

Fall 2018 – Topic & Seminar Course Descriptions

Updated: 30 April 2018

Dpt.	Number	Sec.	Type	Course Name	Credits	Instructor	Course Description
AH	3090			JUNIOR SEMINAR: HISTORIOGRAPHY & METHODOLOGY OF ART HISTORY	4	VANEL, Herve	<p>This seminar introduces the historiography and methodologies of art history to advanced majors. The class is discussion-based and our primary work consists of careful and critical readings of texts, some of which have taken on canonical status. Students will become acquainted to the main theoretical approaches dominating art history in the 20th century. The goal of this course is to prepare students for writing an extensive art historical research paper. Written exercises will encourage students to employ different methodological approaches to discuss artworks.</p> <p>Learning Goals: knowledge of the historiography of the discipline of art history; ability to identify various methodologies; mastery of skills involved in critical reading and thinking, scholarly research, and oral presentations.</p>
AH	3091			TOPICS: DUTCH ART OF THE GOLDEN AGE	4	MARATSOS, Jessica	<p>During the seventeenth century the Dutch Republic rose to significance as a mercantile and maritime power. The resultant economic boom, as well as other factors—such as the spread of the Protestant religion, the thriving interest in empirical science, and connections with new cultures across the globe—shaped artistic production in this region; new genres flourished, including still life, landscape, and scenes of everyday life, alongside more traditional portraits and religious scenes. The scope of this course seeks to reflect new directions in the field that emphasize cross-cultural interconnections in this era, while still examining critical monuments and artists long considered canonical, such as Rembrandt, Frans Hals, and Johannes Vermeer. This course will be an exploration both of exciting historical developments, and the ways in which the</p>

							field of art history grapples with understanding and defining such phenomena. A variety of different analytical frameworks—including social, political, economic, etc.—will be employed throughout the semester. Museum visits are an essential component of the course.
AR	3090			JUNIOR SEMINAR	4	SHIMONY, Jonathan	<i>Course Description To Be Announced</i>
AR	3091			TOPICS: IN-DEPTH TRADITIONAL PAINTING TECHNIQUES	4	STAFF, Staff	This class is a complement to the course “AR1020, The Materials and Techniques of the Masters.” As the title suggests, this course offers a deeper approach to the main traditional techniques used for 2-dimensional representation in Western Art. This class will help students understand the possibilities and limitations of chosen techniques through exercises of reconstitution. Students will reproduce every different stage for the making of a piece of 2-dimensional art, from preparing the support to the last layers of paint. During the semester, she/he will have to use techniques and materials as similar as possible to those that were used in the original artworks that each student will study in the museum collections of Paris. This practical, in-depth approach to learning traditional painting techniques will allow students to better understand the constraints and needs of selected Western artists active during different time periods. Further, students will gain a better understanding of the qualities and weaknesses of the painted works that have been left to us.
CL/ME	2091	A		TOPICS: MODERN ARABIC LITERATURE	4	TRESILIAN, David	<i>Course Description To Be Announced</i>
CL	2091	B		TOPICS: HISTORY OF THE BOOK IN THE SCREEN AGE	4	HOLLINSHEAD-STRICK, Cary	Are the words we read affected by the medium we read them on? Clichés took their name from a technical improvement to the printing press. More recently, young-adult fiction has changed with the possibility of fan participation. Are fears of screen immersion substantively different from earlier centuries’ fears about the dangers of reading fiction? This class will serve as an introduction to the field known as The History of the Book, while also keeping the literary content of the books in question in its sights. We will consider the advantages of pirated versions of Molière over official ones, see why Balzac perpetuated stories about the theft of his own manuscripts, and will visit presses, used book sellers and archives, in and

							around Paris. Recent efforts to digitize material texts, and to create fictional personas for authors will help us formulate hypotheses about what books, as media and as ideas, are now.
CM	3091			TOPICS: DIGITAL CIVIL SOCIETY	4	STAFF, Staff	How has the rapid rise of digital media impacted civil society? What constitutes our newly emerging and highly connected 'digital civil society?' While the digital age has expanded the potential for civil society participation, it also brings with it new challenges and threats. The world is increasingly dependent on digital software and infrastructures that are built by private-sector companies and surveilled by government. Our current situation requires new insights into how these digital systems work and how we can safely and ethically engage them for civil society's purposes. The course explores multiple ways that we can intervene in these issues: legal reform, institutional change, new forms of cultural expression, and through the re-design of our digital tools. What new avenues can we use to help political and associational life flourish using digital media? How might civil society shape digital technologies in turn?
GS/HI	2091	C		TOPICS: HISTORIES OF FEMINISMS	4	STAFF, Staff	Have women been "written out" of history? Why do so few women's names come to mind when we think about the important figures who shaped "world history"? What do we mean when we talk about "women's history", and how/does this intersect with issues of race, class and ethnicity? These standard questions, that inform feminist and gender studies, provide the backdrop to this interdisciplinary examination of the histories of feminism(s). Through the lens of thinkers such as Kumari Jayawardena, Chandra Mohanty, and Joan Scott, among others, this course will explore the question of gender as a system of power relations and social stratification that has constituted the shaping of political and cultural history across the globe. In this light, we will think carefully and critically about the significance of "women's history" and its relationship to both the perpetuation of and resistance to social inequalities, while interrogating the concept of "women's identity" over culture, ethnicity and historical periods. Tracing the particular historical, political and cultural conditions that led to key moments in women's movements, we will examine how the histories of feminist 'manifestos', apparently rooted in

							discreet moments over time, lead to and/or trouble larger movements of social justice and resistance. This course serves as a critical introduction to the rich, interdisciplinary history of feminist scholarship and activism from various cultural perspectives. It provides the foundations for understanding why a focus on gender is necessary in the analysis of social injustice and foregrounds strategies of resistance employed by women throughout history.
GS/LW	3091			TOPICS: GENDER, LAW, AND IDENTITY	4	LINCOLN, Lissa	<i>Course Description To Be Announced</i>
HI/LW	2091	A		TOPICS: LAW, TRUTH, AND NON-FICTION WRITING	4	KUO, Michelle	<i>Course Description To Be Announced</i>
HI/LW	2091	B		TOPICS: COMPARATIVE STUDY OF SLAVERY IN GLOBAL CONTEXT	4	SPIELER, Miranda Frances	<i>Course Description To Be Announced</i>
ME	3091			TOPICS: REFUGEES, MIGRATIONS, AND THE MIDDLE EAST	4	STAFF, Staff	<i>Course Description To Be Announced</i>
PO	2091			TOPICS: THE TRUMP PRESIDENCY	4	GARDNER, Hall	The course critically analyses many of Trump's foreign and domestic policy flip-flops since he unexpectedly became the US president. The course seeks to explain what the Trump administration has been doing in terms of US relations with Russia, China, Europe, Japan, the two Koreas, the wider Middle East, as well as with respect to "America First" protectionism and domestic US politics.
PO	4090			SENIOR SEMINAR	4	GOLUB, Philip	<i>Course Description To Be Announced</i>
PY	3091			TOPICS: PSYCHOLOGY, ART, AND LITERATURE	4	BROCKMEIER, Jens	Psychology, Art, and Literature Art and literature create psychological worlds on their own. There are passions and great emotions. There are flowers and shots. But there are also intricate processes of perception and other forms of cognition. There is wonder, love, and despair. There is the impossible, the unspeakable, the unbelievable -- and still we fall for it. We even use plots and characters from films, operas, and novels to make sense of our own lives. Where, then, is the borderline between life and art? The psychology of art and literature is a wide and surprising field of

							interdisciplinary research, ranging from neuroscience to cultural and narrative psychology. This class is an introduction to it.
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