

SESSION II (July 7-August 5) -- SUMMER 2009			
LEH300	03WB	Fredericks, Teresa	Language and Society: Variation and Change
0197	MTWH	12:30-2:35PM	This course explores the complex relationship between human language, the individual, and society, through the lens of variationist sociolinguistics. Students will examine the distinction between linguistic competence and performance, and the treatment of different linguistic phenomena in analyses of language put forth by Saussure, Chomsky, and Labov. Students will encounter some of the current variationist literature dealing with lexical, phonological, and syntactic features of different languages in a variety of social contexts. Topics such as language standardization, creolization, and language change will be explored from both a linguistic and a social perspective. Focusing on the inherent variability of language, the course will investigate the sociocultural and linguistic factors constraining language use, the problematic concept of dialect, and the process of language change.
LEH300	04WB	Shloznikova, Katia	On Narcissism: Ideas and Images
0882	MTWH	4:25-6:30	The term 'narcissistic' is usually misinterpreted when it is used to designate someone as selfish or self-centered. In its correct meaning it refers to a mental process of libidinal investment in the self at the expense of object-relations, or simply put, an inner withdrawal of the psyche. We will start our class by reading Freud's comprehensive analysis of narcissism, followed by readings from other prominent theoreticians so as to allow us to trace the development of this concept throughout the 20th century. We will then explore different themes of narcissism from selected literary texts: melancholy (Goethe), envy (Proust), pride (Gide), omnipotence (Defoe), disintegration (Gilman), voyeurism (Hernández), death (Montaigne). Finally, films will be screened, and we will look at paintings depicting the ancient myth of Narcissus and Echo.
LEH300	81B	Peterson, Terri	Bioethics, Politics, and Technology
0440	MTWH	5:45-7:50	What is—or ought to be—the relationship between ethics and politics? Many commentators note the necessity of morality in politics generally; when it comes to issues of biomedical research, partisans of different approaches to that research often invoke moral language to justify those approaches. Yet it is unclear how much moral argumentation actually advances policy-making. 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 tack 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'll detour into related historical and contemporary cases, especially those concerning genetic and reproductive technologies. Similarly, the readings will be composed of bioethical arguments, presidential commission and governmental reports, and historical documents. While no scientific background is necessary for this course, the basics of various technologies will be covered in both the readings and lectures.
LEH300	OA1WB	Viano, Bernado	Mexican Muralism: Revolution and Other Universal Themes
0185	FM	7/7 4:00	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.

LEH300	OA2WB	Carroll, Mary	Monsters: Ancient and Modern
0187	FM:	7/7 6:00	From the 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 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, 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.
LEH300	OA3WB	Quarrell, Susan	Classic Fairy Tales: Anxiety and Desire
0483	FM:	7/7 5:00	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.
LEH300	OA4WB	Weisz, Carole	Dreams: The Royal Road to Art, Literature and Film
0190	FM	7/7 3:00	The dream has been the subject matter of literature, art, and film, and investigated by psychologists, philosophers, anthropologists and physiologists. Artists use imagery and symbolism of dreams in their works. Freud perceived dreams as "The road to the unconscious." In turn, works of art, literature, and cinema are also dreamscapes. Though investigating established and cutting-edge psychological, philosophical, and physiological approaches to dreams, and their many manifestations in a wide range of media, we have the tools to understand not only the meanings and methods of artists, but we can gain insights into our own lives, our psyches, and our visions. We will investigate the dream in its many forms as symbol, as fantasy, as vision.
LEH300	OA5WB	McCarl	Heretics, Swashbucklers and Thieves: Pirates and Piracy in History and the Arts
0192	FM	7/7 2:00	This course will consider pirates both as historical actors and as an artistic motif. We will look at look at the European political rivalries that gave rise to piracy in the Caribbean and the Pacific in the sixteenth century, and the changing economic and political climate which led to piracy's heyday and subsequent decline by the early eighteenth century. Special focus will be given to questions of definition ("corsair" vs. "buccaneer" vs. "freebooter," etc.) and perspective (one country's "pirate" is another's hero, of course). We will also examine issues of representation -- the ways in which pirates have been mythologized, demonized and otherwise utilized to a variety of political and aesthetic ends. Students will consider how pirates and piracy are presented in cultural productions of various nations, from the 1500s to the present, including poetry, fiction, visual art and cinema. This course will also experiment with the use of new media in the presentation of student research. No special skills are required, but students should be willing to do some experimenting with technology.