagros	Dominican Music	This course engages students in the journey of present Dominican culture in its unique blend of Africa, Spain, and Tainos manifested in music. The objective of this course is to teach students about the origins and development of the two major musical genres in the Dominican Republic: Merengue and Bachata. The course will also introduce students to other "marginal" musical genres: Guloyas, Gaga, Sarandunga and Palo.
Salmanova , Ekaterina	The Mystery of St. Petersburg	This is a course about Russian culture from the eighteenth century up through to the end of the twentieth century. It includes Russian literature and art, film and music, and Russian history. We will look at the times and conditions for each of the stages in the development of Russian culture, focusing on St. Petersburg. This city was the capital of the Russian Empire until 1918 and produced many of Russia's greatest cultural achievements. The course will study art and architecture, poetry and prose, with an emphasis on the best works of classic Russian authors of various periods. Because the course includes much reading and writing, you will improve your ability to read and understand, to think about literary works as well as other works of art, and to analyze them and communicate your thoughts, both in writing and in speaking in class. The class will develop your critical thinking and analytical skills as applied to works of art.
Sanchez, Julette	New York City and the Lively Arts	Between Van Cortland Park and Coney Island there is, probably more artistic vitality than anywhere else in the world. Students have ability to attend plays and performance right here on the Lehman campus. During class meetings, they will also have a chance to read about and discuss what they have seen. The end result should be a greater appreciation and understanding of New York's artistic riches.
Sanchez, Julette	Caribbean Identities in Film and Literature	Many islands in the Caribbean region are known for their lush landscapes, pristine beaches, and iconic bits of their cultures, such as reggae, Rastafarianism, salsa, calypso, and carnival. The beauty of these islands, often belie some very serious social, political, and economic issues, of which visitors are generally unaware, but the music and films, of the region, often make critical commentary. In this course, we will examine the ways in which musicians and filmmakers of the region have been addressing the issues that affect their island nations. Close analysis of each film and piece of music, covered in class, will be complemented by exploring how religion operate in shaping a Caribbean identity.

Sanchez, Julette	Music and Film in Caribbean Society	Many islands in the Caribbean region are known for their lush landscapes, pristine beaches, and iconic bits of their cultures, such as reggae, Rastafarianism, salsa, calypso, and carnival. The beauty of these islands, often belie some very serious social, political, and economic issues, of which visitors are generally unaware, but the music and films, of the region, often make critical commentary. In this course, we will examine the ways in which musicians and filmmakers of the region have been addressing the issues that affect their island nations. Close analysis of each film and piece of music, covered in class, will be complemented by exploring how religion operate in shaping a Caribbean identity.
Schulman, Jason	American Protest, Politics and Popular Culture	This course will examine the impact of protest movements and politics on popular culture in American life in the 20th century. We will first focus on the rise of mass industrial trade unionism in the 1930s and 1940s, as exemplified by the Congress of Industrial Organizations, and the CIO's relations with the New Dealera Democratic Party and the Communist Party USA. We will examine how the CPUSA helped build not only the CIO but a great array of organizations that impacted on every phase of American life, and how the party and its members influenced jazz and popular music, blues and folk music, and Hollywood movies. We will then move through the "McCarthyist" 1950s to the 1960s and adept to analyze the relations between the Civil Rights movement and its "freedom songs," black and blackinfluenced popular music, the Black Power era, and the beginning of "blaxploitation" films.
Shloznikova, Katherine	Humor: A Symptom of American Culture	Laughter is not an easy mader. Why do humans laugh but not animals? Why do some consider comedy to be more tragic than tragedy? We will first examine humor in its relation to pleasure and pain, happiness and unhappiness, creativity and gender. We will look at the mechanisms of jokes and psychological structures of wit, irony and sarcasm (Freud). Our readings/media will include: new and old comedy (Shakespeare and Woody Allen); satire (Lucian and Colbert Report); tragicomic (Becked and Garcia Marquez). Then we will examine humor in American culture: standup comedy, TV shows, comics and humor in art. Students will submit 2 short papers; there will be a final exam.
Spear Thomas	The Changing Faces of Quebec	This course aims to give a better understanding of Québec, its culture and history, by close examination of works of prose fiction and other forms of literature (as performed on stage, in music and in film). Close readings and student projects will study forms of cultural expression that celebrate and define Québec's unique place on the world stage, specifically in the context of Canada and North America. Topics for discussion will include: minority/majority language rights, the place of the Catholic church and religion, immigrant and settler traditions, and the Quiet Revolution on the 1960s, with implications toward language legislation, secularization, and the rise of a specifically Québécois identity.
Suchma, Philip	History of American Sport	Throughout history civilizations have practiced different forms of play through games and competitions. Over time the ritualistic and ceremonial meanings of these activities took on different meanings, and today we have a sporting culture here in America that is rivaled no where else. The question we need to ask is how such simple activities and amusements evolved into a major American institution – cultural, educational, economic, and political. This course will examine these questions through a chronological look at the development of sporting activities and beliefs from Colonial times to the present. You will learn the origins of American sporting practices, and more importantly the belief systems that they were founded upon. Subsequently, you will come to understand the foundations for our current collegiate and professional sporting institutions – their growth and practices. We will carry analyze these understandings through the scholarly studies, primary source materials, popular media materials, and our in-class and online discussions. Ultimately, we should all be able to recognize the origins and continuing impact of beliefs of human bodies and recreation in American sport.
Tananbaum Duane	The Vietnam War in History, Film, and Literature	In the first half of this course we will examine the history of United States involvement in the Vietnam War. We will focus on the reasons why the United States became involved in the war in Vietnam, America's goals and objectives in Vietnam, the methods and tactics employed by the U.S. in Vietnam, the reasons for America's success or failure in Vietnam, and the effects, consequences, and lessons of American involvement in the Vietnam War. In the second half of the course, we will focus on the literature that has been written and the films that have been made about the Vietnam War, and what that literature tells us about the U.S. and the Vietnam War.
Telliel, Yunus	Resurgence of Religion? Globalization, Culture, and Conflict	Globalization has challenged traditional ways of thinking about religion and its relation to politics, economy, and culture. From rising numbers of Muslim immigrants and Buddhist converts in the West, to the increasing appeal of Protestant churches in 'socialist' China or traditionally Catholic Latin American societies, boundaries among religions and denominations are being remade in the new century. What will the future global religious landscape look like? How will 'religious globalization' shape political convctions, economic exchanges, or cultural belongings? We will ask these questions to identify contemporary dynamics and to adjust our understandings of globalization and religious. We will also consider why and how religion now plays a rather considerable role in global politics. Covering various cases, including the 9/11 terrorist attack, the European Union's embrace of Christian identity, the United Nations' support of interfaith dialogue, and the United States' promotion of international religious freedom, we will examine global religious conflicts, as well as possibilities and examples of cooperation and dialogue.
Vaccara, Stefano	The Mafia: Demystifyng a	Contrary to popular belief, the Mafia's roots are not ancient, its murky origin dating back only to the early 19th century. This

Social and Political Phenomenon	<p>course will examine the many ways in which this organization, which has constituted virtually a "state within the state" at various points in its history, has undergone multiple transformations as a result of historical, political and economic forces operating in Sicily at its origin and in Italy, the United States and even on a global scale subsequently. Its relations with the legitimate State, whether in Italy or the United States, have ranged the gamut from undeclared war to subversive complicity with the State's so-called legitimate interests. Like legally constituted States, the Mafia has a hierarchical structure that directs its global economic interests, domestic relations and foreign relations—in short a governmental apparatus that has frequently functioned as a parallel state. At the same time the Mafia's image has become embedded in Italian, American and even global culture. This too has undergone great transformations over time: initially a secret society, today thanks mostly to the media and popular culture, it has become a globally recognized iconic image. Our approach in this course will be multidisciplinary, drawing principally from history, popular literature and cinema.</p>
Vaccara, Stefano Media & Democracy: from Citizen Kane to WikiLeaks	<p>The course will analyze the role of the media in a democratic society. How did the United States and other democratic societies develop their media system, and how do they differ from those of authoritarian societies? We will examine the possibility that the two could go toward a "third way". The comparison of the US media with that of other democratic countries will be analyzed with special attention to the case study of the Italian system and the explanation of its "militant democratic media." We will attempt to answer the question: was Premier Tycoon Silvio Berlusconi inevitable? Could it have also happened in America? While the course will explore apparent similarities and differences between democratic countries (es. Does media tycoon Michael Bloomberg's political career have something in common with that of the Italian Premier Berlusconi?), it will also explore whether the "Italian formula" is compatible with both the "fourth power" in a democratic society and the "propaganda instruments" that are in place in the authoritarian regimes. What has the Italian media system kept, after WWII, of the "Factory of Consensus" that the fascist dictator Benito Mussolini a journalist himself in his earlier career had perfected in his twenty years in power? Special focus will also be given to the propaganda system created during Stalin's Soviet Union for its similarity and differences with today's Russia. We will ask the question: which media systems are having most success in influencing and being acquired by developing countries around the world? The impact of press media in a democratic society will be studied in view of the different technological discoveries which have occurred in the last 100 years: film, radio, TV and internet. Video from news broadcasts around the world will be shown to depict similarities and differences. Orson Wells' "Citizen Kane", the film considered by major movie critics to be the greatest of all time, will be fully analyzed along with the life and the power of media tycoon William Randolph Hearst (there is the excellent biography by CUNY Historian David Nasaw "The Chief: the Life of William Randolph Hearst", 2000). The rise and power of Silvio Berlusconi will also be studied through Italian Director Nanni Moretti's movie "Il Caimano" (2006) and Alexander Stille's book "The Sack of Rome" (2006).</p>
Viano, Bernado Mexican Muralism: Revolution and Other Universal Themes	<p>This course explores the interaction of a national, public art (mural painting) and a social event (the Mexican Revolution 1910). Diego Rivera, David Alfaro Siqueiros and José Clemente Orozco, among others, created world-famous murals; their themes are universal, but two dominate: the experience of the Mexican Revolution and the concern of the place of human kind within the 20th century. The Revolution left its indelible mark on Mexican narrative as well; thus, we will read two novels that have something in common with the structure and thematic of muralismo mexicano.</p>
Weisz, Carole The Pursuit of Happiness.	<p>The Pursuit of Happiness: A Cinematic View of Happiness and the American Dream focuses on an analysis of the American Dream and theories of happiness. Focusing on the experiences of men and women, families, and communities, it will trace the evolution of the American Dream through analysis of literary works and films over a span of seventy years, analyzing sources from psychology, sociology, theater, media, philosophy, metaphysics, history, and gender studies. The course will focus on (a) themes and fantasies implicit in the American Dream, (b) changes in the attitudes towards the American Dream and happiness over seventy years, (c) implicit differences between the experiences of males and females, (d) theories of American culture and psychology, (e) historical changes in the concept of the American Dream, and (f) comparison of cinematic versus literary portrayals of the Dream. Each unit includes works from a range of historical periods and course documents include a range of theories. Works have been selected for the following criteria: films that were translated from well-known literary works, works that span several decades of American culture, works with a strong foundation in the American Dream.</p>

Whitson
Ni'Ja

Hip Hop to Performance Art:
Creating Solo Performance

This class will explore approaches engaged by a range of artists who instigate and transform political, community, social, and personal realities in their creative practices. We will traverse an intersectional analysis that includes black aesthetic frameworks, critical, feminist, and queer theories, along with contemporary conceptual approaches. Primarily, Bone Speak will look at works by artists of color who create small ensemble and solo live performance, and will use these works and analysis toward the development of their own transformative output.

Williams
Carolyn

Critical Issues in
Global Citizenship

The course provides an interdisciplinary overview using a seminar format for students to explore and analyze what it means to live in and come of age in an ever-changing, unpredictable, and interdependent globalized world. We will examine the increasingly complex nature of human society with special attention to the evolving tensions between modern and traditional societies as well as the complicated issues that are challenging human progress toward a sustainable future. We will also examine the consequences that are likely to occur if these challenges are not appropriately addressed with an approach that seeks integrated, systematic, methods to create a holistic approach that engages a diverse universe of stakeholders. We will conclude by clarifying the nature of global citizenship in terms of underscoring the roles of leadership as a core competency for exercising global civic engagement.

Most people are familiar with dozens of actors and directors who can transform a flat screen in a dark room into an amazing dramatic experience for the viewer. The secret weapon of film makers is the musical score, yet most movie fans could only name a few standout composers, like John Williams and Henry Mancini, and are probably not particularly aware of the score as they watch films. Defining Moments In Film Music History will unlock this mysterious art for non-music major students.

The work of ten composers will be studied in this course. The historical context of this art will evolve in unexpected ways as we look at the specific technique and artistry that can turn static film edits, dialogue and sound effects into a broad emotional experience.

The art of film making has only existed for about one hundred years. These ten composers represent the entire history of music for cinema but are as diversified in background as music itself. As we will discover, some of these composers are masters of the Late Romantic European tradition, and some come from pop or jazz backgrounds.

By the end of this course the student should be able to:

- have a heightened sense of the techniques used in film scoring
- list and give facts about 10 film composers
- identify trends and events in film music history
- recognize different composer's styles by ear
- be able to discuss the moods of a film score
- compare and contrast two film composers and their styles